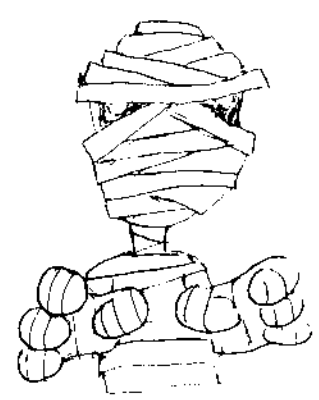




Touring Tales Theatre Company

## HORRIBLE HISTORIES

### AWFUL EGYPTIANS



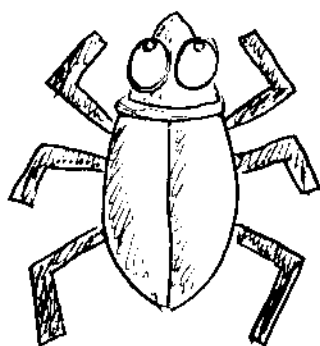
DIRECTED and ADAPTED BY JOHN PAUL CHERRINGTON

## Teachers RESOURCE Pack

### About the Teachers Pack

The aim of this pack is to give a focus for fun learning around the different themes within The Plays of Horrible Histories. You can use the ideas and approaches before and after seeing the play or reading the book. They cover a wide range of curricular subjects. I hope you enjoy using the ideas, stories, research, games and exercises within this pack! We are continually looking to improve and expand our education and outreach programme so any feedback is welcome!

You can contact us and view information about Horrible Histories and other productions at our web site [www.birminghamstage.net](http://www.birminghamstage.net)



## **CONTENTS INCLUDE**

Explanation of 3D

Art Activities

Drama and Script activities

Egyptian Cinderella

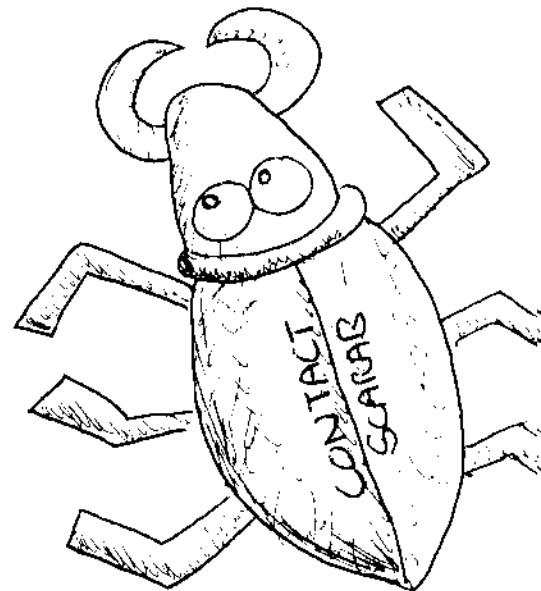
Music Activities

Movement Activities

Colouring in Pages

Crossword

Useful Website Addresses

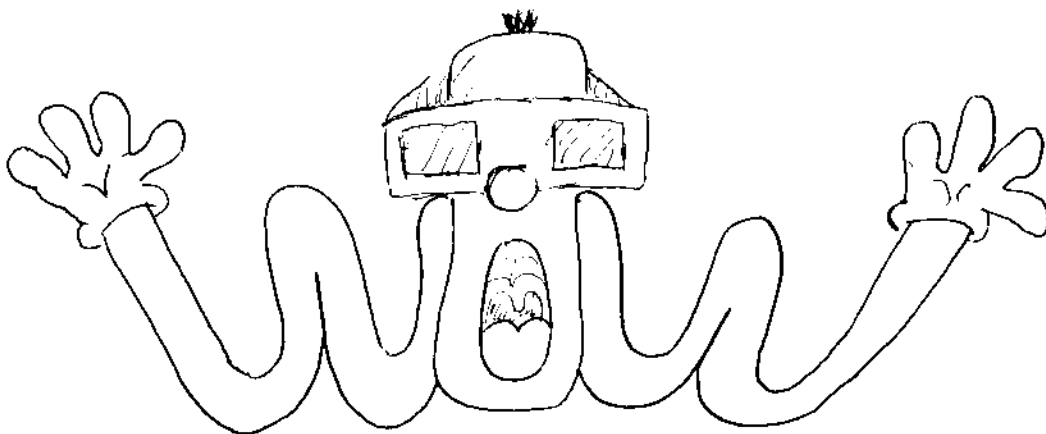


## 3D Technology - a note

Our Designer and Tim Dear from Bogglevision has created the 3D images that you will see when coming to the theatre, these have been created from Jackie Trousdale's drawings.

During the performance history will come alive in front of your eyes! You feel that you are actually in the heart of a pyramid!.... in a theatre! This will all be achieved through 3d images created by Bogglevision. Before or after coming to the theatre it would be interesting for the class to explore the possibilities of 3D images and research the basics of HOW they are created with technology. A useful website is [www.artsconnected.org/toolkit](http://www.artsconnected.org/toolkit) where children can explore creating 3D images. Another more in-depth (and confusingly technical - but I liked the images!)

Website I found is at [www.theatrelinks.com/set.htm](http://www.theatrelinks.com/set.htm) click on Wake Forest University and it will give you more details and pictures.



## ART and SET DESIGN

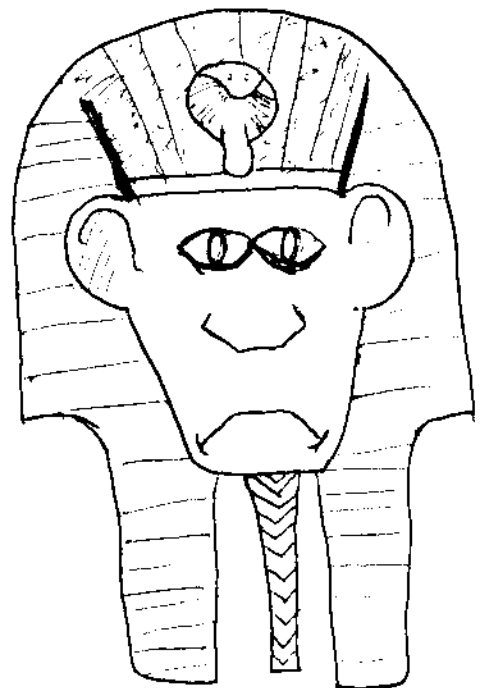
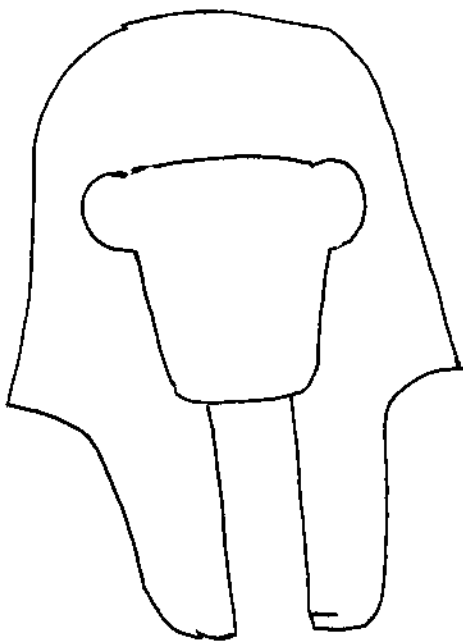
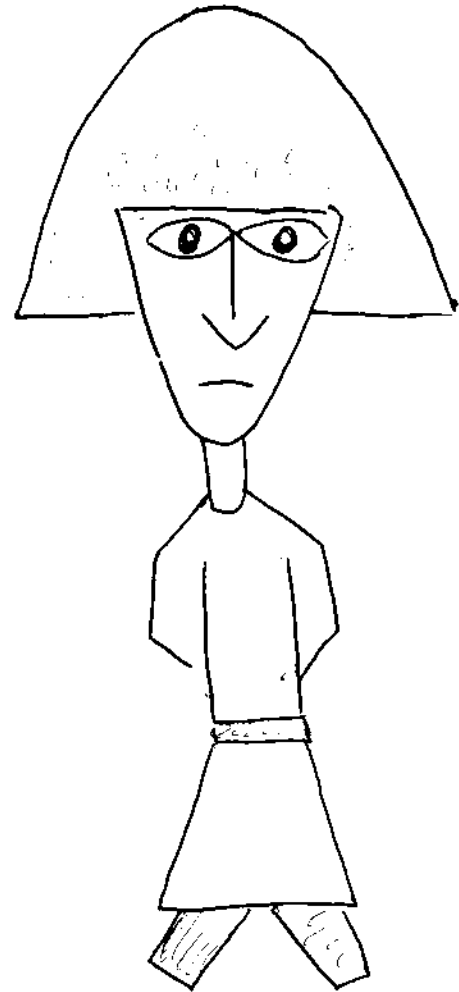
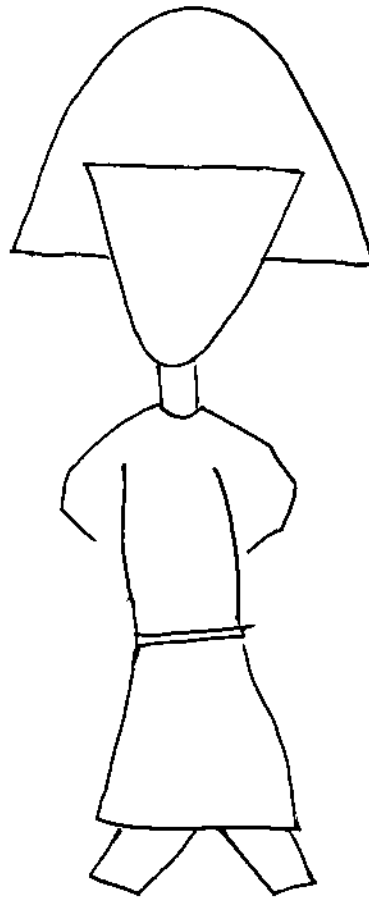
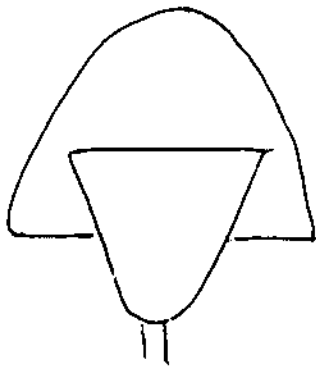
Jackie Trousdale is The Designer for the Live Horrible Histories she has had to work in many different art forms on this production from cartoon like drawings to 3D Bogglevision!

