

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 31-36
All Levels	<p><b>Points to emphasize in discussion for all grades this week:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> The yearly flooding of the Nile (from melting snows in Ethiopia) and weather patterns determined the Egyptian farmers' work patterns.</li> <li><input type="checkbox"/> An abundant food supply meant wealth: Egyptians developed a large population, in which some people had leisure time, and so people could specialize in various occupations. Thus, they created the greatest civilization of their day.</li> <li><input type="checkbox"/> The Nile supported the Egyptian civilization in a number of other ways. Be sure to discuss its centrality in terms of by-products (such as papyrus), transportation, recreation, and trade.</li> <li><input type="checkbox"/> Egyptian culture was the most advanced one in the Mediterranean World. As such, men and women took pride in it, and those on the outside looked on with admiration and envy. In the Bible, when Egypt is mentioned, it is almost synonymous with worldly pride, human accomplishment, and the temptations of prosperity.</li> </ul>	
Lower Grammar	Upper Grammar	<p>NOTE: If you do not wish for your student to study Egyptian mythology, plan to skip the Week 3 plan (except for Bible readings) and stretch this week's plan over two weeks. There's more than enough, between reading and hands-on projects, to keep young students busy for two weeks.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Learn the locations of major landforms and cities of Egypt.</li> <li><input type="checkbox"/> Learn about farming in ancient Egypt: its patterns and crops.</li> <li><input type="checkbox"/> Learn about the many ways the Nile was important to early Egyptian life, and why Egypt has been called "the gift of the Nile."</li> <li><input type="checkbox"/> Introduce students to "classes" of people, explaining that not all Egyptians lived at the same economic level. Some were slaves, and were others independent farmers, craftsmen, or merchants. Some people were priests or served the pharaoh.</li> <li><input type="checkbox"/> Discuss everyday things as much as possible: clothing, food, transportation, education, recreation, and housing.</li> </ul>
Dialectic	<p>All of the above threads, plus the following:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Connect familiar facts and images from younger years (crocodiles, papyrus, the Nile and pyramids, for example) with the Egyptian culture as a whole. Note the specialization that indicates a fully developed civilization.</li> <li><input type="checkbox"/> Note the connection between this culture and Moses' childhood.</li> </ul>	
Rhetoric	<p>All of the above threads, plus the following:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> As you learn about the Egyptians' lifestyles, discuss what God would have thought about some aspects of them. Bring out the fact that the Egyptians were advanced for their day and a mighty civilization, but lost and without hope for eternity. Today, their once-proud houses and temples lie abandoned and crumbling to dust. So will our homes: we are lost, too, without the saving grace of the Lord Jesus.</li> <li><input type="checkbox"/> Prepare for our study of Moses. Note that Egyptian culture was a nation of farmers, and that as it prospered and grew in power, it came to be more and more an economy based on slave labor. Draw out particulars on farming and on slavery for the students. (We will note in our Bible Survey that Israelites were shepherds, and that they served as slaves in Egypt for 400 years.)</li> </ul>	

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels	<ul style="list-style-type: none"> <li><input type="checkbox"/> Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!</li> <li><input type="checkbox"/> Teachers should consult <i>Writing Aids</i> or their choice of writing handbook each week for additional help in teaching the week's assignment.</li> </ul>	

Threads: Literature		Teacher's Notes, p. 37-48
All Levels	<ul style="list-style-type: none"> <li><input type="checkbox"/> Teachers will find background information, discussion scripts, and answers to student worksheets or questions in the Teacher's Notes.</li> <li><input type="checkbox"/> Students should consult the Literature row of the Reading Assignment Charts for this week's recommended assignments.</li> <li><input type="checkbox"/> Optional worksheets and/or questions for dialectic, upper-grammar, and lower-grammar students are found in the Student Activity Pages. (This week, there are no worksheets for lower or upper grammar.)</li> </ul>	

**TEACHING OBJECTIVES: ELECTIVES**

Threads: Geography		Teacher's Notes, p. 48-49
Lower Grammar	Upper Grammar	<ul style="list-style-type: none"> <li><input type="checkbox"/> Review/teach, as necessary, the continents, oceans, major mountain ranges, major deserts, and major river systems of the world. Labels are provided in this week's Student Activity Pages.</li> <li><input type="checkbox"/> Early civilizations formed most often along rivers because rivers irrigated crops, providing an abundant, steady, and stationary food supply. Because daily necessities were amply met, people could turn to developing advanced skills and complex societies. These we call "civilizations."</li> <li><input type="checkbox"/> Learn the peculiar aspects of the Nile River: its direction of flow (north, which is "up" on most maps) and its yearly flood pattern.</li> <li><input type="checkbox"/> Color and label an outline map of Egypt. See Student Activity Pages.</li> </ul>
Dialectic	Rhetoric	<p>All of the above threads, plus the following:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Note how the geography of Egypt directly shaped her history: the deserts and mountains protected her, and the Nile and other bodies of water provided transportation and trade opportunities, as well as sustenance.</li> <li><input type="checkbox"/> Rhetoric students have the option of labeling a map with symbols that indicate the mineral deposits of Egypt and filling in a chart that shows trading partners. The Student Activity Pages contain lists of labels and charts for the students to fill in concerning trade products.</li> </ul>

Threads: Fine Arts and Activities		Teacher's Notes, p. 49
Lower Grammar	Upper Grammar	<p>The Student Activity Pages contain ideas for your young student to "experience" the Nile and Egyptian culture. See the Year 1 Arts/Activities page on the <i>Tapestry</i> website for even more ideas.</p>
Dialectic	<p>Students at this age still enjoy hands-on projects, and those offered this week at their level will help them relate further to the material you're reading and discussing.</p>	
Rhetoric	<p>Students at this age may be too busy for hands-on projects, and <i>Tapestry</i> guides do not suggest them every week. However, if they have time, the activities offered at their level (or even those suggested for younger students) will help them relate further to the material you're reading and discussing, and they will gain respect for all that the ancients accomplished without the benefit of modern technologies.</p>	

Threads: Bible Survey and Church History		Teacher's Notes, p. 49-51
Lower Grammar	Upper Grammar	Students should become aware that ancient Egypt was the culture in which Moses grew up. The everyday activities we will read of were the ones he would have enjoyed, or been used to, until he became a young man.
Rhetoric	Dialectic	<p>Prepare students for their study of Moses by constantly reminding them that Egyptian everyday life would have been as common and familiar to him as nearby urban centers are to the students.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> At this age, students are familiar with Moses and the stories of the Israelites' experiences as slaves in Egypt. Remind them repeatedly, during discussion, that they are studying the world that the Israelites would have experienced before they left. By ancient standards, Egyptian life offered more than basic necessities, and it was a place they were strongly tempted to return to as they wandered in the wilderness.</li> <li><input type="checkbox"/> Dwell, for instance, on the rich diet that even slaves would have enjoyed, compared to the single food, manna, which they would eat in the desert. Talk about the fact that the Nile provided irrigation for crops, fountains, green grass, and palm trees for shade—in short, all that made life easy and comfortable. This will prepare students for later Israelite cries of, "We want to go back to Egypt!"</li> </ul>
		Give students an introductory lecture: an overview of history and the Bible.

Threads: Government		Teacher's Notes, p. 37
Rhetoric		<ul style="list-style-type: none"> <li><input type="checkbox"/> Discuss introductory questions: "What is a government?" "Why do people form governments?" "What are some types of governments you know of?"</li> <li><input type="checkbox"/> Have your student note the penalties for crimes and the legal procedures he reads about, and have him journal a short paragraph on the legal system and laws of ancient Egypt.</li> </ul>

Threads: Philosophy	
Rhetoric	There are no Philosophy objectives for this week.

PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>Egyptians</i> by Stephanie Turnbull	<input type="checkbox"/> <i>Usborne Internet-Linked Encyclopedia of the Ancient World</i> by Jane Bingham, et al. (J 930) p. 112-134	<input type="checkbox"/> <i>The Ancient Egyptians</i> by Lila Perl (J 932 PER) chapters I and VI	<input type="checkbox"/> <i>Ancient Egypt</i> by David P. Silverman (932 ANC) chapters 1, 4, 5, 6. Optional: chapter 14
HISTORY: IN-DEPTH	<input type="checkbox"/> <i>The Nile River</i> by Allan Fowler (J 916.2 F)		<input type="checkbox"/> <i>Science in Ancient Egypt</i> by Geraldine Woods (J 932 HAR) chapters 1 and 4 (Week 1 of 3)	<input type="checkbox"/> <i>Pharaohs of Ancient Egypt</i> by Elizabeth Ann Payne (J 932) p. 3-39 (Week 1 of 3)  <b>GOVERNMENT ELECTIVE</b> Same as History reading
LITERATURE		<input type="checkbox"/> <i>A Place in the Sun</i> by Jill Rubalcaba (JUV FICTION) chapters 1-5 (Week 1 of 2)	<input type="checkbox"/> <i>The Golden Goblet</i> by Eloise Jarvis McGraw (JUV FICTION) (Week 1 of 2)	<input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i> , translated by John L. Foster p. xvi-xvii, 8-16, 24-25, 32-45, 48-54, 179-185 (Week 1 of 3)
FINE ARTS AND ACTIVITIES	<input type="checkbox"/> <i>Old Testament Days</i> by Nancy I. Sanders (J 221.95) p. 52-53	<input type="checkbox"/> <i>Ancient Egypt (Make it Work)</i> by Andrew Haslam (J 932.01) p. 14-15, 26-27, 30-33, 44-47	<input type="checkbox"/> <i>Ancient Egyptians and Their Neighbors</i> by Marian Broida (J 939.4 BRO) p. 9-11, 18-19, 27-33	<b>FINE ARTS ELECTIVE</b> <input type="checkbox"/> <i>The Story of Painting</i> by Wendy Beckett (759 BEC) p. 14-17
WORLDVIEW	<b>BIBLE/CHURCH HISTORY</b>	<b>BIBLE/CHURCH HISTORY</b> <input type="checkbox"/> <i>What the Bible is All About for Young Explorers</i> by Blankenbaker and Mears, p. 9-13; 15-23	<b>BIBLE/CHURCH HISTORY</b> <input type="checkbox"/> Luke 24:13-35 <input type="checkbox"/> <i>How the Bible Came to Us</i> by Meryl Doney (J 220.4 DON)	<b>BIBLE/CHURCH HISTORY ELECTIVE</b> <input type="checkbox"/> Luke 24:13-35 <input type="checkbox"/> <i>What the Bible is All About</i> by Henrietta C. Mears (220.6) chapter 1
			<b>PHILOSOPHY</b>	<b>PHILOSOPHY ELECTIVE</b>
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS		<input type="checkbox"/> <i>The Story of the World, Volume 1</i> by Susan Wise Bauer Introduction and chapter 2	<input type="checkbox"/> <i>Streams of Civilization, Volume 1</i> by Hyma, Stanton, and McHugh p. 1-8, 42-50	<input type="checkbox"/> <i>Western Civilization</i> (Sixth Edition, Combined Volume), p. 16-17 (stop at “The Old and Middle Kingdoms”), 23 (“Daily Life in Ancient Egypt”) - top of 27
HISTORY SUPPLEMENT	<input type="checkbox"/> <i>Pharaohs and Pyramids</i> (Time Traveler) by Tony Allen (J 932 ALL) p. 12, 28-31 (Week 1 of 3) <input type="checkbox"/> <i>The Story of the Nile</i> by Anne Millard	<input type="checkbox"/> <i>Life Along the Nile River</i> by Jane Shuter <input type="checkbox"/> <i>DK Revealed: Ancient Egypt</i> by Peter Chrisp (J 932.01 CHR) p. 16-23 (Week 1 of 3)		<input type="checkbox"/> <i>The Egyptian Book of the Dead</i> by Raymond Faulkner (299.31) browse pictures, hieroglyphs and translations
LITERATURE	<input type="checkbox"/> <i>Bill and Pete Go Down the Nile</i> by Tomie dePaola (EASY READERS)	<input type="checkbox"/> <i>Egyptian Myths</i> by Jacqueline Morley (J 299.31 M) (Week 1 of 3) <input type="checkbox"/> <i>The Gods and Goddesses of Ancient Egypt</i> by Leonard Everett Fisher (J 299 FIS) (Week 1 of 3)	<input type="checkbox"/> <i>Cat of Bubastes: A Tale of Ancient Egypt</i> by G. A. Henty (JUV FICTION) (Week 1 of 3)	<input type="checkbox"/> <i>Mara, Daughter of the Nile</i> by Eloise Jarvis McGraw (JUV FICTION) (Week 1 of 2)
FINE ARTS AND ACTIVITIES	<input type="checkbox"/> <i>Ancient Egyptian Costumes Paper Dolls</i> by Tom Tierney	<input type="checkbox"/> <i>Pyramids! 50 Hands-On Activities to Experience Ancient Egypt</i> by Avery Hart & Paul Mantell (J 932 HAR) p. 6-20, 27-35 (Week 1 of 3)	<input type="checkbox"/> <i>Life in Ancient Egypt Coloring Book</i> by John Green	
BIBLE SURVEY AND CHURCH HISTORY		<input type="checkbox"/> <i>Reproducible Maps, Charts, Time Lines &amp; Illustrations</i> , p. 7		
GENERAL ENRICHMENT AND REFERENCE	<input type="checkbox"/> <i>Geography from A to Z</i> by Jack Knowlton (J 910.3) <input type="checkbox"/> <i>Deserts</i> by Angela Wilkes (J 574.526) (Week 1 of 2)			
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

STUDENT THREADS	<ul style="list-style-type: none"> <li><input type="checkbox"/> Why study history? Because it's God's story. It's all about Him! What others have done before us was an example for us to learn from.</li> <li><input type="checkbox"/> Learn the location of major landforms of Egypt.</li> <li><input type="checkbox"/> Learn about various characteristics peculiar to the Nile.</li> <li><input type="checkbox"/> Read about the everyday life of ancient Egyptians. What did they do? Where did they live? What did they wear? What did they eat?</li> <li><input type="checkbox"/> Think about how our lives are different from those of the Egyptians.</li> <li><input type="checkbox"/> Think about the fact that Egypt was Moses' first home.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Why study history? Because it's God's story. It's all about Him!</li> <li><input type="checkbox"/> What we believe influences what we do.</li> <li><input type="checkbox"/> What others have done before us is an example from which we can learn.</li> <li><input type="checkbox"/> Learn the location of major landforms of Egypt.</li> <li><input type="checkbox"/> Learn about various characteristics peculiar to the Nile.</li> <li><input type="checkbox"/> Read about the everyday life of ancient Egyptians. What did they do? Where did they live? What did they wear? What did they eat?</li> <li><input type="checkbox"/> Make connections between familiar Bible stories and the ancient Egyptian culture.</li> </ul>	
	PEOPLE		
VOCABULARY/TIME LINE DATES	<p>Recognize or spell (optional):</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> delta</li> <li><input type="checkbox"/> oasis</li> <li><input type="checkbox"/> flooding</li> <li><input type="checkbox"/> melons</li> <li><input type="checkbox"/> pomegranates</li> <li><input type="checkbox"/> garlic</li> <li><input type="checkbox"/> leeks</li> <li><input type="checkbox"/> granary</li> <li><input type="checkbox"/> winnowing</li> <li><input type="checkbox"/> <i>shaduf</i></li> <li><input type="checkbox"/> oxen</li> <li><input type="checkbox"/> obelisk</li> <li><input type="checkbox"/> papyrus</li> <li><input type="checkbox"/> cosmetic</li> <li><input type="checkbox"/> pleat</li> <li><input type="checkbox"/> kilt</li> <li><input type="checkbox"/> ornament</li> <li><input type="checkbox"/> pendant</li> <li><input type="checkbox"/> girdles</li> <li><input type="checkbox"/> amulets</li> <li><input type="checkbox"/> ostrich</li> <li><input type="checkbox"/> antelope</li> <li><input type="checkbox"/> hyena</li> <li><input type="checkbox"/> chariot</li> <li><input type="checkbox"/> trellis</li> </ul>	<p>All LG words, plus:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> downstream</li> <li><input type="checkbox"/> upstream</li> <li><input type="checkbox"/> catch-basin</li> <li><input type="checkbox"/> trawl</li> <li><input type="checkbox"/> hippopotamus</li> <li><input type="checkbox"/> arid</li> <li><input type="checkbox"/> arable</li> <li><input type="checkbox"/> silt</li> <li><input type="checkbox"/> tributaries</li> <li><input type="checkbox"/> cultivation</li> <li><input type="checkbox"/> domestication</li> <li><input type="checkbox"/> grain silo</li> <li><input type="checkbox"/> steward</li> <li><input type="checkbox"/> harper</li> <li><input type="checkbox"/> kneading</li> <li><input type="checkbox"/> ochre</li> <li><input type="checkbox"/> kohl</li> <li><input type="checkbox"/> garlands</li> <li><input type="checkbox"/> lotus</li> <li><input type="checkbox"/> hieroglyphics</li> <li><input type="checkbox"/> papyrus</li> <li><input type="checkbox"/> dowry</li> <li><input type="checkbox"/> forfeit</li> <li><input type="checkbox"/> patron</li> </ul>	<p>Set up your time line according to the instructions and suggestions in the Student Activity Pages.</p>
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC

<p><b>ACTIVITIES</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Practice learning the geographic terms listed in the Student Activity Pages by making play dough or salt maps of imaginary places.</li> <li><input type="checkbox"/> Help set up your notebook, learning to use Daily Assignment Charts or a planner.</li> <li><input type="checkbox"/> Decorate the cover of your portfolio and/or notebook.</li> <li><input type="checkbox"/> Help your mom shop for and organize school supplies.</li> <li><input type="checkbox"/> Copy pictures from a coloring book of Egyptian scenes or from the pictures in your reading assignment to accompany your journal entries this week.</li> <li><input type="checkbox"/> Make a paddle doll.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Practice learning the geographic terms listed in the Student Activity Pages by making play dough or salt maps of imaginary places.</li> <li><input type="checkbox"/> Help set up your notebook, learning to use Daily Assignment Charts or a planner.</li> <li><input type="checkbox"/> Decorate the cover of your portfolio and/or notebook.</li> <li><input type="checkbox"/> Help your mom shop for and organize school supplies.</li> <li><input type="checkbox"/> Copy pictures from a coloring book of Egyptian scenes, or make sketches from the pictures in your reading assignments to accompany your journal entries this week.</li> <li><input type="checkbox"/> Make a model Egypt with a working Nile.</li> <li><input type="checkbox"/> Make a model of a Nile reed boat.</li> <li><input type="checkbox"/> Make a beaded collar such as Egyptians would have worn.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Organize your workspace and help to shop for and organize school supplies.</li> <li><input type="checkbox"/> Set up a notebook for the year, decorating the cover and setting up dividers.</li> <li><input type="checkbox"/> Set up your time line.</li> <li><input type="checkbox"/> Set up a portfolio, decorating the cover this week.</li> <li><input type="checkbox"/> Decide whether to use paper maps or create a historical atlas using transparency overlays.</li> <li><input type="checkbox"/> Make a model garden.</li> <li><input type="checkbox"/> Make a bracelet or necklace similar to one that Egyptians might have worn.</li> <li><input type="checkbox"/> Learn and practice cleaning clothes the Egyptian way.</li> <li><input type="checkbox"/> Make a model Egyptian sailboat.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Organize your workspace and help to shop for and organize school supplies.</li> <li><input type="checkbox"/> Set up a notebook for the year, decorating the cover and setting up dividers.</li> <li><input type="checkbox"/> Set up your time line.</li> <li><input type="checkbox"/> Set up a portfolio, decorating the cover this week.</li> <li><input type="checkbox"/> Decide whether to use paper maps or create a historical atlas using transparency overlays.</li> <li><input type="checkbox"/> Make models of Egyptian toys for younger siblings or for displays.</li> </ul>
<p><b>GROUP ACTIVITY</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Make salt maps of an imaginary country with labels for each of the landforms listed in the Student Activities Pages for this week. This can be a two-week project if you wish. (Week 1 of 2)</li> <li><input type="checkbox"/> Make salt maps of Egypt. (Week 1 of 2)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Make salt maps of an imaginary country with labels for each of the landforms listed in the Student Activities Pages for this week. This can be a two-week project if you wish. (Week 1 of 2)</li> <li><input type="checkbox"/> Have your teacher prepare some games for you to play, just like the Egyptians did!</li> <li><input type="checkbox"/> Make salt maps of Egypt. (Week 1 of 2)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Set up time lines.</li> <li><input type="checkbox"/> Prepare five to seven trivia questions to ask the group as a fun way to review basic facts about Egyptian life and culture.</li> <li><input type="checkbox"/> Write out/share goals for this school year. (Your teacher will file these when finished, and students will see them again mid-year for encouragement and exhortation!)</li> </ul>	
<p><b>GEOGRAPHY</b></p>	<p>With your teacher, choose some of these activities this week:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Learn/review major landform terms.</li> <li><input type="checkbox"/> Learn major terms associated with bodies of water.</li> <li><input type="checkbox"/> Label a paper or salt map with the landforms listed in the Student Activities Pages for this week.</li> <li><input type="checkbox"/> Using a blank world map, label continents, oceans, and major seas.</li> <li><input type="checkbox"/> Learn/review major global features: equator, latitude, longitude, etc.</li> <li><input type="checkbox"/> Label a map of ancient Egypt with the places listed in the Student Activity Pages. In which direction does the Nile flow?</li> <li><input type="checkbox"/> Study the wildlife common to the Nile River environment.</li> <li><input type="checkbox"/> Talk about irrigation: how did the Egyptians do it?</li> </ul>		<p>With your teacher, choose from these activities this week:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Set up maps for this unit. Either create base maps for a transparency atlas you'll create, or help your teacher photocopy paper maps you'll need in the next few weeks.</li> <li><input type="checkbox"/> Using a blank world map, label continents, oceans, and major seas from memory as a review. Learn any of these that you couldn't remember properly.</li> <li><input type="checkbox"/> Habitats are a major "thread" in the tapestry of time. This week, we'll study the flora and fauna of the Nile and learn how geography had a major impact on the history of ancient Egypt.</li> <li><input type="checkbox"/> Understand the profound effects that geography has on the history of an area. How would Egyptian houses, customs, and occupations have been different in mountain setting? How about an island one?</li> </ul>	
	<p><b>LOWER GRAMMAR</b></p>	<p><b>UPPER GRAMMAR</b></p>	<p><b>DIALECTIC</b></p>	<p><b>RHETORIC</b></p>

LEVEL	SUMMARY OF OBJECTIVES	INSTRUCTIONS AND TOPICS
<b>1</b>	<input type="checkbox"/> Word Bank: Nouns	<input type="checkbox"/> Begin to build a Word Bank this week. Decide on the colors of your cards for each part of speech. <input type="checkbox"/> You can use pictures on the back of your Word Bank cards to help you remember the meanings of the words. <input type="checkbox"/> Learn about nouns from your teacher. <input type="checkbox"/> Make noun cards for your Word Bank. Look around your house for ideas on which nouns to include.
<b>2</b>	<input type="checkbox"/> Nouns	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled "Reference." The first page in this section should be entitled "Nouns." <input type="checkbox"/> Learn about or review nouns with your teacher. Be able to recognize the differences between common and proper nouns. <input type="checkbox"/> Record as many nouns as you can in your notebook on your "Nouns" page. Distinguish between common and proper nouns.
<b>3</b>	<input type="checkbox"/> Nouns <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled "Reference." This week, label a page "Nouns" and record the definition. If your grammar book has taught you more details about nouns, write them here, too. <input type="checkbox"/> Learn or review the steps in the writing process. Record these in your Grammar and Composition Notebook under the "Reference" tab. Discuss these with your teacher this week. <input type="checkbox"/> What is your weakest area in the steps of the writing process? Write this down in your notebook under "Goals."
<b>4</b>	<input type="checkbox"/> Nouns and Verbs <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled "Reference." Record the eight parts of speech, each on its own piece of paper. Under "Noun" and "Verb," write their definitions. You will be writing the definitions of the other parts of speech in future weeks. <input type="checkbox"/> This week you'll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the "Reference" tab. Discuss these with your teacher this week. <input type="checkbox"/> With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.

LEVEL	SUMMARY OF OBJECTIVES	INSTRUCTIONS AND TOPICS
<b>5</b>	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page. <input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.
<b>6</b>	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page. <input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.
<b>7</b>	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page. <input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.
<b>8</b>	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process	<input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page. <input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.

LEVEL	SUMMARY OF OBJECTIVES	INSTRUCTIONS AND TOPICS
<b>9</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Parts of Speech</li> <li><input type="checkbox"/> Steps in the Writing Process</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Parts of Speech.” Record the eight parts of speech and their definitions, each on its own page.</li> <li><input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week.</li> <li><input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.</li> </ul>
<b>10</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Parts of Speech</li> <li><input type="checkbox"/> Steps in the Writing Process</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page.</li> <li><input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week.</li> <li><input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.</li> </ul>
<b>11</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Parts of Speech</li> <li><input type="checkbox"/> Steps in the Writing Process</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Begin setting up a Grammar and Composition Notebook. The first tabbed section will be labeled “Reference.” Record the eight parts of speech and their definitions, each on its own page.</li> <li><input type="checkbox"/> This week you’ll review the steps in the writing process. Record these in your Grammar and Composition Notebook under the “Reference” tab. Discuss these with your teacher this week.</li> <li><input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision.</li> </ul>
<b>12</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Classical Comparison Paper</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> If you have a Grammar and Composition Notebook from previous years, review the parts of speech this week. If not, look in Level 11 and follow the instructions there.</li> <li><input type="checkbox"/> Our first project for this year will be a Classical Comparison Paper. Your teacher will discuss the goals and processes of this paper with you. Using your planner, record how much work you will need to accomplish each week, along with any due dates that your teacher may give you.</li> <li><input type="checkbox"/> This week, your job for your Classical Comparison Paper is to read short biographies about your chosen authors. In future weeks, you will be asked to write a 2-3 page summary of each author’s life, so make sure you take enough notes this week.</li> </ul>

## GENERAL INFORMATION FOR ALL GRADES

This week's activities are partially devoted to setting up your workspace, notebook, maps, and time lines. If you are a returning student, you will be familiar with a lot of this information already. These pages are written both for experienced students and for those who have never used *Tapestry* before.

**Let's get started! Read these pages carefully; then, with your teacher, decide what you'll do this week.**

If you're new to *Tapestry*, this year, you're going to start doing more things for yourself this year than ever before. You will be responsible for helping your teacher shop for supplies, setting up your work environment and study tools, and making some of your study tools yourself. It's all part of getting older.

These are the Student Activity Pages for Week 1 of Year 1. Most week-plans in *Tapestry of Grace* have Student Activity Pages for all levels. There is usually at least one page devoted to each Learning Level, and sometimes two or more levels share pages. You'll need to ask your teacher which pages are for you. To find pages written for your level, look at the bottom outside corner of each page for these colors.



LOWER GRAMMER



DIALECTIC



UPPER GRAMMER



RHETORIC

### Our Topic for the Week

This unit is entitled "Moses' World." This week, we will study the land and people of ancient Egypt. We are going to be reading about the culture in which Moses grew up. We'll learn about the sights he saw out his back window every morning during his youth. We'll study how his neighbors lived: how they worked, played, and dressed. We'll learn what they ate and what kinds of toys and pets they had. We are learning about the geographical setting and everyday life of the Egyptians.

Next week, we'll be learning about the courts of Pharaoh, where Moses lived and worked and played, and where he was educated. In two weeks, we'll be learning about what the Egyptians believed about God.

As you read about Egyptians, think about their culture as the setting for the youth of one of the Bible's most important figures: Moses. Moses was intimately connected with Egypt's everyday life, her highest places of government, and her system of worship. We will, in the next three weeks, read Bible passages that tell us what God thought of the Egyptian culture and how He acted mightily upon it during Moses' time.

### Salt Dough Recipe

1. Mix 1 cup flour and ½ cup salt.
2. Add ½ cup water, and stir.
3. Add more water or flour as needed to make consistency of play dough.

You may be wondering why we begin our study with Exodus, the second book of the Bible. It is probable that Moses wrote Exodus first and then recorded the Creation account in the wilderness as an encouragement to discouraged Israelites. This study will follow that probable order of the authorship of these books. Though Exodus is not about the beginning of the human story, it is about the beginning of Israel as a nation. We will first study how God sovereignly called and redeemed an entire nation for Himself. Then, after three weeks' study of this new nation of Israel, we'll "flash back" to the Bible's account of the beginning of humankind, in Genesis.

## LOWER GRAMMAR LEVEL <sup>1</sup>

### Have you set up your notebook for the year yet? If not, do it this week.

Your teacher will give you a three-ring binder.

- You can decorate it with a drawing of what you think Year 1 will be about. Ask your teacher what topics you'll study this year, and then design your cover. Here are some ideas:
  - You could draw one big picture and slide it into the cover area of your binder.
  - You could cut a picture from a magazine to decorate your cover.
  - You could draw (or cut out) several pictures and make a collage for your cover. (Ask your teacher what a collage is!)
  - You might be able to use the computer to find neat clip art to use in your decorations.
- Be sure to make a spine label, too, so that you can find your notebook easily!
- Your teacher will help you to insert and label dividers and put them in the proper order inside your notebook.
- Don't forget to put lined or blank paper in each section, depending on what you'll need for that section's work.

### Daily Assignment Charts

It will be your job to help your teacher write out your Daily Assignment Chart. (A master copy is available in *The Loom*.)

- Your teacher will show you a Daily Assignment Chart for this unit.
- With her help, you will break down your weekly reading, activity, and writing assignments into daily assignments as she transfers them into the chart (see details below). Your teacher will do the writing, but you should look at the books and maps, and understand what you will have to do this week and on what days.
- After she fills it out, you will work from your completed Daily Assignment Chart all week.
- When you've checked off everything in your chart for the week, you and your teacher will decide where the finished chart should be kept, whether in your notebook or in a file someplace else.

### Weekly Overview Charts

Each week, *Tapestry* offers lots of things for you to do to learn about the world. You probably won't have time to do them all! So, each week at your planning time, you and your teacher will look at a Weekly Overview Chart. This will have a list of all your possible assignments in a two-page format (except Reading and Writing, which are listed in separate charts on pages 4-5 and 8).

- Ask your teacher to show you the Weekly Overview Chart for Week 1 (see pages 6-7).
  - Your assignments are always listed in the LEFT column on each page. The column says "Lower Grammar" at the bottom and has the red color for your level. You only need to be concerned with your column.
  - Your teacher will tell you whether she will photocopy one of these for you every week, or whether you will view them in your family's one central planning notebook each week.
- If you are to have your own copy, make a section in your notebook in which to keep them.
  - Each assignment has a little box  in front of it.
  - If you will get your own photocopy, check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do each week.
- If you're using a family notebook, discuss and choose your assignments with your teacher and your teacher will write them into your Daily Assignment Charts (see above).
- Go ahead and fill out your Daily Assignment Chart from the Weekly Overview assignments with your teacher.

<sup>1</sup> Teachers: Note that we expect you to be reading the directions aloud to your lower-grammar student each week.

### Weekly Reading Assignment Charts

Weekly reading assignments are all listed in your Reading Assignment Chart, which is separated into columns similar to the Weekly Overview Chart. Your teacher will tell you if you'll get your own copy or if you'll share one with the family.

- Each week your teacher will tell you which assignments you'll complete. You will not always read every assignment listed for your level.
- If you will get your own photocopy, check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do each week.
- If not, discuss and choose your assignments with your teacher's help and direction, and then watch her write them into your Daily Assignment Charts.

### Weekly Writing Assignment Charts

Each week, you'll be working on a specific writing skill.

- There is a Writing Assignment Chart in each week-plan that shows you which skills you should work on. (This week, it is on page 8.)
- Each week, your teacher will decide if you will do the assignment as written, or she will come up with something different to write about.
- Each week you have to write about something, so she will fill in your writing assignment for this week on your Daily Assignment Chart.

## FINE ARTS AND ACTIVITIES

Each week, we give you suggestions and extra detailed directions about projects summarized in the Weekly Overview Charts. This week's suggestions and directions are as follows:

1. Make a paddle doll following the instructions in *Old Testament Days*.
2. Have you ever made a salt map?
  - This week, you may decide to make a salt map of an imaginary place that displays almost all the landforms you will learn about in your geography lesson. A recipe for salt map dough can be found in an orange box on the Student Activity Pages' introductory page for this week (page 11) and in *The Loom*.
  - You can copy your salt map from a resource map or make it up from your imagination!
  - Your map should be of a coastal region and progress from mountains to sea level, including islands and archipelagos (you'll learn what this big word means this week).
  - If you wish, you can make labels ahead on little slips of paper and insert toothpicks before the dough hardens. After it hardens, affix the labels to the toothpicks to form "label flags."
  - Also later, when it dries, you can paint your salt map with acrylic or poster paints.
  - Be sure you have an adult's permission before starting this project!



## GEOGRAPHY

This is a long assignment; your teacher may want you to do part this week and part next week.