### Artwork

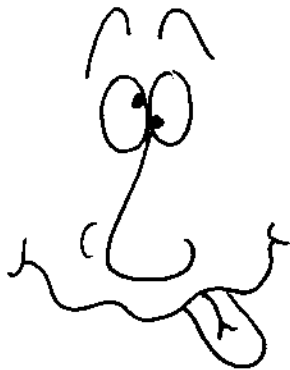
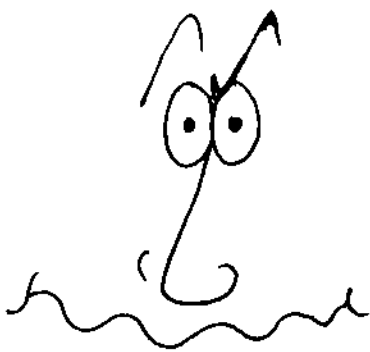
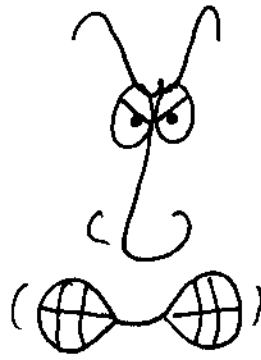
- On the next page you can explore ways of generating your own cartoon images with our step by step guide.
- Once you have mastered this on the following page there is a cartoon strip ready for you to complete of the journey to the afterlife with a helpful beginning and end picture to get you on your way. You can also add in what your characters may be saying.
- To explore different jobs that Egyptians may have had use the people pyramid page as stimulus and find out their possible titles and jobs they may have had.



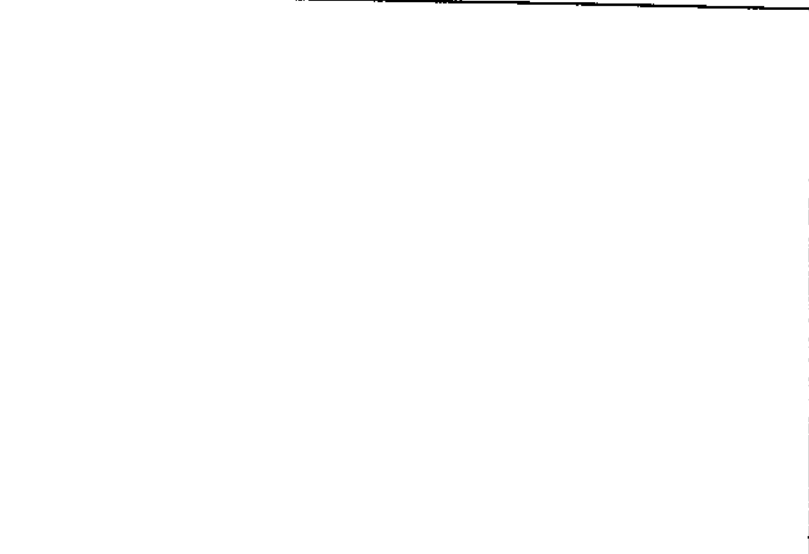
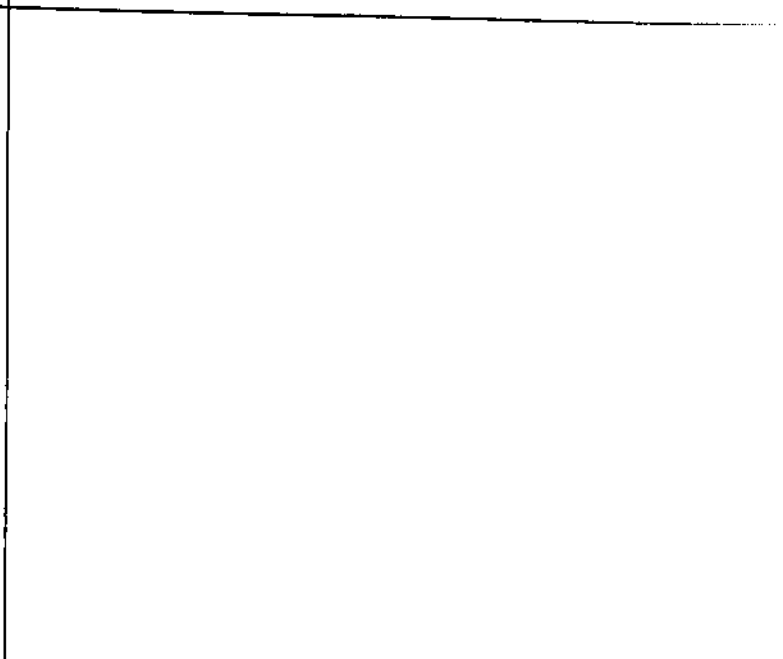
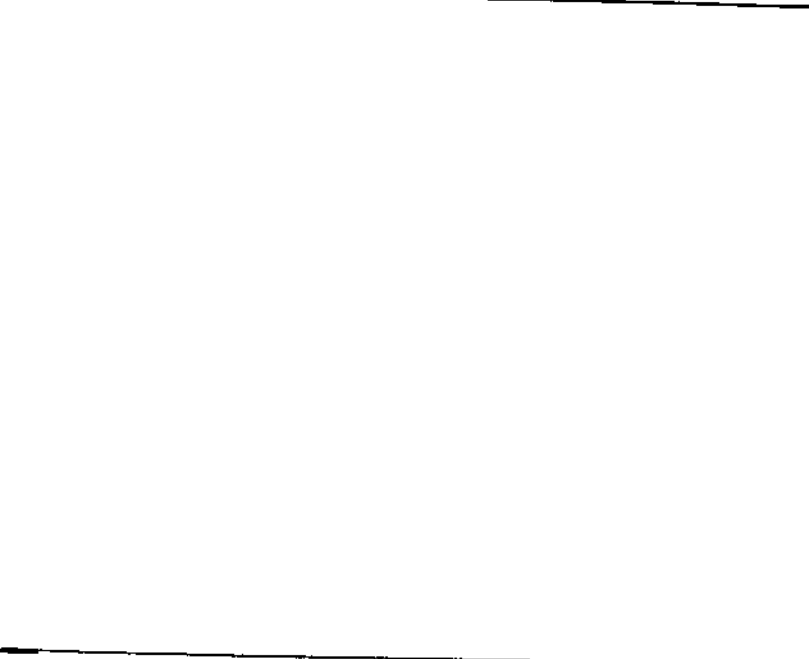
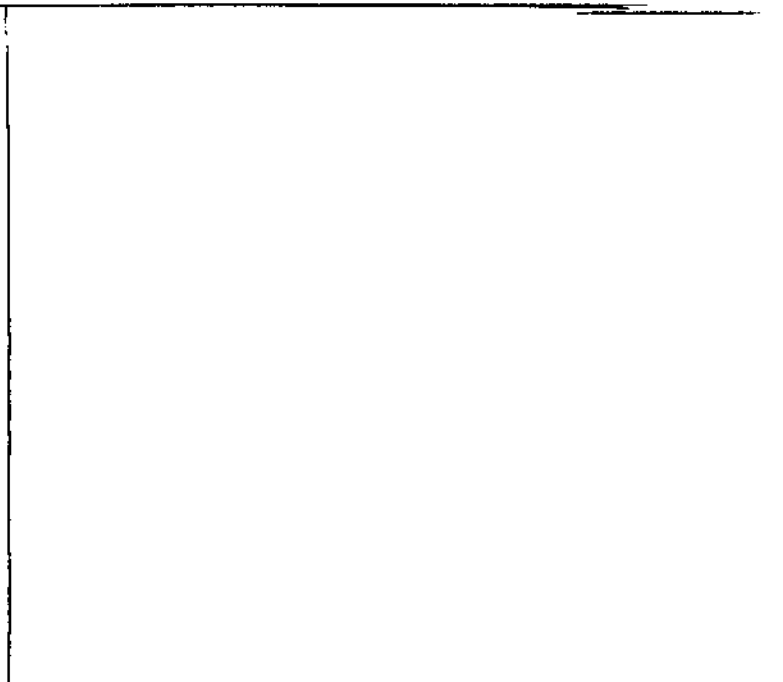
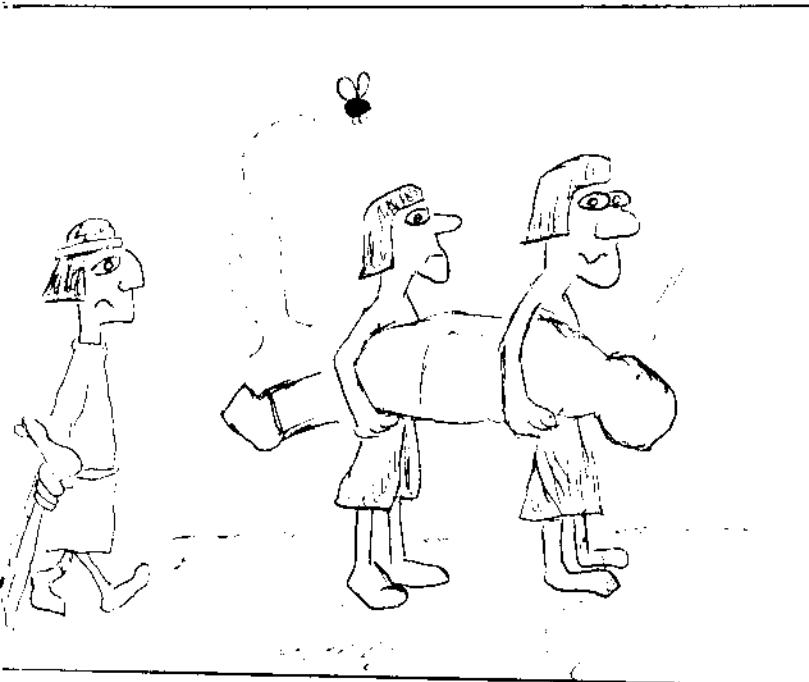
Step by step guide to creating your own Egyptian cartoon character.