1. Learn (or review) continents and oceans of the world.

### Continents of the world

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> North America | <input type="checkbox"/> Africa     |
| <input type="checkbox"/> South America | <input type="checkbox"/> Antarctica |
| <input type="checkbox"/> Europe        | <input type="checkbox"/> Asia       |
| <input type="checkbox"/> Australia     |                                     |

### Oceans of the world

- |   |   |
|---|---|
| <input type="checkbox"/> Atlantic Ocean | Some add:                               |
| <input type="checkbox"/> Pacific Ocean  | <input type="checkbox"/> Southern Ocean |
| <input type="checkbox"/> Indian Ocean   |   |
| <input type="checkbox"/> Arctic Ocean   |   |

2. Learn geographic terms for landforms.

- |   |                                    |                                |                                 |   |
|---|------------------------------------|--------------------------------|---------------------------------|---|
| <input type="checkbox"/> tributary      | <input type="checkbox"/> peninsula | <input type="checkbox"/> canal | <input type="checkbox"/> summit | <input type="checkbox"/> mountain range |
| <input type="checkbox"/> source (river) | <input type="checkbox"/> island    | <input type="checkbox"/> sea   | <input type="checkbox"/> delta  | <input type="checkbox"/> inlet          |
| <input type="checkbox"/> mouth (river)  | <input type="checkbox"/> plateau   | <input type="checkbox"/> bay   | <input type="checkbox"/> port   | <input type="checkbox"/> cliff          |

3. Learn about (or review) major landforms of the world (mountains, rivers, and deserts).

### Mountain Ranges

- |  |   |
|--|---|
| <input type="checkbox"/> Andes Mountains | <input type="checkbox"/> Rocky Mountains      |
| <input type="checkbox"/> Alps            | <input type="checkbox"/> Great Dividing Range |
| <input type="checkbox"/> Himalayas       |   |

### Major River Systems

- |  |  |
|--|--|
| <input type="checkbox"/> Amazon River      | <input type="checkbox"/> Yangtze River |
| <input type="checkbox"/> Mississippi River | <input type="checkbox"/> Rhine River   |
| <input type="checkbox"/> Nile River        |  |

### Major Deserts

- Sahara Desert
- Arabian Desert
- Gobi Desert

4. Color and label a map of Egypt.<sup>1</sup>

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Mediterranean Sea | <input type="checkbox"/> Nile Delta    | <input type="checkbox"/> Nile River          |
| <input type="checkbox"/> Upper Egypt       | <input type="checkbox"/> Black Land    | <input type="checkbox"/> Ethiopian Highlands |
| <input type="checkbox"/> Red Sea           | <input type="checkbox"/> Red Land      |  |
| <input type="checkbox"/> Lower Egypt       | <input type="checkbox"/> Lake Victoria |  |

## BIBLE SURVEY AND CHURCH HISTORY

Remember to think about Moses this week as you read. He was born to slave parents, and though his mother was his nurse for several years, until he was grown up he could not acknowledge or honor them as his parents. How would that have felt? Next week we'll read about his birth, but perhaps you've heard the story before. In any case, try to remember, as you learn, that the Bible is a book about real people; this week is devoted to finding out all the real, everyday activities of Moses' world!

## LITERATURE

There is no Literature assignment for this week.

<sup>1</sup> The Ethiopian Highlands and Lake Victoria are south of Egypt proper, in what is now Kenya/Tanzania.

## UPPER GRAMMAR LEVEL

**Have you set up your notebook for the year yet? If not, do it this week.**

Your teacher will give you a three-ring binder.

- You can decorate it with a drawing of what you think Year 1 will be about. Ask your teacher what topics you'll study this year, and then design your cover. Here are some ideas:
  - You could draw one big picture and slide it into the cover area of your binder.
  - You could cut a picture from a magazine to decorate your cover.
  - You could draw (or cut out) several pictures and make a collage for your cover. (Ask your teacher what a collage is if you're unsure!)
  - You might be able to use the computer to find neat clip art to use in your decorations.
- Be sure to make a spine label, too, so that you can find your notebook easily!
- Once you've made your cover and spine label, your teacher will give you some dividers. She'll help you to label these and put them in the proper order inside your notebook.
- Don't forget to put lined or blank paper in each section, depending on that section's work.

### Daily Assignment Charts

On Mondays, or whenever your family plans out the week ahead, you will break down weekly assignments into daily ones and transfer them to a Daily Assignment Chart. You will work from your completed Daily Assignment Chart each week.

- Your teacher will show you a weekly schedule and a set of Daily Assignment Charts (see blank generic form in *The Loom*) for this unit and explain how to use them.
- Your job is to break down your weekly assignments into daily assignments as you transfer them to the chart. For example, you take a week's assignment, say, ten pages in a history book, and—with your teacher's help and direction—decide if you will read all ten pages on Monday, or read two pages each day, Monday through Friday, or some schedule in between. Then you fill in your chart accordingly.
- After you've planned your work, work your plan! Check off your assignments in the chart as you complete them.
- When you're finished with your chart each week, it becomes a permanent record. You and your teacher should decide where the finished charts will be stored, whether in your notebook or in a file someplace else.

### Weekly Overview Charts

Each week, *Tapestry* offers lots of things for you to do to learn about the world. You probably won't have time to do them all! So, each week at your planning time you will look at a Weekly Overview Chart (this week, on pages 6-7). This will have a list of all your assignments in a two-page format (except Reading and Writing, which are listed in separate charts on pages 4-5 and 8-9 respectively). Look at the Weekly Overview Chart for Week 1 with your teacher.

- Your assignments are always listed in the column to the LEFT OF THE MIDDLE of the page. Look at the bottom of the page: there are labels there. Yours is always the yellow color-coded one that says "Upper Grammar." You only need to be concerned with your column.
- Your teacher will tell you whether she will photocopy one of these for you every week, or whether you will view them in your family's one central planning notebook each week.

### Weekly Reading Assignment Charts

Weekly reading assignments are all listed in your Reading Assignment Chart, which is separated into columns similar to the Weekly Overview Chart. Your teacher will tell you if you'll get your own copy or if you'll share one with the family.

- Each week, your teacher will tell you which assignments you'll complete. You will not always read every assignment listed for your level.
- If you will get your own photocopy, check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do each week.
- If not, discuss and choose your assignments with your teacher's help and direction, and then watch her write them into your Daily Assignment Charts.

## Weekly Writing Assignment Charts

Each week, you'll be working on a specific writing skill.

- There is a Writing Assignment Chart in each week-plan that shows you which skills you should work on. (This week, it is on pages 8-9.)
- Each week, your teacher will decide if you will do the assignment as written, or she will come up with something different to write about.
- Each week you have to write about something, so she will fill in your writing assignment for this week on your Daily Assignment Chart.

## FINE ARTS AND ACTIVITIES

Each week, we give you suggestions and extra detailed directions about projects summarized in the Weekly Overview Charts. This week's suggestions are to make your choice of the projects listed below, using the instructions and details in *Ancient Egypt (Make it Work!)*.

1. Make a beaded collar ("pectoral").
2. Craft a reed boat.
3. Using salt dough, create a model of the Nile Valley.

## GEOGRAPHY

This is a long assignment; your teacher may want you to do part this week and part next week.

1. Review previous studies.

### Continents of the world

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> North America | <input type="checkbox"/> Antarctica |
| <input type="checkbox"/> South America | <input type="checkbox"/> Asia       |
| <input type="checkbox"/> Europe        | <input type="checkbox"/> Australia  |
| <input type="checkbox"/> Africa        |                                     |

### Oceans of the world

- Atlantic Ocean
- Pacific Ocean
- Indian Ocean
- Arctic Ocean

### Major geographic terms

- |                                    |                                      |   |
|------------------------------------|--------------------------------------|---|
| <input type="checkbox"/> equator   | <input type="checkbox"/> estuary     | <input type="checkbox"/> chasm          |
| <input type="checkbox"/> longitude | <input type="checkbox"/> archipelago | <input type="checkbox"/> reservoir      |
| <input type="checkbox"/> latitude  | <input type="checkbox"/> glacier     | <input type="checkbox"/> precipice      |
| <input type="checkbox"/> isthmus   | <input type="checkbox"/> piedmont    | <input type="checkbox"/> cataracts      |
| <input type="checkbox"/> mesa      | <input type="checkbox"/> fall line   | <input type="checkbox"/> fiord or fjord |
| <input type="checkbox"/> strait    | <input type="checkbox"/> arroyo      |   |

2. Learn or review major features of Africa. Looking at a resource map, label the following:

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Sahara Desert             | <input type="checkbox"/> Congo River       | <input type="checkbox"/> Niger River     |
| <input type="checkbox"/> Sudan (area, not country) | <input type="checkbox"/> Zambezi River     | <input type="checkbox"/> Lake Tanganyika |
| <input type="checkbox"/> Atlas Mountains           | <input type="checkbox"/> Cape of Good Hope | <input type="checkbox"/> Lake Malawi     |
| <input type="checkbox"/> Indian Ocean              | <input type="checkbox"/> Atlantic Ocean    | <input type="checkbox"/> Madagascar      |

3. Label a paper map of northeastern Africa (or base map for overlays) with the following:

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Mediterranean Sea | <input type="checkbox"/> Upper Egypt               | <input type="checkbox"/> 3 <sup>rd</sup> Cataracts |
| <input type="checkbox"/> Nile River        | <input type="checkbox"/> Lower Egypt               | <input type="checkbox"/> Red Land                  |
| <input type="checkbox"/> Red Sea           | <input type="checkbox"/> 1 <sup>st</sup> Cataracts | <input type="checkbox"/> Nile Delta                |
| <input type="checkbox"/> Lake Victoria     | <input type="checkbox"/> 2 <sup>nd</sup> Cataracts | <input type="checkbox"/> Ethiopian Highlands       |
- Shade the region where the "black land" would have been, in green, on your map.
  - Shade the region where the "red land" would have been, in brownish red.

## 4. Have you ever made a salt map?

This week, you'll make a salt map of an imaginary place<sup>1</sup> that displays almost all the landforms you will learn about in your geography lesson. A recipe for salt map dough can be found in an orange box on the Student Activity Pages' introductory page for this week (page 11) and in *The Loom*.

- You can copy your salt map from a resource map or make it up from your imagination!
- Your map should be of a coastal region and progress from mountains to sea level, including islands and archipelagos (you'll learn what this big word means this week).
- If you wish, you can make labels ahead on little slips of paper and insert toothpicks before the dough hardens. After it hardens, affix the labels to the toothpicks to form "label flags."
- Also later, when it dries, you can paint your salt map with acrylic or poster paints.
- Be sure you have an adult's permission before starting this project!

**BIBLE SURVEY AND CHURCH HISTORY**

Remember to think about Moses this week as you read. He was born to slave parents, and though his mother was his nurse for several years, until he was grown up he could not acknowledge or honor them as his parents. How would that have felt? Next week, we'll read about his birth, but perhaps you've heard the story before! In any case, try to remember, as you learn, that the Bible is a book about real people; this week is devoted to finding out all the real, everyday activities of Moses' world!



<sup>1</sup> Teachers: Many children's atlases contain a drawing of such a map, and you can search your library to see if one of theirs does if you don't happen to own one. One child I know used a map of Narnia from C.S. Lewis' classic *Chronicles of Narnia*.

## LITERATURE

### Worksheet for *A Place in the Sun*, by Jill Rubalcaba

Senmut lived his life very differently from how you live yours. Complete the chart below by explaining the differences.

	SENMUT	You
HOME AND FAMILY		
TREATING SICKNESS OR DISEASE		
COUNTRY LEADERS		
PUNISHMENT FOR WRONGDOING		
WORSHIP AND PRAYER		
ENTERTAINMENT		

## DIALECTIC LEVEL

**Have you set up your notebook for the year yet? If not, do so this week.**

Your teacher will give you a three-ring binder.

- You can decorate it with a drawing of what you think Year 1 will be about. Ask your teacher what topics you'll study this year, and then design your cover. Here are some ideas:
  - You could draw one big picture and slide it into the cover area of your binder.
  - You could cut a picture from a magazine to decorate your cover.
  - You could draw (or cut out) several pictures and make a collage for your cover.
  - You might be able to use the computer to find neat clip art to use in your decorations.
- Be sure to make a spine label so that you can find your notebook easily!
- Your teacher will help you to insert and label dividers and put them in the proper order inside your notebook.
- Don't forget to put lined or blank paper in each section, depending on what you'll need for that section's work.

### Setting up Your Planner

Perhaps you already use a planner. If not, your teacher will show you a new one, and a weekly schedule of classes, and explain how you'll use your planner to record information during the coming school year. On Mondays (or whenever your family plans out the week ahead), break down weekly assignments into daily ones, and transfer them into a planner. You will then work from your completed planner, each week.

- Take a week's assignment, say, ten pages in a history book, and decide if you will read all ten pages on Monday, or two pages each day, Monday through Friday, or some other schedule. After receiving direction from your teacher, fill in your planner section by section as you read about various *Tapestry* components below.
- As you finish each assignment this week, check it off. Ask your teacher what type of information you'll need to keep for your state's record-keeping requirements.<sup>1</sup>
- When you're finished with your planner, it becomes a permanent record, so don't lose it!

### Weekly Overview Charts

Each week, *Tapestry* offers lots of things for you to do. You probably won't have time to do all that's suggested. So, each week at your planning time, you and your teacher will look at a Weekly Overview Chart (on pages 6-7). This will have a list of all suggested assignments in a two-page format (except Reading and Writing, which are listed in separate charts on pages 4-5 and 9). Using all three charts (plus assignments from other curricula), you'll plan your week.

- Look at the Weekly Overview Chart for Week 1 with your teacher. Your assignments are always listed in the column to the RIGHT OF THE MIDDLE of the page. (The third column from the left side of the page. Look at the bottom of the page: the column labeled "Dialectic" and color-coded green is yours.) You only need to be concerned with your column.
- Your teacher will tell you whether she will photocopy one of these for you every week, or whether you will view them in your family's one central planning notebook each week.
- If you're using a family notebook, discuss and choose your assignments and write them into your planner.
- If you are to have your own copies, make a section in your notebook in which to keep them.
  - Each assignment has a little box  in front of it.
  - Check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do.

### Weekly Reading Assignment Chart

Weekly reading assignments are all listed in your Reading Assignment Chart, which is separated into columns, similar to the Weekly Overview Chart. Again, keep your eye on the green column! Remember, you will not always read every assignment listed for your level. Each week, you'll decide, with your teacher, which assignments you'll complete.

- If you have your own copy, check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do each week. Then transfer them to your planner, writing them into the days when they will actually be read.
- If not, discuss and choose your assignments and write them into your planner.

<sup>1</sup> If you are earning high school credits by recording credit hours, you may need to keep track of how long each assignment takes you, rounded to the nearest five minutes. Record these times next to the assignments, showing that you've completed them. At the year's end, you will add up all the recorded times and receive your credit (or not!) based on them.

## Weekly Writing Assignment Charts

Each week, you'll be working on a specific writing skill. Check with your teacher to see if you're to do the assignment as written or choose something different to write about.

- Look at this week's Writing Assignment Chart (page 9) that tells you which skills you should work on. Sometimes, your teacher may direct you to do something different than what's written in the charts.
- Whatever your assignment, each week you have to write about something, so you will fill in your writing assignment for this week in your planner on the days you plan to complete it.

## Vocabulary Work

Your parents will choose a vocabulary program for you. If you are preparing for the SAT tests, you'll want to work on vocabulary each week. In your planner, record this work as an assignment like any other, on the day(s) when you plan to complete it. Many parents will choose a computer-based SAT prep program. Others will use a paper-based one. If you are using paper, set it up this week.

- You will want to purchase a large (shoe box-sized) box in which to keep index cards.
- You will also need 500+ index cards that fit in your box.
- Near your work area, or on your family bookshelves, place a good dictionary.
- We suggest that you make your cards on Monday and Tuesday.
- On Wednesday, you can plan to hand your cards to your teacher for a pre-test on spelling/definition.
- On Friday, you can hand them to your teacher (or sibling) to dictate a final test for you.
- Each time you finish a unit, take out all the cards for that unit and run through them, reminding yourself of all you've learned.

## Time Lines: Set 'em up!

You may not be excited about a time line now, but we are almost certain that by the middle of this year you will become very excited as the time line work helps you to understand God's plan through history! There are several ways to make good time lines, and if you do it right, this four-year project will be something you'll keep for a lifetime and can display proudly at History Fairs. This week, you'll need to set one up. If you're new to *Tapestry*, you have choices to make:

- You can do time lines with index cards. Put a person's name or an event, and even a photocopy of a picture of the person or a map associated with the event, on the front of the card. On the back, record their dates and why they were important. Then arrange them in a box. When evaluation times come, your teacher will choose certain cards and have you arrange them in proper sequence or relationship to one another. This is a great way to study for tests, too! Returning students who have chosen this method need to replenish their stock of index cards.
- Paper methods, such as notebook paper or computer paper, work, too. In *The Loom* there is an inexpensive template for you to photocopy for a notebook version of this year's time line, which you can add to next year.<sup>1</sup> Directions for spacing labels are on the time line template.
- Lampstand Press sells a wonderful hardcover time line book that you can purchase so that all your hard work on this project can have a finished, lasting look to it.

## HISTORY

### Accountability Questions

1. The Nile River has many interesting, unique features. List three that most interested you, and why.
2. The Nile hosts a variety of unique wildlife and flora. List three animals and three plants that were found in or near the Nile and were important in the life of the Egyptians.
3. Which lands did the Egyptians call the "Red Land" and why? How about the "Black Land"?
4. List and describe various types of transportation available to the ancient Egyptians.
5. Observe the illustrations in your book that depict Egyptian dress. Describe the type of clothing they wore.
6. What were early houses like?
7. List three of the freedoms that Egyptian women enjoyed, and name three of their responsibilities.

<sup>1</sup> Since not all students begin dialectic-level work with Year 1, some of them may have begun to keep personal time lines before this year.

**Thinking Questions**

1. Each year, the Nile flooded its banks, leaving fertile soil that was easily tilled. Thus the Nile became the source of life for Egypt, and one of her major idols. In a short paragraph, tell about the yearly cycle of farmers and laborers as they interacted with the Nile, and prepare to share this information in class.
2. Egyptian culture was stable for thousands of years for three main reasons. Can you tell what they were?
3. Name three ways that the Nile directly caused the advance of the Egyptian civilization.
4. Why do we fill out Accountability Questions? How about Thinking Questions? What does each of these help us learn to do? Did you use these questions for those purposes this week?