Different facial expressions you can use for your characters.  
Try your own or copy.



Complete the cartoon strip of what you think might have happened to the Grave Robbers and the mummy! Add your own words too with speech bubbles.

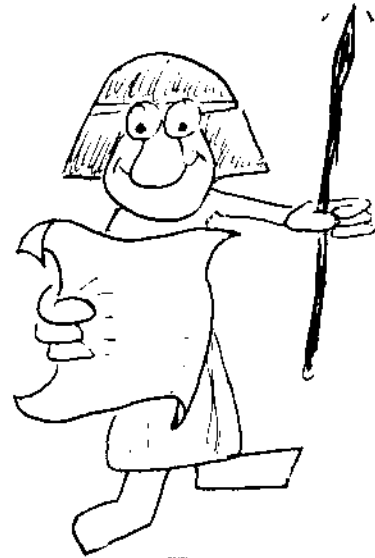


1.

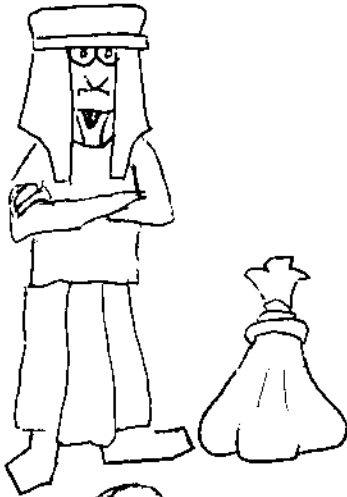


Starting with Number 1 as the highest and 8 as the lowest, write by the side what you think is the title of each person. (CLUE: Number 1 is the Pharaoh and number 8 are the peasants).

5.



2.



6.



3.



7.



4.



8.





## ANSWERS

1. PHAROAH
2. VIZIER - chief judge
3. IMAKHU - (friends and family of the Pharaoh)
4. NOMARCHS - local barons
5. SCRIBES - educated officials who keep the written records
6. PRIESTS - ran the temples
7. HEMUTIU - craftsmen
8. PEASANTS

# HIEROGLYPH ART ACTIVITY

**Create a large mixed media design using picture writing or "hieroglyphs". Students can incorporate their own symbols into the design.**

## Materials

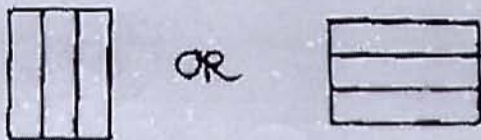
pencils  
sketch paper, scrap paper  
white drawing paper (11 x 13", heavy enough to wet with watercolours)

**(Note:** The use of better quality materials for this project could mean the difference between a successful creative experience and one that is frustrating)

markers  
crayons  
oil crayons (if available)  
water paints  
gold and silver metallic markers (optional)  
various colours of construction paper (12" x 14") for mounting

## Step 1

Use some of the symbols the class have seen and also incorporate their own symbols to create an interesting visual design. They might also want to communicate an idea, or write a name. On small sketch paper design and arrange symbols until coming up with final design. It might be easier to begin first by dividing their paper into a few rows or columns with lines, selecting either a vertical or horizontal format:



## Step 2

Lightly pencil final design on large white drawing paper, beginning first with column lines. These lines can become part of the final design.

## Step 3

Trace over or outline penciled designs with a dark marker.



## Step 4

Apply colour to design with various materials. Begin with crayons and markers and the use water paints over and around the crayon. This creates an effect where the paint does not adhere to the oil or wax crayoned areas.