**FINE ARTS AND ACTIVITIES**

It's fun to learn by doing. The ancients are so far away from us in time that it's sometimes hard to understand that they were people just like us, or to appreciate how skilled they were, given their relatively low levels of technology. The suggested crafts and hands-on activities this year are more than fun and games. They are just one more way the *Tapestry* program tries to make history alive and real to you.

Instructions for the following crafts can be found in *Ancient Egyptians and Their Neighbors*:

1. Imagine the life of everyday Egyptians by making a model garden.
2. Make a bracelet or necklace similar to one that Egyptians might have worn.
3. Cleaning dirty laundry is quite different today. Learn and practice cleaning clothes the Egyptian way.
4. Gather the appropriate materials and make an Egyptian sailboat.

**GEOGRAPHY****Decisions, decisions! How will you handle maps?**

With your teacher, decide whether you'd like to do separate paper maps each week this year or do a fancier "atlas" using clear transparencies.<sup>1</sup>

- If you want to do paper maps, ask your teacher if she's photocopied/printed (from our *MapAids* CD-ROM) the maps for Unit 1 yet. If not, maybe you could offer to help her get them ready.
- If you'd like to make the transparencies, you'll need to make several "base maps" this week, unless you have some from last year that will serve you. To make these, reproduce paper outline maps in notebook size. Eventually, you'll need one each of the following:
  - The Mediterranean World: try to include as much of northern Greece and the near East as you can on this base map. (Eventually, you'll want to show the Persian and Alexandrian Empires, the latter of which extended from the Mediterranean to India!)
  - Close-up maps of the Promised Land, Egypt, the Iberian Peninsula, the Italian peninsula, India and Central America.
  - We will briefly visit North and South America (it's okay to include them both on one map), the Far East, and India, so you will need these base maps, too.

Here are this week's labels (all are the permanent type to affix to base maps):

- |  |   |  |   |
|--|---|--|---|
| <input type="checkbox"/> Mediterranean Sea | <input type="checkbox"/> Tigris River     | <input type="checkbox"/> Italian peninsula | <input type="checkbox"/> Nile River     |
| <input type="checkbox"/> Black Sea         | <input type="checkbox"/> Euphrates River  | <input type="checkbox"/> Greek peninsula   | <input type="checkbox"/> Sinai Desert   |
| <input type="checkbox"/> Caspian Sea       | <input type="checkbox"/> Anatolia (modern | <input type="checkbox"/> Crete             | <input type="checkbox"/> Sahara Desert  |
| <input type="checkbox"/> Sinai Peninsula   | Turkey)                                   | <input type="checkbox"/> Sicily            | <input type="checkbox"/> Arabian Desert |

In addition to preparing base maps (if you so choose), there are geography activities on the next page that specifically relate to this week's reading. (Your teacher may want you to save this work until next week.)

<sup>1</sup> For more instructions on this transparency project, consult *The Loom* and see the pictures of a completed set on page 26.

### Additional Geography Work

- Review previous studies of major geographic terms:
 

<input type="checkbox"/> equator	<input type="checkbox"/> strait	<input type="checkbox"/> piedmont	<input type="checkbox"/> reservoir
<input type="checkbox"/> longitude	<input type="checkbox"/> estuary	<input type="checkbox"/> fall line	<input type="checkbox"/> precipice
<input type="checkbox"/> latitude	<input type="checkbox"/> archipelago	<input type="checkbox"/> arroyo	<input type="checkbox"/> cataracts
<input type="checkbox"/> isthmus	<input type="checkbox"/> glacier	<input type="checkbox"/> chasm	<input type="checkbox"/> fiord or fjord
<input type="checkbox"/> mesa			
- Learn or review major features of Africa. Looking at a resource map, label the following on a paper (or base) map.
 

<input type="checkbox"/> Sahara Desert	<input type="checkbox"/> Congo River	<input type="checkbox"/> Niger River
<input type="checkbox"/> Sudan (area, not country)	<input type="checkbox"/> Zambezi River	<input type="checkbox"/> Lake Tanganyika
<input type="checkbox"/> Atlas Mountains	<input type="checkbox"/> Cape of Good Hope	<input type="checkbox"/> Lake Malawi
<input type="checkbox"/> Indian Ocean	<input type="checkbox"/> Atlantic Ocean	<input type="checkbox"/> Madagascar
- Label a paper map (or your base map for overlays) with the following:
 

<input type="checkbox"/> Red Sea	<input type="checkbox"/> 1 <sup>st</sup> Cataracts	<input type="checkbox"/> Red Land
<input type="checkbox"/> Lake Victoria	<input type="checkbox"/> 2 <sup>nd</sup> Cataracts	<input type="checkbox"/> Nile Delta
<input type="checkbox"/> Upper Egypt	<input type="checkbox"/> 3 <sup>rd</sup> Cataracts	<input type="checkbox"/> Ethiopian Highland
<input type="checkbox"/> Lower Egypt		

### Something to think about this week as you do your geography work:

The people you will read about this year *really lived* in space and time. Stop a moment to think about it. How did you feel getting up this morning in the first week of school? Excited? Happy? Grumpy? Sleepy? How did you dress for your area's climactic conditions? What style is your house built in (and how much is that style determined by your physical environment? Geographical conditions shape many aspects of our lives.

Did your little sister or brother tempt you to lose your temper? Would you rather be doing something else than labeling a map? The people you will read about this year had feelings just like yours! They were all children once; they all struggled with not wanting to do their duties. Some called on the name of the Lord; others died in their sins. Some lived and died unremembered by history books; others made a profound impact on the world, which is felt to this day. All these real people *lived* and *breathed*. They all opened their eyes each day and looked around their home and saw... *what?* They went outside and saw... *what?*

### Got extra time for hands-on activities? Try a salt map of Egypt!

Sometimes the best way to fully understand history is to "get your hands dirty." Doing a salt map of Egypt will force you to examine the contours of the land more closely, driving into your memory the unique contours of the Nile forever! This suggestion is truly optional: be sure to get your parents' approval. A recipe for salt map dough can be found in the Student Activity Pages Introduction for this week and in *The Loom*.

## BIBLE SURVEY AND CHURCH HISTORY

Remember to think about Moses this week as you read. He was born to slave parents, and though his mother was his nurse for several years, until he was grown up he could not acknowledge or honor them as his parents. How would that have felt? Next week, we'll read about his birth, but perhaps you've heard the story before! In any case, try to remember, as you learn, that the Bible is a book about real people; this week is devoted to finding out all the real, everyday activities of Moses' world!

## LITERATURE

**Questions for *The Golden Goblet*, by Eloise Jarvis McGraw**

*World Book* defines historical fiction as works that “combine interesting stories with an accurate description of how people lived at a particular time.” This week, as you read *The Golden Goblet*, discuss the book with your teacher. The questions below are to help you prepare for your discussion time.

**Thinking Questions**

1. What does our culture believe about the afterlife?
2. In what ways does our culture prepare a body for the afterlife?
3. What do you believe about the afterlife?
4. As you read, start a list. Who are the main characters?
5. What does each of the characters want?
6. Which characters do you like best, and why?

**Discussion Questions**Plot Review

1. How is Ranofer’s job at the gold shop different from the apprentice job he desires?
2. How does Ranofer meet the Ancient?
3. Describe the encounter between Ranofer and Gebu when Ranofer reveals he knows what is in the wineskin.
4. Pretending to be Ranofer, describe a unique skill you possess.
5. How does Ranofer dispose of the larger-than-usual breakfast Gebu leaves for him?
6. How do the Egyptians feel about someone who would rob a tomb?
7. How do Hequet and Ranofer plan for Ranofer to continue learning how to work with gold?

Literary Features

1. One aspect of a well-written story is that it’s hard to predict the plot before it happens. Let’s see how well this book is written. If you’ve not finished the book, make some predictions about what will happen in the second half of the book and record them. (Next time you meet, see how close you were!)
2. One very important aspect of historical fiction is setting. Does this author succeed in creating a believable setting? Support your answer (positive or negative) with specific references from the text, and come prepared to share these references.
3. In any novel, characters develop and change. Have any of the main characters changed much in the sections you’ve read so far?

**Vocabulary**

Below is a list of words that may be new to you as you read *The Golden Goblet*.

- |                                      |  |                                    |                                     |  |
|--------------------------------------|--|------------------------------------|-------------------------------------|--|
| <input type="checkbox"/> pharaoh     | <input type="checkbox"/> oasis         | <input type="checkbox"/> amber     | <input type="checkbox"/> hieroglyph | <input type="checkbox"/> scarab        |
| <input type="checkbox"/> kilts       | <input type="checkbox"/> incense       | <input type="checkbox"/> pinnacle  | <input type="checkbox"/> obelisk    | <input type="checkbox"/> solder        |
| <input type="checkbox"/> scribe      | <input type="checkbox"/> <i>shenti</i> | <input type="checkbox"/> basalt    | <input type="checkbox"/> deciphered | <input type="checkbox"/> chivalrous    |
| <input type="checkbox"/> mourners    | <input type="checkbox"/> Mediterranean | <input type="checkbox"/> flail     | <input type="checkbox"/> guttural   | <input type="checkbox"/> <i>shaduf</i> |
| <input type="checkbox"/> sarcophagus | <input type="checkbox"/> sultan        | <input type="checkbox"/> engraved  | <input type="checkbox"/> sphinx     | <input type="checkbox"/> barbarous     |
| <input type="checkbox"/> ancient     | <input type="checkbox"/> cargo         | <input type="checkbox"/> obscurity | <input type="checkbox"/> cartouche  | <input type="checkbox"/> vizier        |
| <input type="checkbox"/> quarry      | <input type="checkbox"/> excavation    | <input type="checkbox"/> embalmer  | <input type="checkbox"/> barren     | <input type="checkbox"/> scythes       |
| <input type="checkbox"/> papyrus     | <input type="checkbox"/> funerary      | <input type="checkbox"/> dynasty   | <input type="checkbox"/> anarchy    | <input type="checkbox"/> desiccated    |

## RHETORIC LEVEL

### Have you set up your notebook for the year yet? If not, do so this week.

Your teacher will give you a three-ring binder.

- You can decorate it with a drawing of what you think Year 1 will be about. Ask your teacher what topics you'll study this year, and then design your cover. Here are some ideas:
  - You could draw one big picture and slide it into the cover area of your binder.
  - You could cut a picture from a magazine to decorate your cover.
  - You could draw (or cut out) several pictures and make a collage for your cover.
  - You might be able to use the computer to find neat clip art to use in your decorations.
- Be sure to make a spine label so that you can find your notebook easily!
- Your teacher will help you to insert and label dividers and put them in the proper order inside your notebook.
- Don't forget to put lined or blank paper in each section, depending on what you'll need for that section's work.

### Setting Up Your Planner

Perhaps you already use a planner. If not, your teacher will show you a new one, and a weekly schedule of classes, and explain how you'll use your planner to record information during the coming school year. On Mondays (or whenever your family plans out the week ahead), break down weekly assignments into daily ones, and transfer them into a planner. Each week, take a week's assignment, say, ten pages in a history book, and decide if you will read all ten pages on Monday, or two pages each day, Monday through Friday, or some other schedule.

- After receiving direction from your teacher, fill in your planner section by section as you read about various *Tapestry* components below.
- As you finish each assignment this week, check it off. Ask your teacher what type of information you'll need to keep for your state's record-keeping requirements.<sup>1</sup>
- When you're finished with your planner, it becomes a permanent record, so don't lose it!

### Weekly Overview Charts

Each week, *Tapestry* offers lots of things for you to do. You probably won't have time to do all that's suggested. So, each week at your planning time, you and your teacher will look at a Weekly Overview Chart (on pages 6-7). This will have a list of all suggested assignments in a two-page format (except Reading and Writing, which are listed in separate charts; this week they are on pages 4-5 and 9). Using all three charts (plus assignments from other curricula), you'll plan your week.

- Look at the Weekly Overview Chart for Week 1 with your teacher. Your assignments are always listed in the column to the RIGHT of the page. (Look at the bottom of the page: the column labeled "Rhetoric" and color-coded blue is yours.) You only need to be concerned with your column.
- Your teacher will tell you whether she will photocopy one of these for you every week, or whether you will view them in your family's one central planning notebook each week.
- If you're using a family notebook, discuss and choose your assignments and write them into your planner.
- If you are to have your own copies, make a section in your notebook in which to keep them.
  - Each assignment has a little box  in front of it.
  - Check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do.

### Weekly Reading Assignment Chart

Weekly reading assignments are all listed in your Reading Assignment Chart, which is separated into columns, similar to the Weekly Overview Chart. Again, keep your eye on the blue column! Remember, you will not always read every assignment listed for your level. Each week, you'll decide, with your teacher, which assignments you'll complete.

- If you have your own copy, check  (or fill in ) the little boxes in front of all the assignments you and your teacher decide you should do each week. Then, transfer them to your planner, writing them into the days when they will actually be read.
- If not, discuss and choose your assignments and write them into your planner.

<sup>1</sup> If you are earning high school credits by recording credit hours, you may need to keep track of how long each assignment takes you, rounded to the nearest five minutes. Record these times next to the assignments, showing that you've completed them. At the year's end, you will add up all the recorded times and receive your credit (or not!) based on them.

### Weekly Writing Assignment Charts

Each week, you'll be working on a specific writing skill. Check with your teacher to see if you're to do the assignment as written or choose something different to write about.

- Look at this week's Writing Assignment Chart (page 10) that tells you which skills you should work on. Sometimes, your teacher may direct you to do something different than what's written in the charts.
- Whatever your assignment, each week you have to write about something, so you will fill in your writing assignment for this week in your planner on the days you plan to complete it.

### Vocabulary Work

Your parents will choose a vocabulary program for you. If you are preparing for the SAT tests, you'll want to work on vocabulary each week. In your planner, record this work as an assignment like any other, on the day(s) when you plan to complete it. Many parents will choose a computer-based SAT prep program. Others will use a paper-based one. If you are using paper, set it up this week.

- You will want to purchase a large (shoe box-sized) box in which to keep index cards.
- You will also need 500+ index cards that fit in your box.
- Near your work area, or on your family bookshelves, place a good dictionary.
- We suggest that you make your cards on Monday and Tuesday.
- On Wednesday, you can plan to hand your cards to your teacher for a pre-test on spelling/definition.
- On Friday, you can hand them to your teacher (or sibling) to dictate a final test for you.
- Each time you finish a unit, take out all the cards for that unit and run through them, reminding yourself of all you've learned.

### Time Lines: Set 'em up!

You may not be excited about a time line now, but we are almost certain that by the middle of this year you will become very excited as the time line work helps you to understand God's plan through history! There are several ways to make good time lines, and if you do it right, this four-year project will be something you'll keep for a lifetime and can display proudly at History Fairs. This week, you'll need to set one up. If you're new to *Tapestry*, you have choices to make:

- You can do time lines with index cards. Put a person's name or an event, and even a photocopy of a picture of the person or a map associated with the event, on the front of the card. On the back, record their dates and why they were important. Then arrange them in a box. When evaluation times come, your teacher will choose certain cards and have you arrange them in proper sequence or relationship to one another. This is a great way to study for tests, too! Returning students who have chosen this method need to replenish their stock of index cards.
- Paper methods, such as notebook paper or computer paper, work, too. In *The Loom* there is an inexpensive template for you to photocopy for a notebook version of this year's time line, which you can add to next year.<sup>1</sup> Directions for spacing labels are on the time line template.
- Lampstand Press sells a wonderful hardcover time line book that you can purchase so that all your hard work on this project can have a finished, lasting look to it.

## HISTORY

### Accountability Questions

1. The Nile River has many interesting, unique features. List three that most interested you, and why.
2. The Nile hosts a variety of unique wildlife and flora. List three animals and three plants that were found in or near the Nile and were important in the life of the Egyptians.
3. Name three ways that the Nile directly caused the advance of the Egyptian civilization.
4. Describe several kinds of boats of the time, and how the Egyptians used them.
5. What were early houses like? Compare and contrast a commoner's home with a royal palace.
6. Who mined the precious minerals of Egypt? How sophisticated were the Egyptian mines?
7. Describe the economy. How was it organized? What were local economies based upon?
8. Prepare to tell about the lives of women. What freedoms did they enjoy? What responsibilities did they have?
9. Which lands did the Egyptians call the "Red Land" and why? How about the "Black Land"?

<sup>1</sup> Since not all students begin rhetoric-level work with Year 1, some of them may have begun to keep personal time lines before this year.

## Thinking Questions

1. Each year, the Nile flooded its banks, leaving fertile soil that was easily tilled. Thus the Nile became the source of life for Egypt, and also one of her major idols. In a short paragraph, tell about the yearly cycle of farmers and laborers as they interacted with the Nile, and be prepared to tell the class about it in detail.
2. Egyptian culture was stable for thousands of years for three main reasons. What were they?
3. The geography of Egypt affected its history. Name at least three ways.
4. Why do we fill out Accountability Questions? How about Thinking Questions? What do each of these help us learn to do? Did you use these questions for those purposes this week?