## Step 5

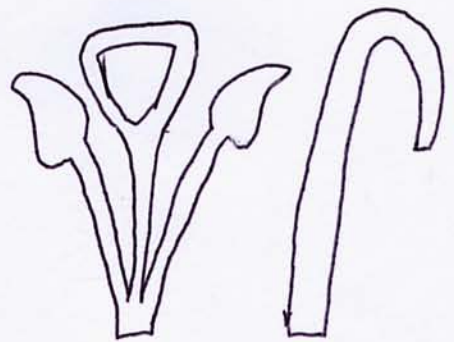
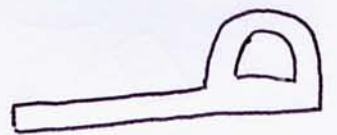
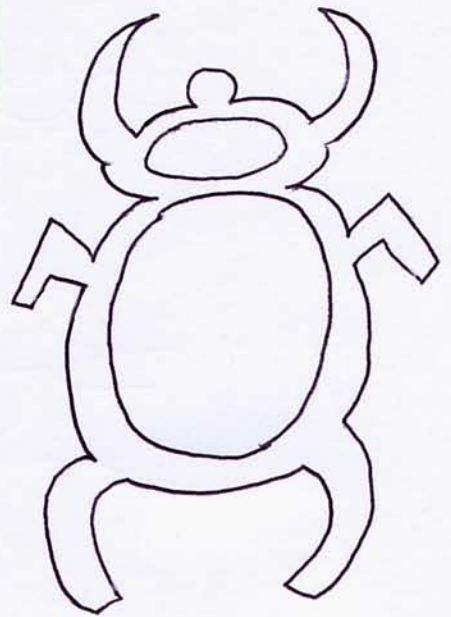
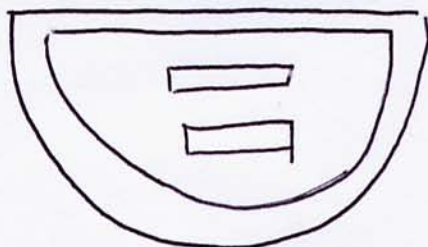
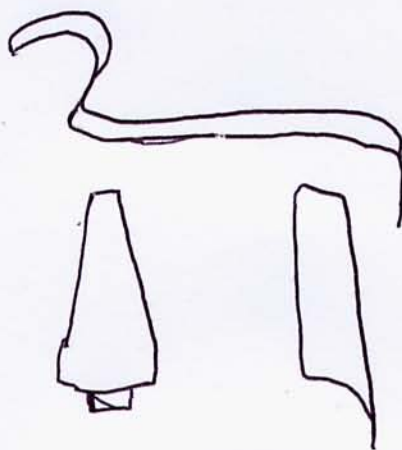
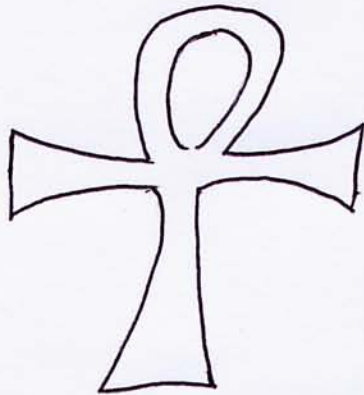
When complete and dry, designs can be mounted on slightly larger (12 x 14<sup>2</sup>) sheets of colored construction paper.

## Step 6

Students can add gold and silver "accents" and border designs to their work. Try not to overdo it with the metallic colours as this might detract from the rich colouring of their design. After mounting their designs on contrasting colour paper, students could incorporate some of their design elements in the colored border.

analyse and plan the composition of shape, colour and contrast.

Early finishers were encouraged to evaluate their work and perhaps go back and re-apply crayon and paint to enhance contrast and depth of colour, clean up pencil marks, etc.





## ANCIENT EYPGTIANS

### INTRODUCTORY ROLE PLAY DRAMA

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

They must consider:

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

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



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

## DEVELOPMENT SUGGESTIONS

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

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

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





## SESSION TWO - PRESENTS FOR THE AFTERLIFE

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

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





## SESSION THREE: THE PRAYER

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

- **MAKE** a "WORD BANK" with the class using any words associated with their topic to refer to.
- **CHOOSE** one of the words as a starting point bearing in mind the following:
  1. The emphasis of a poem is often more on rhythm than rhyme
  2. The poem can be amended or altered at any time, so do not try to create the finished article all in one go.
  3. Lines can be repeated several times to good effect
  4. Only key words need to be used e.g. a circle becomes circle.
- **PRACTISE** speaking the poem together as a class - you will discover whether the poem works or whether changes have to be made.
- **ADD** in some actions for emphasis on certain words or phrases.

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







## SESSION FOUR: THE BURIAL

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

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





## SESSION FIVE: TABLEAUX of GREAT DEEDS of the PHAROAH

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

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

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

### DEVELOPMENT

Draw a picture of your tableaux





## SCRIPT WORK

Here is an extract from the Script "Awful Egyptians"

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

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

**MAISIE** is a rebellious schoolgirl

**AURIE BILL** is STOREY's much put upon dogsbody cum sidekick

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

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

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

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

**SMEARES:** Give it to me!

**AURIE:** It is supposed to have magical properties -

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

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

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

MAISIE: Were you trying to steal that little statue?

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

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

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

AURIE: I believe it!

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

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

STOREY: What a ridiculous idea!

MAISIE: Like that one?

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

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

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

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

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

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

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

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

MAISIE: Mr Smeares? Are you alright?

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

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

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

THE MUSIC STOPS ABRUPTLY.

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

RAMESSES: How dare you disagree with the Pharaoh.

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

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

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

MAISIE: That sounds horrible!

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

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

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

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

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

## Using the Script Extract:

- Read through the script extract with your class and discuss the character traits and how they can express these in performance.
- Split into smaller groups and get them to read the script again as a group. Ask them to try and put expression and character into their voices - express the need for clarity as they may want to experiment with pitch etc but it is important they can be understood). They may want to swop around and try each character.

- In their groups ask them to create three frozen pictures from the script e.g. their reaction to the sarcophagus opening. Share what they have done with the rest of the group.
- Back in their groups ask them to act out the scene without using the scripts as this will encourage expression in delivery of character no matter how short the scene ends up being!

### **FURTHER DEVELOPMENT**

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

## THE EGYPTIAN CINDERELLA

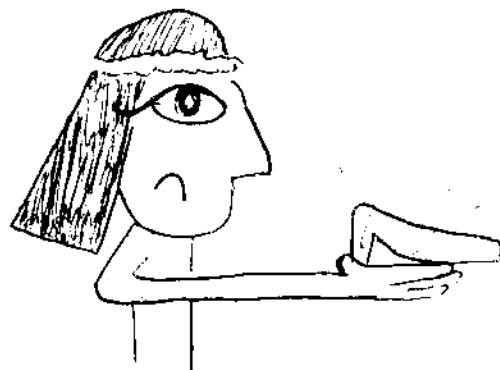
Once upon a time, there was a girl who got kidnapped by pirates from Greece. Her name was Rhodopis. It meant "rosy cheeked." She was taken across the Nile River and when she reached Egypt she was sold as a slave.



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



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





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



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



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



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



### Activities :

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

# Music in Ancient Egypt

Music was an important part of Egyptian life, and could be found in:

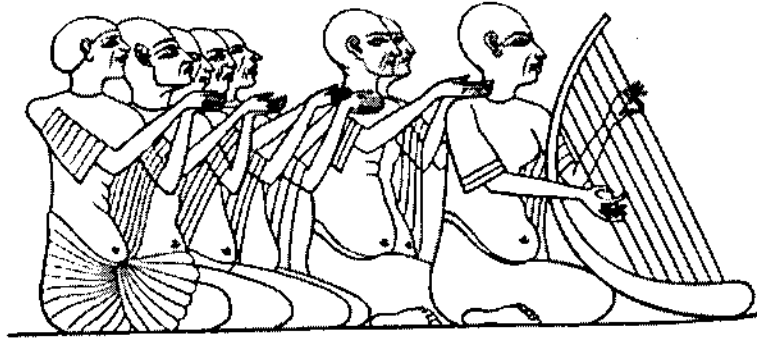
- Temples
- palaces
- workshops
- farms
- battlefields
- the tomb.

Music was part of religious worship in ancient Egypt and there were gods specifically associated with music, such as Hathor and Bes.



Percussion instruments included hand-held drums, rattles, castanets, bells, and the sistrum--a highly important rattle used in religious worship. Hand clapping too was used as a rhythmic accompaniment. Wind instruments included flutes (double and single, with reeds and without), oboes and trumpets. Stringed instruments included harps, lyres, and lutes--plucked rather than bowed. Instruments were frequently inscribed with the name of the owner and decorated with representations of the goddess (Hathor) or god (Bes) of music. Both male and female voices were also frequently used in Egyptian music.





Professional musicians existed on a number of social levels in ancient Egypt. The highest status belonged to temple musicians; the office of "musician" (shemayet) to a particular god or goddess was a position of high status frequently held by women. Musicians connected with the royal household were held in high esteem, as were certain gifted singers and harp players. Lower on the social scale were musicians who acted as entertainers for parties and festivals, frequently accompanied by dancers. At banquets singers played an important part. Informal singing is suggested by scenes of workers in action. Singing, often accompanied by the clapping of hands, was integral to Egyptian culture. Tedious long-drawn-out jobs like grinding corn were accompanied by chanting, though whether these were songs praising the master of the house as suggested by some tomb inscriptions

*May all the gods of this land give strength and health to my master*

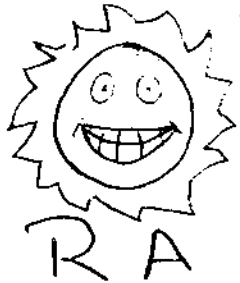
After Pierre Montet, *La vie quotidienne en Egypte*



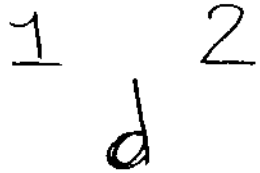
Ritual temple music was largely a matter of the rattling of the sistrum, accompanied by voice, sometimes with harp and/or percussion. Party/festival scenes show ensembles of instruments (lyres, lutes, double and single reed flutes, clappers, drums) and the presence (or absence) of singers in a variety of situations.

In Old and Middle Kingdom tombs inscriptions can be found, hymns sung to the accompaniment of a harp. These songs praised the dead and death keeping the name of the deceased alive by repeating it:

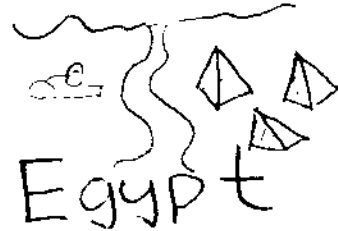
Tap a steady beat (e.g. 1 2 1 2 1 2 1 2 - don't pause - don't get faster).



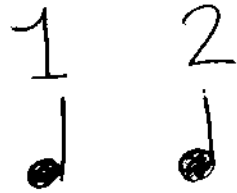
RA



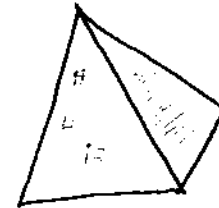
MINIM



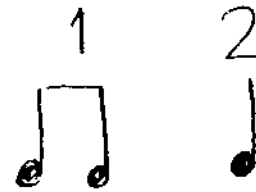
Egypt



CROTCHETS



PYRAMID



2 QUAVERS  
1 CROCHET



TUTANKHAMEN

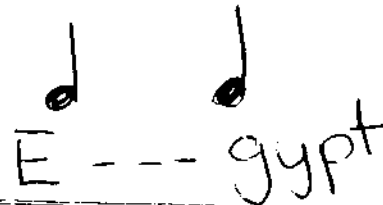


QUAVERS

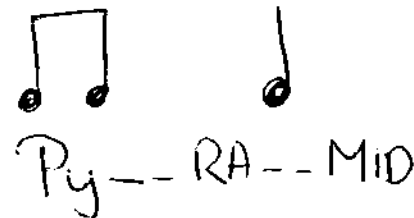
1 2



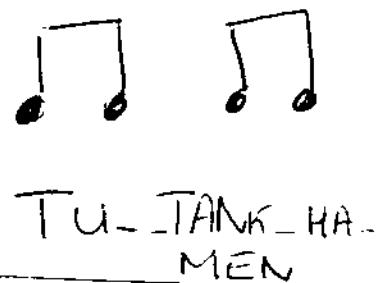
1 2



1 2



1 2



How to use:

Establish stop/start signals e.g. Palms up = Start, palms down = Stop.

*The singer Tjeniaa says:  
How firm you are in your seat of eternity,  
Your monument of everlastingness!  
It is filled with offerings of food,  
It contains every good thing.  
Your ka is with you,  
It does not leave you,  
O Royal Seal-bearer, Great Steward, Nebankh!  
Yours is the sweet breath of the north wind!  
So says his singer who keeps his name alive,  
The honorable singer Tjeniaa, whom he loved,  
Who sings to his ka every day.*

Stela of Nebankh from Abydos  
M. Lichtheim *Ancient Egyptian Literature*, Volume I, p. 194

## ANCIENT EGYPTIAN RAPS

### Project Overview

In this project, students work in small groups to create an educational rap about ancient Egypt. After selecting a specific topic of study (such as the Nile River, pyramids, gods, or mummies), students create a rap.

### Project Steps

- 1 Begin with a class or small group discussion on what was learned about ancient Egypt and group what students learned into topics (for example, mummies, pyramids, gods, social pyramid).
- 2 Discuss poetry and rap, and the benefit of having regular syllabication in each line of a poem.
- 3 Divide students into groups and assign or have each group select a topic about ancient Egypt. Ask them to write down as many vocabulary words about the topic as they can.
- 4 Have each group write a poem of at least 16 lines. Stanzas should be groups of four lines. Each line should be approximately four to eight syllables. Emphasis should be put on using the vocabulary words they brainstormed and coming up with rhymes for those words.
- 5 Have groups rehearse their raps and decide who will sing each part.



Look at the following two songs from Ancient Egyptians. Can you put some music, rhythm and expression to them?

### **WORK SONG FROM AWFUL EGYPTIANS**

Working for the Pharaoh

Life just isn't fair - oh

Toiling all day in the desert heat

Doing what the Pharaoh bids

Building him this Pyramid,

I just can't wait until it's complete.



### **MUMMY WRAP**

We can do this task fast, but we'll tell you real slow.

Gonna cover him up in linen from head to toe.

Mummy Wrap! Mummy Wrap!

We've taken out his inards, seen what he had for dinner,

But we ain't gonna worry cos it wasn't spicy curry.

Mummy Wrap! Mummy Wrap!

When you wrap up the body don't forget these spells  
From the Book of the Dead - you gotta learn them well  
When you meet a giant serpent and it starts to hiss -  
Shout its name three times - it goes like this

APHOPHIS, APHOPHIS, APHOPHIS

Mummy Wrap! Mummy Wrap!

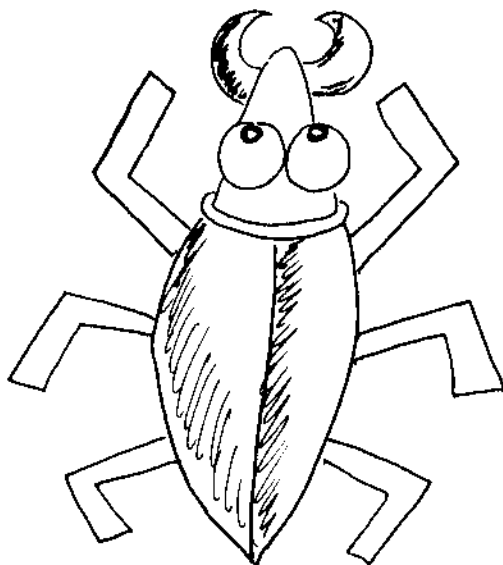
Place a scarab on his heart. That's a beetle that eats poo.

It will look after the Ka, so we wrap it in too.  
Mummy Wrap! Mummy Wrap!

Then we fill him full of rags and we sew him back together

So his body's gonna last forever and forever.

Mummy Wrap! Mummy Wrap!!!





# APPRECIATING SKILLS

Children perform the dances in small groups, with others watching them.

## QUESTIONS to ASK

- Were the dances performed with real feeling?
- Which movements/gestures/facial expressions convinced the audience of the dancers commitment?
- Could the children single out specific parts of the dances, which really communicated an image or a feeling to them?
- How could the performances be improved?

Share ideas and experiment with suggestions.

## OTHER IDEAS FOR MOVEMENT AND DANCE

To get into the "Ancient Egyptian" mood and to discuss the idea of time and how long ago the ancient Egyptians lived why not create an individual time travel sequence and create in groups a time tunnel to pass back into time.