## GOVERNMENT

This week, we will begin our survey of the history of government by discussing some foundational questions: “What is a government?” “Why do people form governments?” “What are different types of governments?” To help you begin to think about these things, pay attention, as you read, to ancient Egyptian legal procedures and penalties for crimes. If your teacher so directs, journal a short paragraph on the legal system and laws of ancient Egypt.

## GEOGRAPHY

### Decisions, decisions! How will you handle maps?

With your teacher, decide whether you’d like to do separate paper maps each week this year or do a fancier “atlas” using clear transparencies.<sup>1</sup>

- If you want to do the former, ask your teacher if she’s photocopied the maps for Unit 1 yet. If not, maybe you could offer to help her get them copied.
- If you’d like to make the transparencies, you’ll need to make several “base maps” this week, unless you have some from last year that will serve you. To make these, reproduce paper outline maps in notebook size. Eventually, you’ll need one each of the following:
  - The Mediterranean World: try to include as much of northern Greece and the near East as you can. (Eventually, you’ll want to show the Persian and Alexandrian Empires, the latter of which extended from the Mediterranean to India!)
  - Close-up maps of the Promised Land, Egypt, the Iberian Peninsula, the Italian peninsula, India and Central America.
  - We will briefly visit North and South America (it’s okay to include them both on one map), the Far East, and India.

Below are this week’s labels (all are the permanent type).

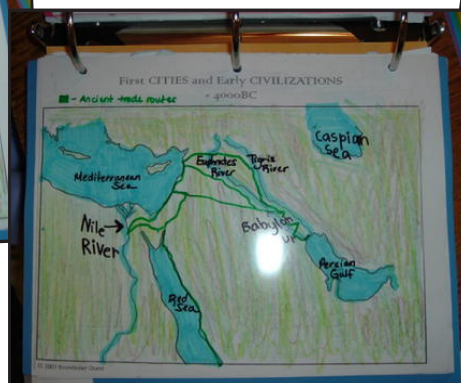
### Permanent labels:

- |  |   |  |   |
|--|---|--|---|
| <input type="checkbox"/> Mediterranean Sea | <input type="checkbox"/> Tigris River             | <input type="checkbox"/> Greek peninsula | <input type="checkbox"/> Sinai Desert   |
| <input type="checkbox"/> Black Sea         | <input type="checkbox"/> Euphrates River          | <input type="checkbox"/> Crete           | <input type="checkbox"/> Sahara Desert  |
| <input type="checkbox"/> Caspian Sea       | <input type="checkbox"/> Anatolia (modern Turkey) | <input type="checkbox"/> Sicily          | <input type="checkbox"/> Arabian Desert |
| <input type="checkbox"/> Sinai Peninsula   | <input type="checkbox"/> Italian peninsula        | <input type="checkbox"/> Nile River      |   |



Base Map

### Permanent Labels Overlay



Historical Event Overlay

<sup>1</sup> For more instructions on this transparency project, consult *The Loom* and see the pictures of a completed set above.

In addition to preparing base maps (if you so choose), here are geography activities that specifically relate to this week’s reading. (Your teacher may want you to save this work until next week.)

- Review previous studies of major geographic terms:
 

<input type="checkbox"/> equator	<input type="checkbox"/> strait	<input type="checkbox"/> piedmont	<input type="checkbox"/> reservoir
<input type="checkbox"/> longitude	<input type="checkbox"/> estuary	<input type="checkbox"/> fall line	<input type="checkbox"/> precipice
<input type="checkbox"/> latitude	<input type="checkbox"/> archipelago	<input type="checkbox"/> arroyo	<input type="checkbox"/> cataracts
<input type="checkbox"/> isthmus	<input type="checkbox"/> glacier	<input type="checkbox"/> chasm	<input type="checkbox"/> fiord or fjord
<input type="checkbox"/> mesa			
- Learn or review major features of Africa. Looking at a resource map, label the following on a paper (or base) map:
 

<input type="checkbox"/> Sahara Desert	<input type="checkbox"/> Congo River	<input type="checkbox"/> Niger River
<input type="checkbox"/> Sudan (area, not country)	<input type="checkbox"/> Zambezi River	<input type="checkbox"/> Lake Tanganyika
<input type="checkbox"/> Atlas Mountains	<input type="checkbox"/> Cape of Good Hope	<input type="checkbox"/> Lake Malawi
<input type="checkbox"/> Indian Ocean	<input type="checkbox"/> Atlantic Ocean	<input type="checkbox"/> Madagascar
- Label a paper map (or your base map for overlays) with the following:
 

<input type="checkbox"/> Red Sea	<input type="checkbox"/> 1 <sup>st</sup> Cataracts	<input type="checkbox"/> Red Land
<input type="checkbox"/> Lake Victoria	<input type="checkbox"/> 2 <sup>nd</sup> Cataracts	<input type="checkbox"/> Nile Delta
<input type="checkbox"/> Upper Egypt	<input type="checkbox"/> 3 <sup>rd</sup> Cataracts	<input type="checkbox"/> Ethiopian Highlands
<input type="checkbox"/> Lower Egypt	<input type="checkbox"/> Black Land	
- Optional: Make a map that shows the mineral resources of ancient Egypt. Use these symbols:
 

<input type="checkbox"/> Alabaster	◆ Limestone Cliffs	☒ Sandstone Cliffs	■ Granite	○ Turquoise
⊗ Copper	⊙ Gold	⊗ Semi-precious stones (carnelian, garnet, amethyst, jasper, and feldspar)		
∩ Colored stones (basalt, brachia, dolomite, flint, anhydrite, porphyry, serpentine, and steatite)				
- Using online resources, encyclopedias, or other reference material, complete the following charts.

IMPORTS	IMPORTED FROM WHERE?

EXPORTS	EXPORTED FROM WHERE?

## LITERATURE

### Assignment for *Ancient Egyptian Literature: An Anthology*,<sup>1</sup> translated by John L. Foster

This is the first week of a three-week mini unit on ancient Egyptian literature. John L. Foster, who translated the poems that you will be studying for this period, has written an interesting (and brief) introduction to the subject in his preface. For this week's literary background, read only from the top of page xvi to the top of page xvii; stop at the section iv heading. Prepare to discuss this reading with your teacher.

This week we will be discussing the following preface and poems. Be sure to look up any unfamiliar words and names (especially of Egyptian deities) in the book's glossary before class, and read each poem's introduction. Below are discussion questions for you to consider before class. Your teacher may or may not have you write answers beforehand, but you should know what you think about each and be prepared (using outlines or notes) to discuss them with your teacher.

### Recitation

Memorizing and reciting literature (or reading it aloud, if you lack time to memorize) is one of the best ways to appreciate its artistry. Egyptian poems were meant to be spoken and sung; much of their lovely power lies dormant unless they are verbalized. Recitation is by far the best option, but reading aloud is an adequate minimum. The suggested subject for recitation or reading aloud this week is *From the Tomb of King Intef* (179).

### Love Poems

"Love of you is mixed deep in my vitals"—begin on page 24

1. What are some patterns in this poem's form and content? For example, do you see any repetitions? Be ready to point them out to your teacher.

"I think I'll go home and lie very still"—begin on page 25

2. This poem is an example of "free verse" because it has no discernible meter, rhyme-scheme, or strict organization. It is not disorganized: as Mary Oliver tells us, "The free verse poem is by no means exempted from the necessity of having a design, though one must go about it in rather different ways" (66). But the design is far from obvious. Do you think that the lack of apparent design contributes to the poem's casual, slice-of-life feel? Would it have the same snapshot quality if it were arranged more definitely? Refer to pages 67-75 (and especially page 69) of *A Poetry Handbook* as you formulate your ideas.

### Harpers' Songs

Introduction to the Harper's Songs—begin on page 178

3. As the introduction tells us, this poem and the next one belong to a type of literature called *carpe diem* poetry, from the Latin phrase which means "seize the day!" Poems of this sort are not unique to the ancient Egyptians—they can be found throughout the history of literature, from the Roman poet, Catullus, to the Cavalier Poets of 17<sup>th</sup> century England, and beyond. The themes of such poetry are always the same: life's shortness, death's certainty, and the need to "enjoy life while one can" (Foster, 178). Another famous phrase which sums up this mentality is, "Let us eat and drink, for tomorrow we die" (1 Corinthians 15:32). Can you understand why human beings throughout history have expressed such feelings? Why do you think that the introduction says that this attitude towards life can "seem to fly in the face of all religious tradition" (178)? How would you respond biblically to such a philosophy? Think about these questions carefully, and take notes if you need to.

From the Tomb of King Intef—page 179

4. Given the *carpe diem* theme of this poem, what do you think of the couplet just above section i, which claims that "death is a happy ending" (line 2)? Why is it included on this page, immediately preceding the first section of the poem?

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<sup>1</sup> You will notice as you go that some of these titles are italicized, some are bracketed by quotation marks, and some are in regular font. The reason for this is that Foster (and the wider world of academia) differentiates between the titles of complete works (which he italicizes), parts of works (which he capitalizes, but otherwise leaves in regular font) and short untitled poems (in which case the convention is to use the first line, bracketed with quotation marks, as a title).

The Harper's Song for Inherkhawy—begin on page 181

5. This poem is a variation on a theme. It has the essential elements of a *carpe diem* poem, including some of the same words and phrases as From the Tomb of King Intef. For example, the first two lines of each poem are very similar, and both speak of “building mansions” whose owners are now no longer living. Yet the third stanza of section i introduces a new command (which is echoed in stanza 8). What is this new command, and how would it influence the goals of a man who had decided to take this poet's advice?
6. From the Tomb of King Intef speaks only of and to the reader, but this poem mentions one other person in lines 17, 22, and 23. Who is that other person?

### The Scribes

*The Instruction for Little Pepi on His Way to School*—begin on page 32

7. Which trades are particularly despicable in the eyes of this father (and the poet)? Be prepared to support your position from the text in class discussion.

Rebuke Addressed to a Dissipated Scribe—begin on page 48

8. Notice that the theme here may seem to be exactly the opposite of *carpe diem* poems. Be prepared to compare and contrast this poem with From the Tomb of King Intef in class discussion.

Menna's Lament—page 51

9. The introduction notes that Menna's son, Pay-iry, has run away to sea (51). How many references to the sea and sailing can you find in the poem? Have a few examples ready for class.
10. What phrases most stand out to you in this poem? Which ones most express the father's sorrow and longing? To what does Menna appeal in his arguments? What does he have to offer his son?

### The Sailor and the Peasant

*The Tale of the Shipwrecked Sailor*—begin on page 8

11. This is a complicated and fascinating tale. Actually, as the introduction points out, it begins as a story, becomes a story within a story, and at one point is a story within a story within a story (8)! What do you think the themes in this poem are?
12. Do you notice any repetitions in the story, or any unique speech patterns used only by one character? What do you think of the sailor?

The Peasant's Eighth Complaint—begin on page 183

NOTE: Stanza 5 (page 184) extends through the first two lines on page 185.

13. The introduction speaks of *ma'at*, a fundamental Egyptian term which, though it is translated here as “justice,” combines the concepts of truth, justice, goodness, and harmony (183). How does the peasant characterize justice and a just man in stanzas 6 and 8? Do you agree with the Egyptian conception of justice and a just man? How does it compare with the Bible?

## BIBLE SURVEY AND CHURCH HISTORY

This week, we are going to introduce our study of the Bible. We will be taking a swift survey of the book that, I hope, is already the basis for your faith in Jesus' saving work on your behalf. The goal of this course is to show you how this book consistently and wonderfully communicates one central message: that a holy God loved sinful men enough to sacrifice His Son so that they could enjoy eternal life with Him. In preparation for your teacher's introduction to the survey, please look over these questions. He or she will be answering them for you during your discussion time.

You might want to copy out these questions ahead of time as you consider them, leaving space to write your notes.

1. Why is it important to know the history in the Bible?
2. What does "redemption" mean? How is the Bible a "history of redemption"?
3. What is one word that can define the Old Testament? Explain why.
4. What is one word that can define the New Testament? Explain why.
5. What is a type?
6. What are some examples of types found in the Old Testament?

## PHILOSOPHY

There is no Philosophy assignment for this week.

## HISTORY: BACKGROUND INFORMATION

### *World Book on Egyptian life and culture*<sup>1</sup>

**Ancient Egypt was the birthplace of one of the world's first civilizations.** This advanced culture arose about 5,000 years ago in the Nile River Valley in northeastern Africa. It thrived for over 2,000 years and so became one of the longest lasting civilizations in history.

The mighty **Nile River** was the lifeblood of ancient Egypt. Every year, it overflowed and deposited a strip of rich, black soil along each bank. The fertile soil enabled farmers to raise a huge supply of food. The ancient Egyptians called their country *Kemet*, meaning **Black Land**, after the dark soil. The Nile also provided water for **irrigation** and was Egypt's main **transportation route**. For all these reasons, the ancient Greek historian Herodotus called Egypt "the gift of the Nile."

The ancient Egyptians made outstanding contributions to the development of civilization. They created the world's first **national government**, basic forms of **arithmetic**, and a **365-day calendar**. They invented a form of picture writing called **hieroglyphics**. They also invented **papyrus**, a paper-like writing material made from the stems of papyrus plants. [See more on papyrus in the sidebar, right.]

They built [using slave labor] great cities in which many skilled architects, doctors, engineers, painters, and sculptors worked.

The best-known achievements of the ancient Egyptians, however, are the **pyramids** they built as tombs for their rulers [we will study these in depth next week]. The most famous pyramids stand at Giza. These gigantic stone structures—marvels of architectural and engineering skills—have been preserved by the dry climate for about 4,500 years. They serve as spectacular reminders of the glory of ancient Egypt.

### The Egyptian world

**The people.** Most people of ancient Egypt lived in the Nile River Valley. Scholars believe the valley had from about 1 million to 4 million people at various times during ancient Egypt's history. The rest of the population lived in the **delta** and on **oases** west of the river.

The ancient Egyptians had dark skin and dark hair. They spoke a language that was related both to the Semitic languages of southwestern Asia and to certain languages of northern Africa. The Egyptian language was written in hieroglyphics, a system of picture symbols that stood for ideas and sounds. The Egyptians began to use this system about 3000 B.C. It consisted of over 700 picture symbols. The Egyptians used hieroglyphics to inscribe monuments and temples and to record official texts. For everyday use, they developed simpler hieroglyphic forms called *hieratic* and *demotic*.

Ancient Egypt had three main social classes—upper, middle, and lower. The **upper class** consisted of the royal family, rich landowners, government officials, high-ranking priests and army officers, and doctors. The **middle class** was made up chiefly of merchants, manufacturers, and craft workers. The **lower class**, the largest class by far, consisted of unskilled laborers. Most of them worked on farms. Prisoners captured in foreign wars became slaves and formed a separate class.

Ancient Egypt's class system was not rigid. People in the lower or middle class could move to a higher position. They improved their status mainly through marriage or success in their jobs. Even slaves had rights. They could own personal items, get married, and inherit land. They could also be given their freedom.

**Papyrus**,<sup>1</sup> pronounced puh PY ruhs, is a water plant whose fibers were used by the people of ancient Egypt to make a writing material. It served also as a material for mats, sandals, and sailcloth for light skiffs. The brownish flowers were made into garlands for the shrines of the Egyptian gods. Many people think the mother of Moses hid her son in an ark made of papyrus.

The papyrus plant still grows in the Nile Valley of Egypt. It is also found in Ethiopia, Syria, southern Italy, and Sicily. The plant's reed-like stems grow 3 to 10 feet high. As many as 100 flower stalks spring from the top of each stem. These stalks may be more than 12 inches long. Coarse bracts (leaf-like structures) surround the cluster of stalks. The flowers grow in clusters at the ends of the stalks.

The Egyptians made a writing material, also called papyrus, by laying strips of the plant's stem in layers, and then placing them under pressure. The crushed strips matted into a loose-textured, porous, white paper. Time has turned surviving papyrus manuscripts brown and brittle. The paper was sold as long, rectangular sheets of different sizes. The sheets were at first rolled and tied with a string. Later they were bound together into books. Until the 100's B.C., Egypt guarded its monopoly on the preparation of the paper. Then papyrus was gradually replaced by the more durable parchment.

<sup>1</sup> From a *World Book* article entitled *Papyrus*. Contributor: David A. Francko, Ph.D., Professor and Chairman, Department of Botany, Miami University.

<sup>1</sup> From a *World Book* article entitled *Ancient Egypt*. Contributor: Leonard H. Lesko, Ph.D., Professor of Egyptology and Chairman, Department of Egyptology, Brown University.

## Life of the people

**Family life.** The father headed the family in ancient Egypt. Upon his death, his oldest son became the head. Women had almost as many rights as men. They could own and inherit property, buy and sell goods, and make a will. A wife could obtain a divorce. Few other ancient civilizations gave women all these rights.

Kings commonly had several wives at the same time. In many cases, a king's chief wife was a member of the royal family, such as his sister or half sister.

Children played with dolls, tops, and stuffed leather balls. They had board games with moves determined by the throw of dice. They also had several kinds of pets, including cats, dogs, monkeys, baboons, and birds.

**Education.** Only a small percentage of boys and girls went to school in ancient Egypt, and most of them came from upper-class families. These students attended schools for **scribes**. Scribes made written records for government offices, temples, and other institutions. They also read and wrote letters for the large numbers of Egyptians who could not read and write.

The king's palace, government departments, and temples operated the scribal schools. All the schools prepared the students to become scribes or to follow other careers. The main subjects were reading, literature, geography, mathematics, and writing. The students learned writing by copying literature, letters, and business accounts. They used **papyrus**, the world's first paper-like material, and wrote with brushes made of reeds whose ends were softened and shaped. The Egyptians made ink by mixing water and *soot*, a black powder formed in the burning of wood or other substances.

Most Egyptian boys followed their fathers' occupations and were taught by their fathers. Some boys thus learned a trade, but the majority became farmers. Many parents placed their sons with master craftsmen, who taught carpentry, pottery making, or other skills. Boys who wanted to become doctors probably went to work with a doctor after finishing their basic schooling. Most girls were trained for the roles of wife and mother. Their mothers taught them cooking, sewing, and other skills.

**Food, clothing, and shelter.** Bread was the chief food in the diet of most ancient Egyptians, and beer was the favorite beverage. The bread was made from wheat, and the beer from barley. Many Egyptians also enjoyed a variety of vegetables and fruits, fish, milk, cheese, butter, and meat from ducks and geese. Wealthy Egyptians regularly ate beef, antelope and gazelle meat, and fancy cakes and other baked goods. They drank grape, date, and palm wine. The people ate with their fingers.

The Egyptians generally dressed in white linen garments. Women wore robes or tight dresses with shoulder straps. Men wore skirts or robes. The Egyptians often wore colored, shoulder-length headdresses. Rich Egyptians wore wigs, partly for protection against the sun. Wealthy Egyptians also wore leather sandals. The common people usually went barefoot. Young children rarely wore any clothes.

The ancient Egyptians liked to use cosmetics and wear jewelry. Women wore red lip powder, dyed their hair, and painted their fingernails. They outlined their eyes and colored their eyebrows with gray, black, or green paint. Men also outlined their eyes and often wore as much makeup as women. Both sexes used perfume and wore necklaces, rings, and bracelets. Combs, mirrors, and razors were common grooming aids.

The Egyptians built their houses with bricks of dried mud. They used trunks of palm trees to support the flat roofs. Many city houses were narrow buildings with three or more floors. Most poor Egyptians lived in one-room huts. The typical middle-class Egyptian lived in a one- or two-story house with at least 3 rooms. Many rich Egyptians had houses with as many as 70 rooms. Some of these homes were country estates with orchards, pools, and large gardens. Egyptian houses had small windows placed high in the walls to help keep out the sun. The people spread wet mats on the floors to help cool the air inside their houses. On hot nights, they often slept on the roof, where it was cooler.

Ancient Egyptian furniture included wooden stools, chairs, beds, and chests. People used pottery to store, cook, and serve food. They cooked food in clay ovens or over fires and used charcoal and wood for fuel. Candles and lamps provided lighting. The lamps had flax or cotton wicks and burned oil in jars or hollowed-out stones.

**Recreation.** The ancient Egyptians enjoyed numerous leisure activities. They fished and swam in the Nile River. Sailing on the Nile was a popular family activity. Adventurous Egyptians hunted crocodiles, lions, hippopotamuses,

and wild cattle with bows and arrows or spears. Many Egyptians liked to watch wrestling matches. At home, the Egyptians played *senet*, a board game similar to backgammon.

### Work of the people

**Most of the workers in the fertile Nile Valley were farm laborers.** Great harvests year after year helped make Egypt rich. Many other people made their living in manufacturing, mining, transportation, or trade.

The Egyptians did not have a money system. Instead, they traded goods or services directly for other goods or services. Under this **barter system**, workers were often paid in wheat and barley. They used any extra quantities they got to trade for needed goods.

**Agriculture.** Most farm laborers worked on the large estates of the royal family, the temples, or other wealthy landowners. They received small amounts of crops as pay, partly because landowners had to turn over a large percentage of all farm production in taxes. Some farmers were able to rent fields from rich landowners.

Ancient Egypt was a hot country in which almost no rain fell. But farmers grew crops most of the year by **irrigating** their land. They built canals that carried water from the Nile to their fields. Farmers used wooden plows pulled by oxen to prepare the fields for planting.

**Wheat and barley** were the main crops of ancient Egypt. Other crops included lettuce, beans, onions, figs, dates, grapes, melons, and cucumbers. Parts of the date and grape crops were crushed to make wine. Many farmers grew **flax**, which was used to make **linen**. The Egyptians raised dairy and beef cattle, goats, ducks, geese, and donkeys. Some people kept bees for honey. [Point out to your students that this was a very rich and varied diet, and a comfortable, well-loved, lifestyle. It was to this rich society that the Israelites would long to return when wandering in the wilderness.]

**Manufacturing and mining.** Craftsmen who operated small shops made most of the manufactured goods in ancient Egypt. The production of **linen clothing** and **linen textiles** ranked among the chief industries. Other important products included pottery, bricks, tools, glass, weapons, furniture, jewelry, and perfume. The Egyptians also made many products from plants, including rope, baskets, mats, and sheets of writing material.

Ancient Egypt had rich supplies of minerals. Miners produced large quantities of limestone, sandstone, and granite for the construction of pyramids and monuments. They also mined copper, gold, and tin and such gems as turquoises and amethysts. Much of Egypt's gold came from the hills east of the Nile.

**Trade and transportation.** Ancient Egyptian traders sailed to lands bordering the Aegean, Mediterranean, and Red seas. They acquired silver, iron, horses, and cedar logs from **Syria, Lebanon**, and other areas of southwestern Asia. They got ivory, leopard skins, copper, cattle, and spices from **Nubia**, a country south of Egypt. For these goods, the Egyptians bartered gold, other minerals, wheat, barley, and papyrus sheets.

Transportation within ancient Egypt was chiefly by boats and barges on the Nile River. The earliest Egyptian boats were made of papyrus reeds. Moved by poles at first, they later were powered by rowers with oars. By about 3200 B.C., the Egyptians had invented sails and begun to rely on the wind for power. About 3000 B.C., they started to use wooden planks to build ships.

During ancient Egypt's early history, most people walked when they traveled by land. Wealthy Egyptians were carried on special chairs. During the 1600's B.C., the Egyptians began to ride in horse-drawn chariots.

**Crafts and professions.** The royal family and the temples of ancient Egypt employed many skilled architects, engineers, carpenters, artists, and sculptors. They also hired bakers, butchers, teachers, scribes, accountants, musicians, butlers, and shoemakers. The Egyptians' belief that their bodies had to be preserved for the afterlife made embalming a highly skilled profession. Many Egyptians served in the army and navy. Others worked on cargo ships or fishing boats.

**Music and literature.** The ancient Egyptians enjoyed music and singing. They used harps, lutes, and other string instruments to accompany their singing. Egyptian love songs were poetic and passionate.

Writers created many stories that featured imaginary characters, settings, or events and were clearly meant to entertain. Other writings included essays on good living called "Instructions."

**Sciences.** The ancient Egyptians made observations in the fields of astronomy and geography that helped them develop a calendar of 365 days a year. The calendar was based on the annual flooding of the Nile River. The flooding began soon after the star Sirius reappeared on the eastern horizon after months of being out of sight. This reappearance occurred about June 20 each year. The calendar enabled the Egyptians to date much of their history. The dated material from ancient Egypt has helped scholars date events in other parts of the ancient world.

The ancient Egyptians could measure areas, volumes, distances, lengths, and weights. They used geometry to determine farm boundaries. Mathematics was based on a system of counting by tens, but the system had no zeros.

Ancient Egyptian doctors were the first physicians to study the human body scientifically. They studied the structure of the brain and knew that the pulse was in some way connected with the heart. They could set broken bones, care for wounds, and treat many illnesses. Some doctors specialized in a particular field of medicine, such as eye defects or stomach disorders.

**Before beginning your discussion, please read the following:**

- Information on Accountability and Thinking Questions in *The Loom*
- Tips for leading Socratic discussions in *The Loom*
- History Background Information

## HISTORY: DIALECTIC DISCUSSION OUTLINE

In general, the discussion outlines are meant to provide you with an idea of points you may wish to cover in your discussion time with students at the dialectic level, the age of connections!<sup>1</sup> Please don't be limited by this outline. We pray that the Holy Spirit will guide you as you converse with your student. Also remember that various resources cover different questions. Your substituted resources may not contain information on some questions. Feel free to omit any of our questions and to add questions that occur to you. Remember, *you* are the teacher!

1. We suggest that you always begin your discussion with students at this level by making sure they have mastered the factual material in their reading. Here are suggestions for you:
  - Ask students some of the Accountability Questions from the Student Activity Pages at random and see if the student can answer them.
  - Require written answers to Accountability Questions and go over them in detail (not highly recommended, especially not for class time). If you assign the student(s) Accountability Questions in written format, make sure you check the work for neatness and thoroughness at the start of your discussion.
2. Check with students to make sure they understand the yearly cycle of the flooding Nile River. If you assigned one student to share with the others the details of this cycle, have him do so now. If not, go over these details with the class.
3. Note with students the fact that the Egyptian culture was stable for thousands of years for three main reasons. Draw out of the students those reasons:
  - Steady stable food supply granted by the Nile River. This meant several important things: people could eat well and therefore multiply (large population) in a fixed place (they were not nomads) and also specialize (since they didn't have to spend all their time in survival activities).*
  - Their unique geography afforded safety from enemies. This meant that what they built each year was not regularly destroyed or stolen. The mountains, deserts, and seas that surrounded the Nile River Valley helped to make Egypt prosperous and peaceful. Look with students at a map and note these geographic features.*
  - They developed a strong central government very early on. This meant that there were not frequent civil wars, and that, generally speaking, civil order was preserved in the society. The government could also muster an organized defending army, which protected the ongoing development of Egyptian society.*
4. The Nile River affected Egypt's history in many ways. Students were asked to be prepared to name at least three ways. There are many good answers to this question. Here are some starter ideas:
  - Provided abundant food: fruits, vegetables, waterfowl, domesticated animals, fish, etc.*
  - Provided transportation (important to governmental needs and trading interests), and communication.*
  - Was the playground of children and adults.*
  - Useful plants—especially papyrus—grew on the banks of the Nile.*

<sup>1</sup> In all *Tapestry* discussion outlines, "lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion, or answers to questions/charts we suggested in Student Activity Pages, are in italics.

5. Finally, go over any difficulties students may have experienced in working through this, the first week-plan of their year. Especially ask them to differentiate between Accountability and Thinking Questions. *Accountability Questions help students find the main ideas in the readings they've done. Thinking Questions prepare them for more thoughtful discussions and help them to think ahead about connections you (as teacher) are making in your discussions that they cannot make for themselves without you. Again, it's up to you how many of these questions you require to be answered in written form, and in what amount of detail.*

## HISTORY: RHETORIC DISCUSSION OUTLINE

As explained in the Unit Introduction notes, the discussion outline is not usually a “one-on-one” question and answer time. Rather, it is an aid to help you hold a discussion that will “connect the dots” for your student. In general, the idea of these Teacher’s Notes is that, taken together, they will fully prepare you to lead meaty discussions with your older students. In this first week, because you and your student may be new to this kind of format, we include answers to the Accountability Questions in the Student Activity Pages. Eventually, these will not be regularly included in the discussion outlines.

If you only have one student, this discussion may not take an hour. Generally, discussion outlines are written for co-op groups, but you can see that they are easily adapted to single-student classes, which take less time to complete. Even with one student, though, have him share his answers orally, and be sure to enjoy with him the wonder of interesting facts and unusual tidbits.

### 1<sup>st</sup> Hour: Ice Breakers and the Big Picture

#### General Suggestions:

1. You can start your lecture with ice-breaker games, if you have a co-op group of children who aren’t well acquainted.
2. Then, outline the unit they are about to study.
  - Start with the unit’s title. Ask students why that is the title, and what they would expect to learn in a unit that has such a title.
  - Walk through the weekly topics in the order you’ve chosen to do them. (See Unit 1 Introductory Notes for more on ordering the first six weeks of this unit.)
3. Then, go around the table asking each student what he or she found most interesting about the Nile or Egyptian culture this week. As they speak, check off topics listed below so that you don’t go over them again. Then, using a question and answer format, go over the details of the forms and functions of the Nile River and everyday life in ancient Egypt. Below are sample answers to Accountability Questions from Student Activity Pages.

#### Questions and Answers:

1. The Nile River has many interesting, unique features. List three that most interested you, and why. *Answers will vary, but might include such aspects as yearly flooding, red and black soils, that it flows “up” (north), the unique forms of fauna and flora that are common there, its importance to ancient Egyptian life, etc.*
2. The Nile hosts a variety of unique wildlife and flora. List three animals and three plants that grew in, or near, the Nile and were important in the life of the Egyptians. *Answers will vary; some possibilities include the following:*
  - Plants: papyrus, lotus. Wheat and barley were the main crops of ancient Egypt. Other crops included lettuce, beans, onions, figs, dates, grapes, melons, and cucumbers.*
  - Animals: hippopotamus, crocodile, ibis. The Egyptians raised dairy and beef cattle, goats, ducks, geese, and donkeys. Some people kept bees for honey.*
3. Which lands did the Egyptians call the “Red Land” and why? How about the “Black Land”? *“Red Land” was desert land; “Black Land” was fertile soil that the Nile replenished each year with silt washed down from the Ethiopian highlands.*
4. Name three ways that the Nile directly caused the advance of the Egyptian civilization. *Provided abundant food, provided transportation (important to governmental needs and trading interests), and communications.*
5. Describe boats of the time and how the Egyptians used them. *Various types of boats enabled provinces to be linked to major cities. Royal storehouses scattered throughout Egypt, amassed grain and other commodities for use during famines or other difficulties, creating revenue. Egyptians fre-*

quently traveled, via the Nile, between these cities to trade or sell wares. In addition, boats transported people, cattle, grain, and military convoys. The invention of sails in approximately 3350 B.C. provided needed speed for such travels. Reed bundles or wooden planks were the primary resources needed for building such vessels.

6. What were early houses like? Compare and contrast a commoner's home with a royal palace. *Commoners' homes were made of mud bricks that were baked in the sun. Four rooms were on the main floor, and it is possible that many had stairs to the roof or a second level. Basic outlines of palaces could differ, but most often included a throne room and a columned hall, as well as a "Window of Appearances." This opening served as the location for the king to bestow decisions or observe rituals. The entire palace complex had several official buildings, a kitchen area, storage facilities, and residences. Additionally, there was often a temple to the common god.*
7. Who mined the precious minerals of Egypt? How sophisticated were the Egyptian mines? Complete a map showing where mineral resources of Egypt were found. *NOT slaves. Conscripted citizens mined ore as part of their tax burden. On larger projects, criminals and prisoners of war were used as well. The pyramids offer evidence that Egyptian mining engineers were highly skilled.*
8. Describe the system of economy. How was it organized? What were local economies based upon? *Egypt's system of economy was largely agricultural and depended greatly on the flooding of the Nile. Most citizens were farmers and depended on the bartering system. When not farming, men were conscripted and paid in grain and other basic necessities. Taxes, in the form of grain, meat, leather, textiles, and minerals, were collected in provinces (nomes). Revenues were often used to pay workers in the building of the pyramids.*
9. Prepare to tell about the lives of women. What freedoms did they enjoy? What responsibilities did they have? *Egyptian women had more freedoms and rights than did women in other ancient cultures. Their societal standing largely depended on their father or husband. Owning or renting property, inheriting wealth, and engaging in business were some of the freedoms females enjoyed. In lower society, they looked after the children and husband, frequently participating in jobs as servants, musicians, and dancers in homes of the elite. In privileged households, women also took care of their children and husband, as well as overseeing the servants.*

**2<sup>nd</sup> Hour: Having established the details of Egyptian life, discuss these questions:**

Questions for discussion (from "Thinking Questions" in rhetoric-level Student Activity Pages)

1. Each year, the Nile flooded its banks, leaving fertile soil that was easily tilled. Thus the Nile became the source of life for Egypt, and also one of her major idols. In a short paragraph, tell about the yearly cycle of farmers and laborers as they interacted with the Nile, and be prepared to tell the class about it in detail. *In a nutshell, every spring (our mid-July to mid-Nov.) the Nile flooded. Growing season was mid-Nov. to mid-March; in March and April the harvest was gathered. Also between harvest and the next inundation, new irrigation ditches were prepared and farmers worked for the pharaoh on building projects as fulfillment of a labor tax.*
2. Egyptian culture was stable for thousands of years for three main reasons. What were they? *Abundant food supply, strong and stable central government, safety from enemies. (Students may not get this on their own. You can lead them to these conclusions via Socratic questioning.)*
3. The geography of Egypt affected its history. Name at least three ways. *Answers will vary. Student should be led through questions to mention the following:*
  - Mountains to the east and west kept enemies out.*
  - Surrounding deserts protected her as well.*
  - The Nile's ebb, flow, and life-giving water dictated activities, living conditions, and locations of inhabitants.*
  - Because the Nile was used for transportation, Egyptians developed boats of certain types, as well as far-flung trade routes.*
4. Why do we fill out Accountability Questions? How about Thinking Questions? What do each of these help us learn to do? Did you use these questions for those purposes this week? *Accountability Questions help students find the main ideas in the readings they've done. Thinking Questions prepare them for more thoughtful discussions and help them to think ahead about connections you (as teacher) are making in your discussions that they cannot make for themselves without you. Again, it's up to you how many of these questions you require to be answered in written form, and in what amount of detail.*

**GOVERNMENT: RHETORIC DISCUSSION OUTLINE**

There will be more information for the Government elective as we go, but for this week please just note the following with your older students:

1. The Egyptians had no lawyers. Accused people argued their own cases before judges.
2. Their laws, by our standards, were strict and harsh, and always overbalanced in favor of the rich.
3. According to some scholars, there were no jails. Punishments included mutilation, fines, and increased taxes.
4. Women were full equals before the law and held property and argued their own cases.

**LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS****Answers to Upper Grammar Worksheet on *A Place in the Sun***

1. Home: Could cook or have other activities on the roof; had a garden area.
2. Treating sickness or disease: Called the physician to cast healing spells.
3. Country leaders: Were often chosen because of family line.
4. Punishment: Senmut was sentenced to work in the gold mines the rest of his life for a minor infraction.
5. Worship: Many of the Egyptians worshipped statues.
6. Entertainment: Toys and watching dancers are mentioned in this book.

**Answers to Dialectic Questions on *The Golden Goblet*****Thinking Questions**

1. What does our culture believe about the afterlife?  
*Answers will vary: no afterlife, all go to heaven, Christians go to heaven, etc.*
2. What do you believe about the afterlife?  
*Answers will vary.*
3. In what ways does our culture prepare a body for the afterlife?  
*Burial, which involves washing, arrangement of the body in a casket, and a tombstone; or cremation.*
4. As you read, start a list. Who are the main characters?  
*Ranofer, Gebu, Hequet, and the Ancient.*
5. What do each of the characters want?  
*Ranofer is the main character. He wants to become a master goldsmith. After he becomes a stonemason, he focuses on gaining a donkey and earning his way to becoming an apprentice. Gebu is greedy; he wants easy riches. Hequet wants to be Ranofer's friend and help him. The Ancient also seems only to want friendship.*
6. Which characters do you like best, and why?  
*Answers will vary.*

**Discussion Questions**Plot Review

1. How is Ranofer's job at the gold shop different from the apprentice job he desires?  
*He has no money to pay to be an apprentice, so he is only a common laborer, limited to basic, menial tasks.*
2. How does Ranofer meet the Ancient?  
*While fleeing to the swamp in order to avoid a confrontation with Gebu, he encounters the Ancient and learns how this old man supports himself cutting reeds. He immediately sees in the Ancient's lifestyle a possible way for him to escape Gebu's domination and still support himself. This plan dominates his thinking for the rest of the story.*
3. Describe the encounter between Ranofer and Gebu when Ranofer reveals he knows what is in the wineskin.  
*Gebu violently attacks Ranofer, physically and verbally. He is clearly a brute of a man, who takes advantage of Ranofer's relative weakness as a young boy.*
4. Pretending to be Ranofer, describe a unique skill you possess.  
*Answers will vary; work to get your students to be both honest and slightly boastful, as Ranofer would be. See how well they can verbally reflect his tone and character.*

5. How does Ranofer dispose of the larger-than-usual breakfast Gebu leaves for him?  
*He saves part of it for lunch so that he won't have to ask his wealthy friend for food. This incident reveals both his poverty and his pride. If the opportunity arises, discuss the feelings of shame and pride that those who are keenly aware of their poverty often feel around those wealthier than they.*
6. How do the Egyptians feel about someone who would rob a tomb?  
*That they are sinful, wicked, depraved people worthy of death.*
7. How do Hequet and Ranofer plan for Ranofer to continue learning how to work with gold?  
*They plan that Hequet will teach Ranofer each day what he is learning at the goldsmith's shop.*

### Literary Features

1. One aspect of a well-written story is that it's hard to predict the plot before it happens. Let's see how well this book is written. If you've not finished the book, make some predictions about what will happen in the second half of the book and record them. (Next time you meet, see how close you were!)  
*Answers will vary. Try to draw from the students their specific reasons for their predictions. Write down the predictions and keep them handy for next week's discussion time. This story is **very** well written and difficult to predict with accuracy. Students may guess that there's a happy ending resulting in Ranofer's becoming an apprentice, but you should challenge students to suggest various ideas for specific steps that will lead to that outcome. Impress on students the challenge that an author faces in constructing complex and interesting plots.*
2. One very important aspect of historical fiction is setting. Does this author succeed in creating a believable setting?  
*Answers will vary. Some students may feel that the language or customs described in this narrative are not exactly the same as what they imagine given their historical research. Support your answer (positive or negative) with specific references from the text, and come prepared to share these references. Answers will vary according to resources.*
3. In any novel, characters develop and change. Have any of the main characters changed much in the sections you've read so far?  
*Answers will vary. To some degree, we are still setting up the characters at this point. However, some changes do occur in the first half of the book. Ranofer does humble himself and open up to his friend, Hequet, and make friends with the Ancient. (Later, in next week's reading assignment, he also has a change of heart with regard to his apprenticeship as a stonecutter until his brother angrily reacts to his question about a certain room on a tomb blueprint.*

## LITERATURE: RHETORIC DISCUSSION OUTLINE

### Literature: WARNING! <sup>1</sup>

- ❑ *Ancient Egyptian Literature: An Anthology* GENERAL WARNING: Students should not be allowed to read pages 18-23 and 26-31 at all, because they are love poems which become erotic in various places. We suggest that you staple these pages together and/or black them out with a marker. You might even want to tear or cut them out.
- ❑ *Ancient Egyptian Literature: An Anthology*, page 39: The first four lines on the page (or, lines 7-10 of section xix) refer briefly to human excrement and menstrual cycles.
- ❑ *Ancient Egyptian Literature: An Anthology*, pages 33-42: Scattered references to loincloths throughout the poem. Loincloths as badges of shame are also mentioned in the discussion outline (question 12 in the Teacher's Notes discussion outline).
- ❑ *Ancient Egyptian Literature: An Anthology*, pages 49-50: References to "street girls" (aka prostitutes) in the seventh and eighth (last two) stanzas. Street girls are also referenced in the discussion outline (question 14 in the Teacher's Notes discussion outline).

### Literary Background

This is the first week of a three-week mini-unit on ancient Egyptian literature. John L. Foster, who translated the poems that your student will be studying, has written an interesting (and brief) introduction to Egyptian literature in his preface. Please take time to read this for literary background, and prepare to discuss it with your student. Foster's love for Egyptian poetry is obvious, but also evident is his dislike for the preeminence of the Bible among works of ancient literature.

<sup>1</sup> For this week only, we have put our warnings about possible concerns in Literature resources in an orange box here. Ordinarily, you will find such warnings in the Glance Ahead (located near the end of each week-plan). Our warnings are thoroughly explained in the Introduction to Literature in the Loom.

This week, the discussion will focus on Foster's comments about the form<sup>1</sup> of Egyptian literature (read from the top of page xvi to the top of page xvii; stop at the section iv heading). Next week, the discussion questions will help you to explore with your student an interesting and important issue: the Bible's place among ancient literary works.

### Discussion Outline

This week we will be discussing the preface and listed poems. Unlike many weeks in the *Tapestry* program, you should probably read the assigned poetry this week in order to be able to discuss it adequately. Thankfully, poetry assignments do not take long to read! We suggest that you require students to look up any unfamiliar words in the book's glossary before class, and also read each poem and its introduction. Although we will not usually include questions on these unfamiliar words, we do encourage you to ask your student about his findings in the glossary, both for accountability and because glossary information will enrich your discussion!

The following discussion questions are offered for the student to consider with the teacher. We also provide background information for you, the teacher, to help you guide the discussion. "Lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion are in italics. Please note that each week we give you more "talking points" under each poem than the student has questions. Thus, the numbering system is not directly correlated. However, we have given you cues after points in the discussion outline that directly answer student questions, such as this example: (Student Question #6)

For each poem, you should seek to draw the student out by asking questions, especially asking about the words that he looked up as he was reading (if any). One way to keep your discussion lively is to avoid questions with "yes" or "no" answers. Instead, try to ask questions that a student must answer with a paragraph. Be sure to ask him what struck him about the poems, and don't accept "nothing" as an answer. The poems selected for this week are meant to cover as many aspects of "everyday Egypt" as possible, from peasants and sailors to scribes to lovers. Try to sketch out a picture of Egyptian culture with your student as you go through them.

Your student was assigned for summer reading *A Poetry Handbook* by Mary Oliver. This book is foundational for any rhetoric-level study of poetry, and will be referenced throughout our discussion outlines. This week's discussion of poetry assumes this reading has been done. If the student hasn't read it before you have your discussion, please refer to the listed pages in the outline, and then ask your child to read the book (which is short and enjoyable for most) over the following weekend so he can have the benefit of it in Weeks 2 and 3. The suggested subject for recitation or reading aloud, this week, is *From the Tomb of King Intef* (page 179).<sup>2</sup>

In *Ancient Egyptian Literature: An Anthology*, the poems lack line numbers and stanza numbers, which is unfortunate. We suggest that you pencil in stanza numbers, at least, in the margins of each poem. For our purposes, a stanza is understood to be any line or group of lines set off from the other lines on the page by spaces. This does not include lines in italics or lines which appear as headings before the beginning of the poem. In cases where it is difficult to tell whether a stanza extends past the end of the page, notes have been made to help you differentiate one stanza from another. If there is no note, then you should assume that any given stanza at the bottom of a page ends with the page and does not extend to the next page.

1 In literary studies, the word "form" and its derivatives ("formal, formally," etc.) are understood a little differently than they are in everyday speech. When we speak of "formal" in the everyday, we mean something like "rigidly defined and limited" or "dressed up and on best behavior." When we speak of "formal" in literature, we mean something more like "structural" or "the way it is arranged." The *form* of a literary work is the way it is structured, or, we might say, "The way its parts are arranged in relation to one another and to the whole piece." The two major components of any piece of literature are its content (*what* is said) and its form (*how* it is said). So, when you see questions about a poem's form, just remember that you are really being asked about its structure and the patterns made by its word arrangements.

2 Having students memorize and recite literature (or read it aloud, if they lack time to memorize) is one of the best ways to show them its artistry. Egyptian poems were meant to be spoken and sung; much of their lovely power lies dormant unless they are verbalized. Recitation is by far the best option, but reading aloud is an adequate minimum. Each week, we suggest a new selection for recitation from the week's Literature assignment. If you have a co-op class, we suggest that you split these thirty-six selections between the students, so that each student will give a few recitations in the course of the year. If you wish, you may also let them recite their pieces for parents at Unit Celebrations. If you have only one student, you might instruct him to choose one selection from each unit (that is, four out of thirty-six selections) for memorization. Alternately, if he is going to read aloud, he should do so every week. Or, you may wish to let him read aloud every week except the four occasions on which he recites instead. In all cases, a good time for recitations or reading aloud is at the beginning of class, before discussion. The selection for this week is somewhat long, and since this is the starting week of the year, with many new things to get used to, you may prefer to let your student read it aloud or, if there is more than one student in your class, have two of them take one section each (the poem is clearly divided into sections i and ii).

## Forms of Egyptian Literature (Preface, page xvi) <sup>1</sup>

NOTE: This part of the discussion will be comprised mostly of you lecturing the student on Foster's comments about the forms of Egyptian literature.

### 1. The Thought Couplet:

- ❑ A "couplet" is two lines of poetry. The "couplet form" is one in which lines are grouped in pairs, and each pair of lines makes up a sentence (or, since a sentence is defined as "a complete thought," we might say that the two lines together make up a complete thought).
- ❑ There are variations from the couplet form: the Egyptians also used triplets (a complete thought contained in three lines) and quatrains (a complete thought contained in four lines). But the thought couplet is the arrangement used most often.
- ❑ Examples:
  - ❑ Thought couplet: page 25, stanza 1, lines 1-2.
  - ❑ Triplet: page 53, stanza 10, lines 1-3 (the last three lines on the page).
  - ❑ Quatrain: page 24, stanza 1, lines 1-4.

### 2. Poetic Devices:

Foster tells us that Egyptian poetry was not "folk poetry," but rather a highly sophisticated "court and temple poetry" which makes use of the following devices in order to "enhance meaning and effect":

- ❑ Vocabulary meanings: Egyptian poets didn't just use words according to their "dictionary meanings" (denotations), but also according to their connotations (extra layers of meaning which are added as a word is used). For example, the word "black" simply denotes a color, just like blue or green or yellow. However, it is a color so often associated with sadness, danger, or death that we often think of it negatively.
- ❑ Imagery and figurative language: Have your student look again at pages 92-93 of Mary Oliver's *A Poetry Handbook* for definitions and explanations of imagery and figurative language. You will find examples of some figurative language devices (simile and metaphor) further on in this week's discussion outline.
- ❑ Sound repetition: The Egyptian poets liked to repeat and harmonize sounds in their poetry, which is one reason why it is so beneficial to recite or read these poems aloud. Your student will find many refrains and repeated words or phrases as he reads these Egyptian works.

### 3. The Egyptian Verse Line:

Egyptian poetry cannot be scanned<sup>2</sup> because we don't know which syllables to stress, and so we cannot divide the lines into feet. Foster uses terms ("free verse rhythms" or "heroic couplets") and makes references to poetic styles that will be unfamiliar to the beginning poetry student and need not concern us. The general thrust of his argument at the bottom of page xvi and the top of page xvii is that Egyptian poetry is arranged according to stricter rules than those followed by most people nowadays, but that it is not as strictly arranged as poetry generally was a few centuries ago.

## Love Poems

"Love of you is mixed deep in my vitals"—begin on page 24

1. This poem employs the word "like" six times. Each time "like" is used, one thing is explicitly compared to another, different thing. It is explicit (rather than implicit) because it uses either "like" or "as" to indicate clearly that a comparison is in progress. We call these explicit comparisons *similes*. A device of figurative language, the simile is often utilized to increase our sympathy with and appreciation for the object that is being compared by adding new dimensions to our understanding. What things are compared in this poem? How does our understanding and appreciation deepen with each simile?
  - ❑ *Stanza 1 (that is, the first line or group of lines set off from the rest of the poem by a space) describes the poet's love in terms of bread, a drug, and a pastry covered with honey. In each of these, the combined elements are so mixed together that they cannot be taken apart again later. One cannot separate flour from water once the bread is baked, nor distinguish between "simples"—another word for "elements"—once they are compounded in a drug. Nor can one remove honey once it has soaked into a pastry. So, in each of these similes, we see that the poet's love is inextricable from his "vitals," that is, from his life-source. He would have to die in order to stop loving, and if*

<sup>1</sup> Information in this outline is largely taken from pages xvi-xvii of *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster.

<sup>2</sup> For reference regarding the terms "feet," "stresses" (sometimes called "accents"), and "scansion," please have your student look at pages 36-37 of Mary Oliver's *A Poetry Handbook*.

his love were killed, his life would be gone as well. Moreover, each of these similes compares his love to something that the Egyptian would have viewed as good: bread was an important kind of food for them, and a “sweet-tasting drug” is not only pleasurable to the taste but also perhaps medicinal to the body. And there are few people who don’t enjoy pastries! Thus, in terms of importance (the poet’s life and food, and medicine) and in terms of pleasure (sweet-tasting and perfectly mixed), we see that love is, in his view, a very high good.

- ❑ Stanza 2 commands the poet’s girl to “hurry to look at your love,” and employs two similes: that of a horse charging into battle, and that of a gardener who rises early to watch his prize bud open. The one evokes a rushing intensity, and the other brings to mind images of tenderness, expectation, and attentive care. There is a great difference between a war-horse and a rose gardener, but these two similes capture two very different aspects of love, thereby deepening our understanding of it.
- ❑ Stanza 3 employs only one “like,” but it arguably compares a “girl’s lovelonging” to two things: being “too far from the light” and being “far from the hearth of familiar arms.” These similes are related to one another, for both express a sense of separation from something that is needful for life (light and human love). Yet there is a difference between one’s need for light (which is almost physical) and one’s need for a home or haven in “familiar arms” (which is emotional and spiritual). Thus each presents a different facet of “a girl’s lovelonging.”

2. What are some patterns in this poem’s form and content? (Student Question #1)

#### Content

- ❑ The first stanza, like its first line, is a collection of statements that describe the poet’s love.
- ❑ The second, like its first line, is a set of commands describing what the poet wants his girl to do or be.
- ❑ The third, like its first line, is again a series of statements—but this time it describes the love of a girl, not the love of the poet.

#### Form

- ❑ Each stanza is composed of four lines (that is, each stanza is a quatrain).
- ❑ The first line of each stanza is either a statement or a command.
- ❑ The first stanza has three similes, the second has two, and the third has one (though it could be argued that there are actually two in the last stanza. The word “like”, however, is used only once).