Create a worship dance for each or one of the other gods and discuss what movements would be relevant for each.

## HISTORY OF ANCIENT EGYPTIAN DANCE

Egyptian choreography seems to have been quite complicated, similar to the ballet today or gymnastics including cartwheels, splits and backbends. Pictures of acrobatic dancers have been found of dancers performing the same movement in unison.

For sociable banquets the dancers were chosen from the servants or the harem of the nobleman in whose house the party was held. The steps would probably be a combination of slow elegant steps combined with the energetic acrobatic movements. Dancing was also part of religious events and would be found to be accompanied by percussion and rhythmic clapping. Clapping and stomping also had magical qualities. They were often used to keep daemons at bay.



LESSON CONTENT	TEACHING POINTS
<b>WARM UP</b>	
Vigorous clapping introducing simple rhythmic patterns and hip circling. Isolated gestures with small body parts, e.g. shoulders, elbows.	<ul style="list-style-type: none"> <li>• Look for accurate time keeping</li> <li>• Look for fluid. Rhythmic hip movements</li> </ul>
<b>MOVEMENT SEQUENCES</b>	
<p>Pharaoh Shuffle/Queen Shake</p> <p>a) Shuffle: a step which travels sideways by swiveling alternatively from toe to heel.</p> <p>b) Rhythmic stamps and finger snapping</p>	<ul style="list-style-type: none"> <li>• Encourage children to keep their heads lifted and maintain a proud look throughout.</li> <li>• Look for a smooth gliding motion.</li> <li>• Sharply as if giving orders</li> </ul>
<b>BUILDING BLUES</b>	
<p>Work-dance using gestures, on top of basic steps – children dance in groups of 4 or 5</p> <p>a) Work gestures : hammering, sawing, chopping, digging, pulling, slinging, etc</p> <p>b) Resting gestures: hands on backs, knees, hips, mopping brow, etc.</p> <p>c) Transition sequence – “gangs” move into the four corners.</p>	<ul style="list-style-type: none"> <li>• Look for clearly defined gestures, moving absolutely to the beat of the music</li> <li>• Use the music and sound effects to build the mood here</li> </ul>
<b>PYRAMID FORMATION</b>	
<p>Class enters in four lines from the corners of the room; lines travel towards the centre and stop at right angles to each other to form a pyramid.</p> <p>a) Rhythmic approach: children travel with arms bent at the side of the body like wings – elbow nudges outwards and forwards with each step</p> <p>b) Forming the pyramid (whole class)</p>	<ul style="list-style-type: none"> <li>• Encourage a strong body base position: hips pushed back and upper body tipped forward over bent knees</li> <li>• Elbows jabbing in time with the steps</li> <li>• Look for sharp clear nudges</li> <li>• Whole class form shape</li> </ul>

LESSON CONTENT	TEACHING POINTS
<b>WARM UP</b>	
Rolling and unrolling the spine	<ul style="list-style-type: none"> <li>• This should be a sequential action from the top of the neck to the base of the spine</li> </ul>
<b>MOVEMENT SEQUENCES</b>	
<b>PHARAOH SHUFFLE AND QUEEN SHAKE</b>	
Revise the Shuffle and add arm positions, with knuckles together, elbows out to sides; also add freestyle walking in a circle with children performing their own royal gestures	<ul style="list-style-type: none"> <li>• Children aim for ease and flow from one step to the next</li> <li>• Should be as cool, proud, regal and powerful as possible</li> </ul>
<b>BANDAGED UP</b>	
<p>a) Children begin lying on their backs: legs and feet “bandaged” together throughout the dance like mummies</p> <p>b) The progresses through lifting head, rolling eyes, turning head, rolling over, kneeling, sitting up on knees and pushing back to stand up</p>	<ul style="list-style-type: none"> <li>• Watch out for feet coming apart</li> <li>• Children should use smooth rolling action of spine – as in warm up</li> <li>• Strong sinuous movements</li> </ul>
<b>FALCON SPIRIT DANCE</b>	
<p>The spirit of a dead king rises as a bird into the sky</p> <p>a) Starting position – squatting with one foot in front of the other, weight evenly distributed, front foot flat, arms outstretched like wings, rising and falling</p> <p>b) Rise, balance and sink: the children transfer their weight to the front leg as they stretch their legs to rise and find a bird-like balance on one leg.</p> <p>c) Children tip off from final balance, to run back and forth across the room, swooping and turning on one leg, like a flying bird</p>	<ul style="list-style-type: none"> <li>• Arms held in a curve at the sides (wing-like) with hands out-stretched</li> <li>• Children work with an image of a great bird of prey to inspire balances</li> <li>• Stretched hands (tremble/quiver to the hum of the music)</li> <li>• More room for own interpretation in the swoops and turns</li> </ul>

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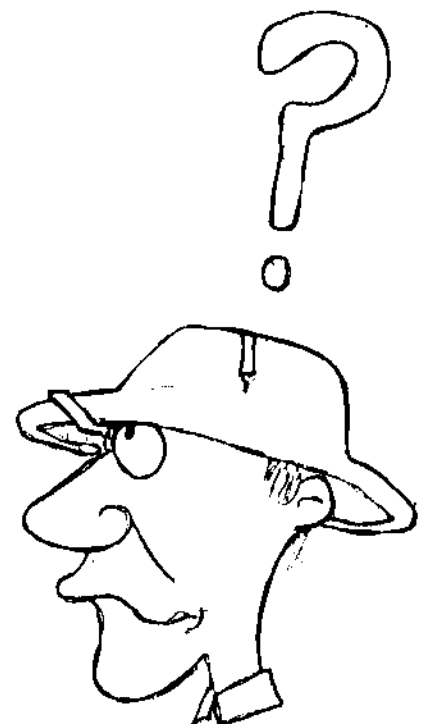
## ANCIENT EGYPTIAN CROSSWORD QUESTIONS

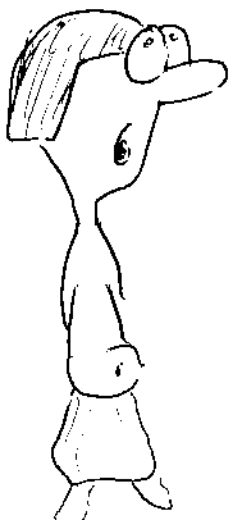
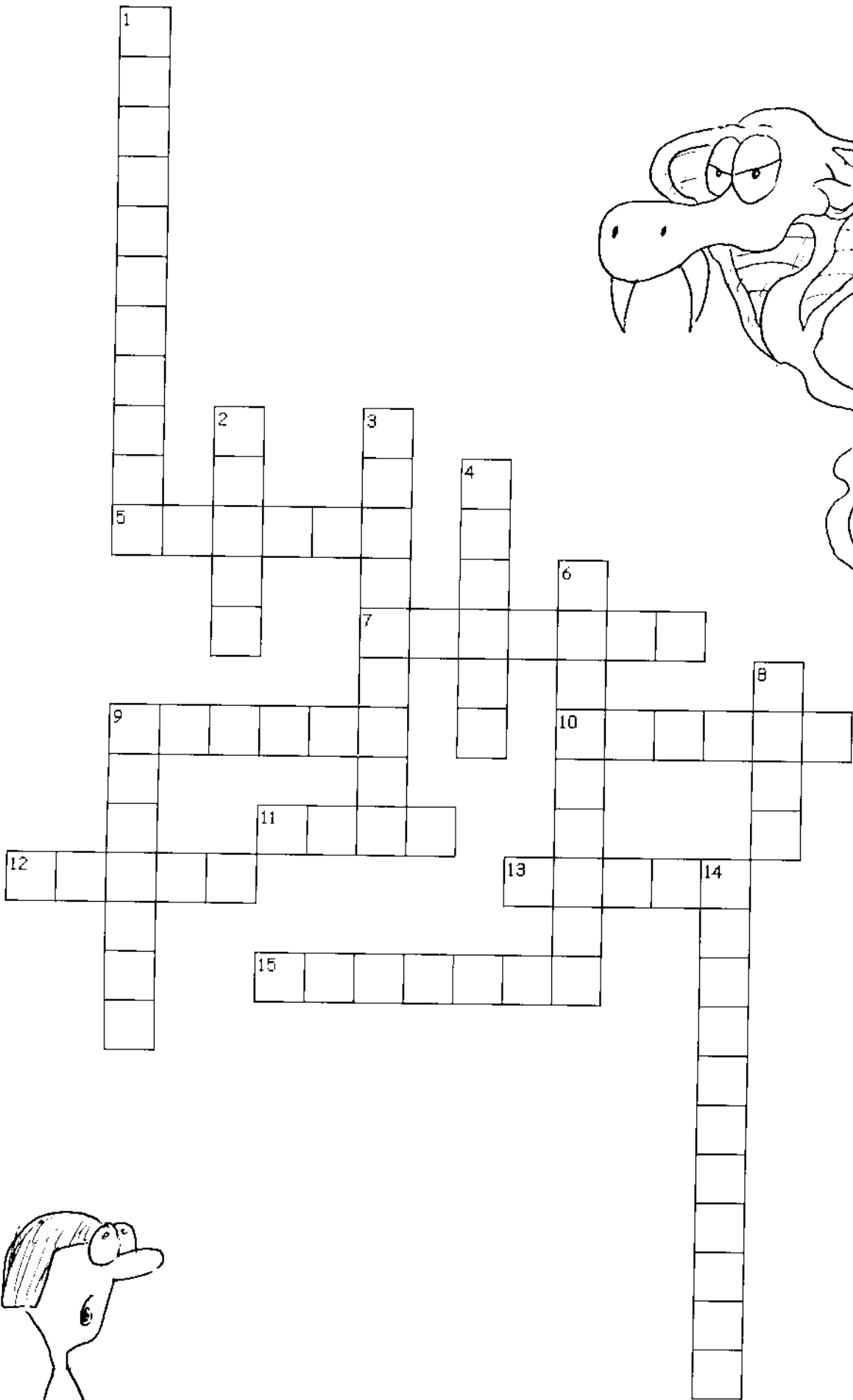
### DOWN

1. The Ancient Egyptian way of writing
2. How many rivers flow into the Nile?
3. The last Ptolemy Ruler?
4. God of Death and Rebirth
6. People who made mummies
8. The longest Egyptian River
9. The name of the Egyptian Kings
14. Which Kings tomb was cursed?

### ACROSS

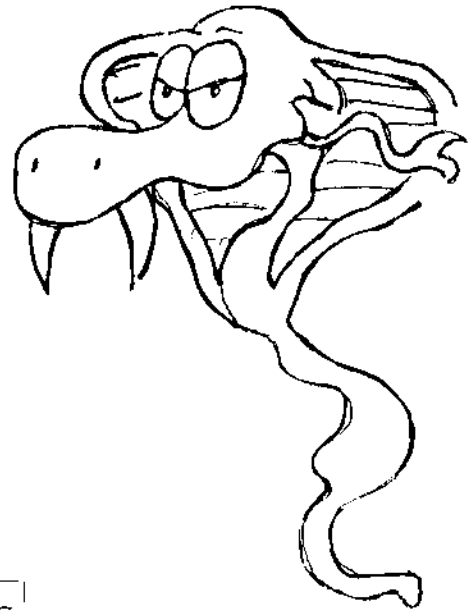
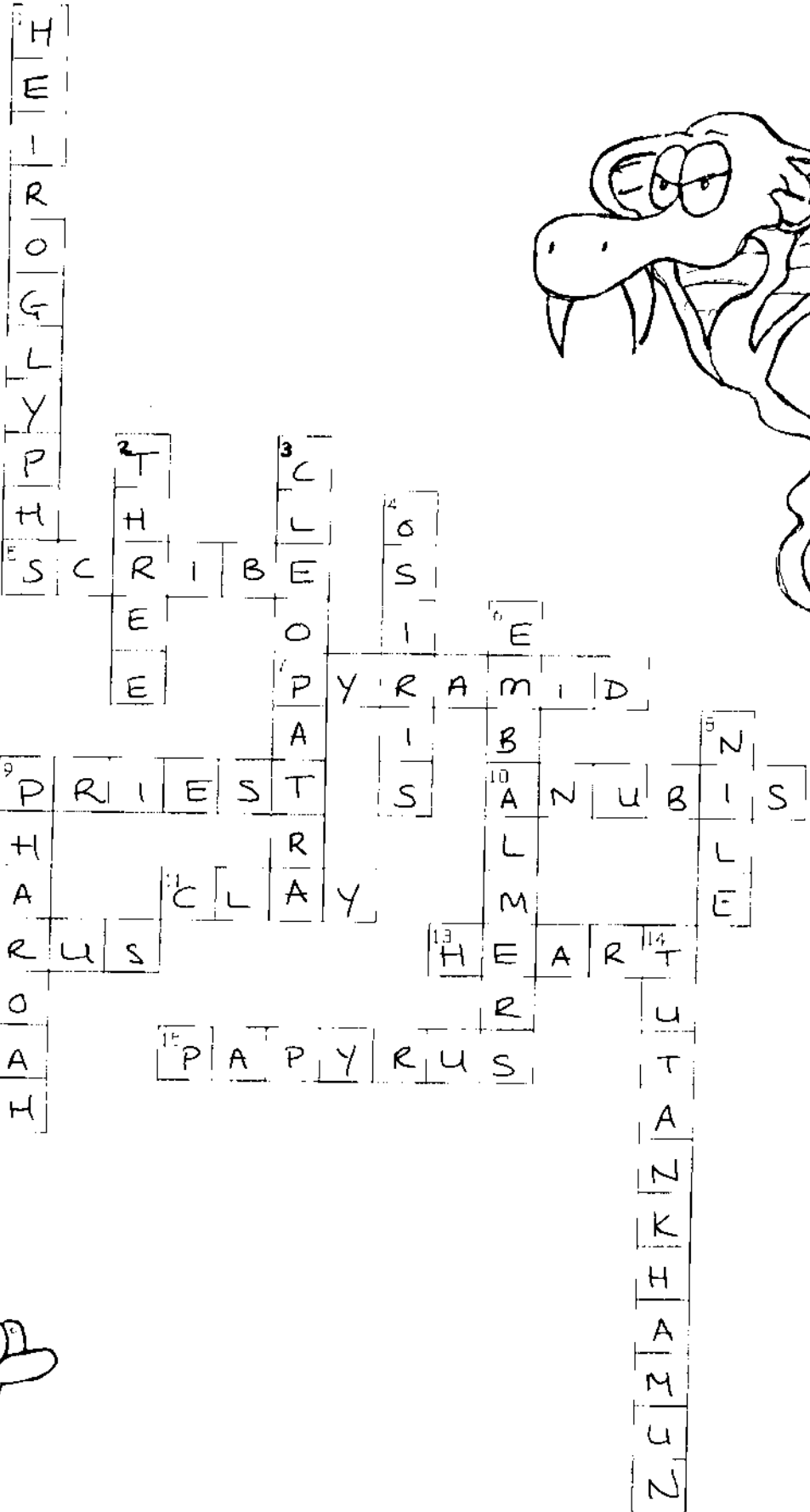
5. Educated officials who kept written records.
7. Egyptian Kings tomb.
9. A person who ran the temple
10. Jackal headed god
11. Material canopic jars were made with
12. Falcon headed god
13. Which part of the body was weighed so the dead could pass through the gates of Yaru.
15. What was Egyptian paper called?



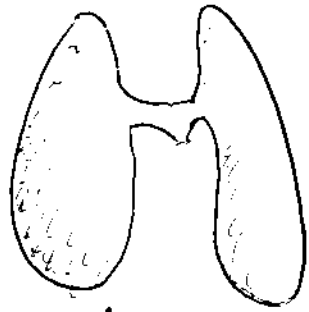




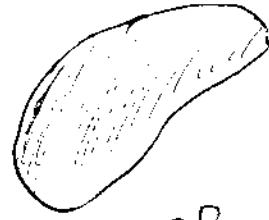
# ANSWERS



The body parts have got mixed up can you find which one belongs in each canopic jar?



LUNGS



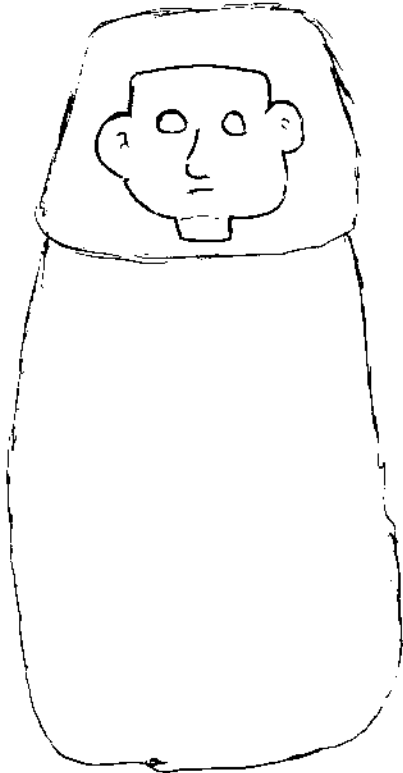
LIVER



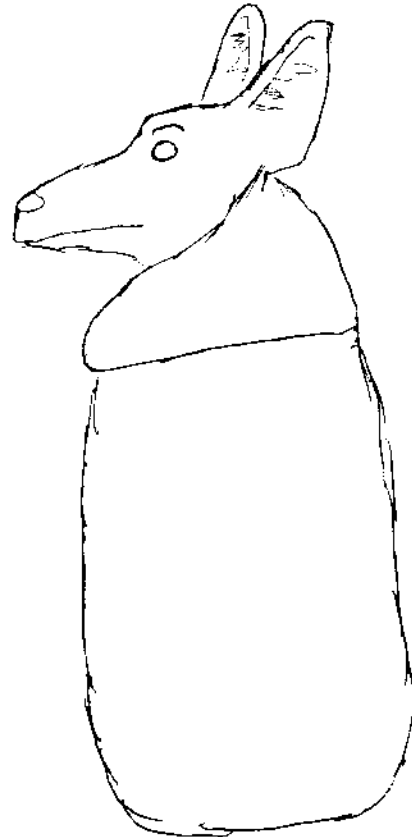
STOMACH



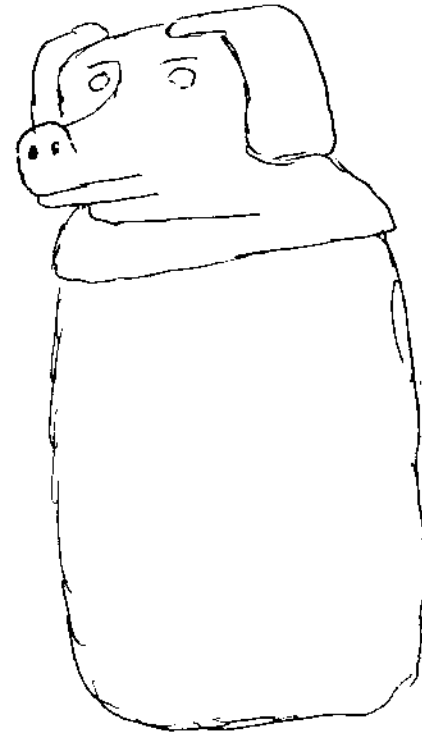
INTESTINES



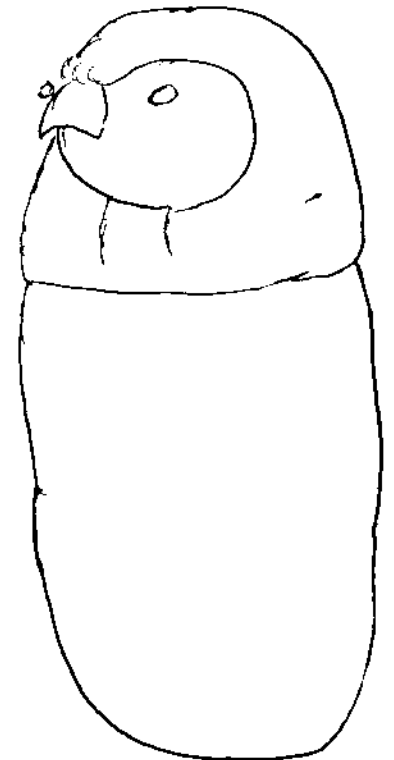
IMSETY



DUAMUTEF



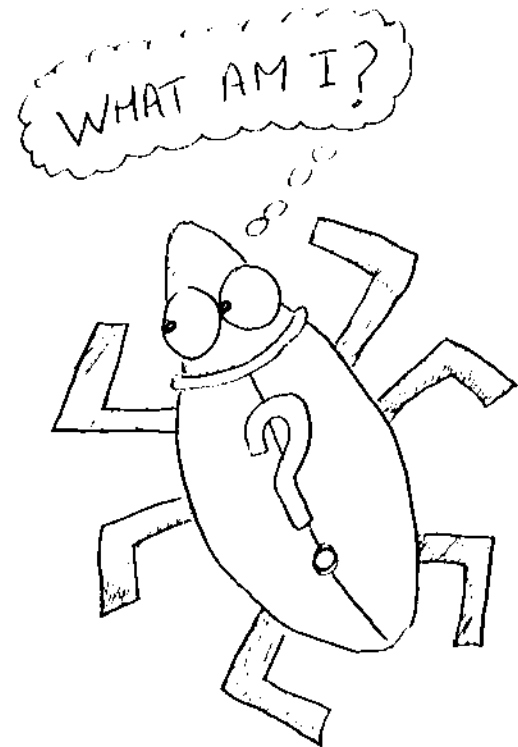
HAPI



QEBEHSENUEF

## EGYPT QUESTIONS PAGE

1. Which King united Upper and Lower Egypt?
2. Where are Pharaohs Buried?
3. On which continent is Egypt?
4. What is the longest river in the world?
5. What is Khoh?
6. What is a Scarab?
7. What desert borders Egypt in the west?
8. When did most Egyptian girls get married?
9. What is papyrus?
10. Why is King Tut famous?
11. Name an Egyptian board game that is kind of like checkers.
12. This is a device made out of sticks and a stone that the Egyptians used to move water.
13. Who invented the Pyramid?
14. How long has the first pyramid been in existence if it was built in 2055bc?
15. Which Pharaoh had over 100 wives and almost 200 children?



16. Thoth had the head of what type bird?
17. Who found King Tut's tomb?
18. Which Egyptian god had the head of a Hawk?
19. Who is the Egyptian god of the underworld?
20. Which Pharaoh had the most children (almost 200)?
21. A mummy is wrapped in how many yards of linen?
22. Egyptian embalmers used what type of salt to dry out a body?
23. What was the Egyptian sun god called?
24. How did the sun move across the sky?
25. Which Egyptian god was the guardian of the Underworld and had the head of a Jackal?
26. What shape were the pyramids built in?
27. What do we call Egyptian writing?



#### **EGYPTIAN ANSWERS**

**1. Menes (or Namar) 2. Tombs or Pyramids 3. Africa 4. The Nile 5. A dark eye cosmetic 6. A Beetle 7. The Sahara 8. At age 12 9. A reed that Egyptians used to make a type of paper. 10. His treasure was found intact. 11. Senet 12. Shadduf 13. Imhotep 14. 4052 years 15. Ramses the II 16. An Ibis 17. Howard Carter 18. Horus 19. Osiris 20. Ramses II 21. 400 22. Natron 23. Ra or Amon Re 24. In the Solar boat 25. Anubis 26. Triangle 27. Hieroglyphics**

## USEFUL WEBSITE ADDRESSES

[www.mysteries-in-stones.co.uk](http://www.mysteries-in-stones.co.uk)

[www.channel4.com/learning/microsites/E.essentials/history/units/egypt\\_bi.shtml](http://www.channel4.com/learning/microsites/E.essentials/history/units/egypt_bi.shtml) -  
downloadable worksheets

[www.discoveringegypt.com/mathcalculator.html](http://www.discoveringegypt.com/mathcalculator.html)

[www.pekin.net/pekin108/wash/webquest/](http://www.pekin.net/pekin108/wash/webquest/) -- solve the mystery of tutankhamuns death!

[www.akhet.co.uk](http://www.akhet.co.uk)