3. The last line of the poem is a metaphor. Metaphors differ from similes because, whereas similes use “like” or “as” to compare two things, metaphors say, “This is that.” For example, no one thinks that a beautiful princess really is a dewy rose when the writer says, “O princess, you are a dewy rose.” What the writer means is that the princess is *like* a dewy rose; but in a simile the word “like” (or its fellow, “as”) is used explicitly, whereas in a metaphor the writer implies the comparison. Thus the poet says that a “girl’s lovelonging” is “this being so tangled up in you.” Do you think it is artistically effective to introduce a metaphor at the end of this string of similes? Would you have used another simile instead? Explain.

*The metaphor used here gives an unexpected (and, arguably, pleasing) twist to the end of the poem. Poetry often employs such small variations in order to hold the reader’s interest. The student may or may not find the device pleasant, but it is intended to please.*

“I think I’ll go home and lie very still”—begin on page 25

4. This poem, like most ancient Egyptian works, has no discernible meter, rhyme-scheme, or strict organization. It is not disorganized: as Mary Oliver tells us, “The free verse poem is by no means exempted from the necessity of having a design, though one must go about it in rather different ways” (66). But the design is far from obvious. Do you think that the lack of apparent design contributes to the poem’s casual, slice-of-life feel? Would it have the same snapshot quality if it were arranged more definitely? Refer to pages 67-75 (and especially page 69) of *A Poetry Handbook* as you formulate your answer. (Student Question #2)

- ❑ In *A Poetry Handbook*, Mary Oliver suggests that new expectations “of intimacy, of ‘common’ experience” led in the 20<sup>th</sup> century to a feeling that “the old metrical line, formal and composed” was “off-putting,” and that “the poem was no longer a lecture, it was [or rather, it should be] time spent with a friend” (69). The more “informal” arrangements of free verse do lend themselves to the impression of being let into a moment of the poet’s pondering or experience, unlike the feeling of being presented with a finished, polished thought which is more likely to go with reading metrical poetry.

- ❑ *This poem has no apparent arrangement beyond the narrative flow of the poet's thoughts—the narrative is its arrangement. Most of the poems we have read this week, though lacking rhyme-schemes and any discernible meter, exhibit more patterns than this, like those listed above for "Love of you is mixed deep in my vitals." The most that can be said in this case for an overall arrangement is that each grammatical sentence, each "complete thought" is expressed in two lines of "thought couplet" (with the exception of the last line, which is articulated in only one).*
- ❑ *Discuss with the student his impressions: he may feel that the poem is more intimate and accessible as it stands, or he may argue that poetry is not really poetry if it doesn't have a well-defined arrangement (i.e. meter, rhyme, etc.). This is a debate that is still being waged in academia, and so there is no clear answer. The student should, however, be required to support whatever position he takes from the texts: he should be able to reference quotes from the poems themselves or from Oliver that bolster his argument.*

## Harpers' Songs

Introduction to the Harper's Songs—begin on page 178

5. As the introduction tells us, this poem and the next one belong to a type of literature called *carpe diem* poetry, from the Latin phrase which means "seize the day!" Poems of this sort are not unique to the ancient Egyptians—they can be found throughout the history of literature, from the Roman poet, Catullus, to the Cavalier Poets of 17<sup>th</sup> century England, and beyond. The themes of such poetry are always the same: life's shortness, death's certainty, and the need to "enjoy life while one can" (Foster, 178). Another famous phrase which sums up this mentality is "Let us eat and drink, for tomorrow we die" (1 Corinthians 15:32). Can you understand why human beings throughout history have expressed such feelings? Why do you think that the introduction says that this attitude towards life can "seem to fly in the face of all religious tradition" (178)? How would you respond biblically to such a philosophy? (Student Question #3)
  - ❑ *From an unbeliever's perspective, this philosophy makes much sense. If death is an utter end of our "selves," then we should take every opportunity to enjoy what we have while we have it. But, as the introduction points out, such an attitude contradicts the Egyptian (and Christian) religious belief in life after death. If there is life after death, and especially if there is judgment after death (as Egyptians and Christians believe), then we have more to do here on earth than please ourselves. For the ancient Egyptian, "more to do" meant living a "good life" which would satisfy the gods' judgment after death. For Christians, who recognize that we can never equal God's standard of righteousness, "more to do" means belief in Christ's redemption and a responsive life of progressive sanctification.*
  - ❑ *Moreover, even in the face of death, pleasure eventually proves to be vanity (Ecclesiastes 2:1). Thus the Preacher says, "[Here is ] the end of the matter; all has been heard. Fear God and keep his commandments, for this is the whole duty of man" (Ecclesiastes 12:13, ESV).*

From the Tomb of King Intef—begin on page 179

NOTE: Stanza 4, the first stanza in section ii, extends past the end of the page and through the first two lines on page 180. Stanza 5 begins with the third line on page 180.

6. What patterns of content and form do you find in this poem?
 

NOTE: Questions like this one are primarily concerned with *seeing* patterns, not understanding what their impact is. In them, you and your student should only focus on noticing the repetitions and rhythms that make up patterns in poetry. Other questions will help you to explore the emotional impact of those rhythms.

  - ❑ *Content: Both this poem and The Harper's Song for Inherkhawy are in two sections: i deals with the plight of man, the fact that death is inevitable, and ii encourages the reader to enjoy life as much as possible while it lasts.*
  - ❑ *Form: The number of lines per stanza follows a set pattern: the first stanza is six lines long, the second is six likewise, but the third is five, the fourth is four, and the fifth is five again, while the sixth is six and the seventh is four. Thus we find this pattern: 6-6-5-4-5-6-4.*
7. How does the pattern of the stanza-lengths reinforce the poem's message?
 

NOTE: The student will need your help to answer this question at first. Later, after he understands what to look for, he can do more of the analysis by himself.

  - ❑ *The longer a line or a stanza is, the less concentrated it will be—and with shortness comes intensity. Longer lines or stanzas are good for exposition and description, but short lines work best for the climax and the pithy ending. One can see the same technique at work in most songs: the verse is longer and sets up a context or question. The shorter, more passionate chorus makes a statement or answers the question.*

- ❑ *This poem begins with a relatively long and descriptive six-line stanza, continues with another, and then begins to contract down towards the four-line transition stanza at the beginning of section ii. Thus, as we progress through the melancholy statements and sad questioning of section i, we are also compressing down towards an intensity of desperation—the desperation that thoughts of death bring.*
  - ❑ *Then, in the center of the poem, we suddenly find ourselves in a short four-line stanza which provides an answer for what came before: Rejoice! “Let your heart be strong.” Forget the sorrowful fact of coming death: “Follow your heart’s desire while you live!” We have now reached the emotional center of the poem, the poet’s answer to fears of future nothingness.*
  - ❑ *From here, the poet will expand on his theme of pleasure in a descriptive five-line and a six-line stanza, but he will contract again, at the end, to the more intense four-line stanza and the crescendo of “So spend your days joyfully.” Why? Because, after all, “none who go can come back again.”*
8. Given the theme of this poem, what do you think of the couplet just above section i, which claims that “death is a happy ending” (line 2)? Why is it included on this page, immediately preceding the first section of the poem? (Student Question #4)

NOTE: The next poem also has a short three-line stanza before the main body of its text (181), so a good follow-up question for students is, “Is that stanza related to the theme of the poem which it precedes in the same way that this couplet seems to be related to *From the Tomb of King Intef*?”

- ❑ *We cannot clearly tell from the text why this couplet, and the three-line stanza in the next poem, were included, but there are several possibilities:*
  - ❑ *They may be sayings or quotations, which the harper is questioning or discussing in the poems.*
  - ❑ *They may be intentional preludes to the poems, which condense the claim that each poem is about to argue—whether for or against—into a single pithy stanza.*
  - ❑ *Whatever else is true of them, it seems that their inclusion may be a device unique to Egyptian *carpe diem* poetry, since each poem employs one and few of the other poems in this anthology do so.*
- ❑ *The couplet preceding *From the Tomb of King Intef* makes a claim that is in opposition to the theme of that poem, whereas the three-line stanza which precedes *The Harper’s Song for Inherkhawy* is in agreement with it, and might even be considered a condensed statement of the claim that the poem is making. Thus, the two “introducing stanzas” have different relationships with the two poems which they introduce.*
- ❑ *Discuss these possibilities and observations with your student, but don’t worry about finding an answer. The goal is that your student should notice the tension between couplet and poem, and that he should recognize how the couplet’s placement on the page (before the poem) is meaningful (because it might indicate that this is the question or issue which the poem will address). Remember, the study of literature is the study not only of what is said, but also how it is said!*

The Harper’s Song for Inherkhawy—begin on page 181

NOTE: Stanza 5, the first stanza in section ii, extends past the end of the page and through the first two lines on page 182. Stanza 6 begins with the third line on page 180.

9. This poem is a variation on a theme. It has the essential elements of a *carpe diem* poem, including some of the same words and phrases as *From the Tomb of King Intef*. For example, the first two lines of each poem are very similar, and both speak of “building mansions” whose owners are now no longer living. Yet the third stanza of section i introduces a new command (which is echoed in stanza 8). What is this new command, and how would it influence the goals of a man who had decided to take this poet’s advice? (Student Question #5)
- ❑ *Stanza 3 begins with a command to “set your home well in the sacred land/that your good name last because of it.” In the first poem we had only a command to forget death and be merry, but here we see a different goal for life: the desire to leave a good name behind when one goes into death.*
  - ❑ *One might argue that the “sacred land,” the “realm under God,” and the “West” referred to here indicate a paradise after death, where a good man will be rewarded for his good life with a “splendid seat.” But the introduction makes it clear that, in this poem, “the end of life brings not a happy afterlife but the grave” (178). Thus the “sacred land” must be Egypt, which is the “realm under God” and the “West.” The “splendid seat” likewise must refer to the glory of a man’s fame after his death.*

- ❑ *So we see here, and in an echo from stanza 8 (“O upright man, man just and true/patient and kind, content with your lot/rejoicing, not speaking evil”), the idea, not only of living pleasurably, but also of living righteously, so that one’s honor and good name might be preserved after “that day comes when you anchor.”*
- ❑ *Thus, although the poem also commands the reader to “Seize the day! Hold holiday!” and says “Let your heart be drunk on the gift of Day,” nevertheless there is another command at work which would motivate a man away from pure pleasure and towards the goal of upright, just, true, content, and kind living.*

10. From the Tomb of King Intef speaks only of and to the reader, but this poem mentions one other person in lines 17, 22, and 23. Who is that other person? What significance does the inclusion of this other person have in the poem? (Student Question #6)

*The other person is the (male) reader’s “own true love,” the “lady alive in your heart forever” (stanza 5, line 3, and stanza 6, line 3). This idea of enjoying life with the one you love is found also in Ecclesiastes: “Enjoy life with the wife whom you love” (Ecclesiastes 9:9, ESV). The lady’s inclusion is significant because it shows that, according to this poet, the good and enjoyable life must include the love of one wife, not merely the owning of possessions and the wearing of fine linen.*

### The Scribes

*The Instruction for Little Pepi on His Way to School—begin on page 32*

NOTE: In this poem, each section is only one stanza long, so we will refer to stanzas by their section numbers (i, ii, iii, etc.).

11. The poem is divided into roughly two parts. Stanzas i-xxi (comprising about two-thirds of the total number) compare the trade of the scribe to other trades. The last third (xxii-xxx) is devoted to advice for the young scribe who wishes to do well in his trade. Although there is no set stanza arrangement for the whole poem, notice that the first 11 stanzas follow this pattern with regard to number of lines in each stanza: 8-10-12-6-6-6-6-12-10-8. This technique of expanding and contracting stanza lengths may have been a favorite among Egyptian poets. It is certainly pleasing and effective, as we saw in From the Tomb of King Intef. How might this pattern of stanza-lengths delight the reader and reinforce the overall theme of the poem? (Note that this is an opportunity for the student to build on his experience with a previous poem and do more of the same type of analysis, but with less help from you.)

- ❑ *The first stanza is an introduction to the story of a man taking his son to be enrolled at the scribes’ school in the Royal City. The second stanza presents this poem’s theme—the superiority of a scribe’s trade above all others—and the third stanza enlarges on it. The next 5 short “example” stanzas each tersely describe and dismiss a trade as being beneath that of the scribe: metalworkers, hoemen, masons, barbers, and reedcutters.*
- ❑ *A longer, 12-line “example” stanza is devoted to the wretchedness of the potter, which creates a pleasing variation after the past 5 short stanzas, but also continues and elaborates on the theme. The next 2 stanzas, 10 and 8 lines respectively, are also vignettes (small incidents or descriptions) which give examples of inferior trades: wall-building and carpentry. Since the poem goes on beyond this pattern, the student does not need to view the pattern as a complete artistic unit.*
- ❑ *What the student will see through this exercise is that Egyptian poets sometimes made patterns with their stanzas for pleasing variation, and to arouse emotional support for themselves in the reader. These 5 stanzas which are 6-line vignettes, for example, all come on top of one another in small intense bursts, and powerfully support the father’s point. Yet before and after that sequence of short stanzas, although the theme and argument of the poem do not change, there is an enjoyable elaboration and variation in length. All this is part of the poet’s art.*

12. Which trades are particularly despicable in the eyes of this father (and the poet)? Support your position from the text. (Student Question #7)

*The father seems to divide occupations into various levels of wretchedness, though he says that the fisherman is “worse off than any other occupation” (xxi). In general, whereas artisans and craftsmen are “weary” (v, vi) and “exhausted” (xv), it is the laborers of various kinds (reedcutters, wall-builders, gardeners, porters, stokers, washermen) to whom the poet applies his worst epithets: words like “death” (viii, xii, xvii) and “sickness” (viii, xvi) appear frequently, together with mentions of the shame of having only a loincloth to wear for clothing (x, xvi). Thus the scribe’s trade is best of all (xxi, lines 11-12), but beneath the scribe it can be argued that, from the father’s perspective, artisans are generally better off than laborers, and a fisherman is the lowest of laborers.*

Longing for Memphis—begin on page 44

13. This poem may ring especially true to you, young scholar! Does anything about it strike you particularly or resonate with your experience?

*This is a “fun” poem—as a teacher, you need not pursue it with any particular point in mind. It vividly captures something that a young apprentice scribe felt thousands of years ago, and which your student may still feel today. What is important here is that you draw the student out about his emotional reaction to the poem (this is a “subjective experience” or “personal and emotional response” moment in our study of literature) and help him to see that young people have been feeling the same things since creation. You might draw him out about how he would pray to God for help during a tedious school exercise, and contrast that to how this young scribe prays to Ptah. Again, take this as an opportunity simply to enjoy the poem with your student and to see the shared experience of people everywhere, through all time.*

Rebuke Addressed to a Dissipated Scribe—begin on page 48

NOTE: Stanza 7, the last stanza on page 49, extends past the end of the page and through the first two lines on page 50. Stanza 8 begins with the third line on page 50.

14. This poem vividly describes what happens when a young scribe “goes wrong.” Bearing in mind some of our previous questions, what do you notice about the length of the stanzas? What is the overall “tone” of the poem? What one word is repeated over and over, and reinforces the tone? Does the poem remind you of anything in the Bible?

*The stanzas are short, and therefore intense. Most of them have only four lines and the first, three lines long, is almost painfully sharp. This brevity reinforces the accusatory tone of the whole poem, which is made especially clear by the repeated and reproachful “You” used throughout. It may remind your student of Proverbs in that it warns a young man against strong drink (Proverbs 20:1) and “street women,” which is a term for prostitutes (Proverbs 23:27). This may be a good opportunity to discuss with your student the fact that even Egyptians, who worshipped idols and did not know God, were still able to recognize the bad effects of drunkenness (stanza 2, lines 3-4; stanza 5) and time spent with loose women (stanzas 7 and 8).*

15. Notice that the theme here may seem to be exactly the opposite of *carpe diem* poems. Compare and contrast this poem with *From the Tomb of King Intef*. (Student Question #8)

- ❑ *From the Tomb of King Intef (179-180) stresses the necessity of enjoying life during the brief space of time that is open to man before he dies and his generation passes on, urging the reader to “Follow your heart’s desire and what you find good/ act on your own behalf while on earth!” (stanza 6, lines 1-2). This poem does not specifically advise drunkenness and sexual immorality; it focuses instead on the pleasures of “good living,” such as myrrh and fine linen (stanza 5). However, the exhortation to seek “whatever you find good” might easily lead the reader into excess and wantonness. This is a problem with *carpe diem* poetry in general—such poems assume that man is good enough in himself to choose noble pleasures, not base ones. This is an error. Man cannot be allowed to “follow his heart,” because his sin nature has contaminated both his heart and his desires.*
- ❑ *Rebuke Addressed to a Dissipated Scribe shows just how evil man’s desires are, for it admonishes a youth who has followed his heart’s desires into dissipation and selfishness. It is important to note what the poet writes about this young scribe’s current lifestyle: he says that drunkenness “stiffens your very soul!” (stanza 2, line 4), and compares the young man, in stanza 3, to a warped oar that cannot guide its vessel, a shrine without its god (spiritually lost), and a house without provisions (incapable of maintaining itself). Thus, whereas in *From the Tomb of King Intef* the poet insists that the soul’s best good lies in forgetting death (stanza 4) and living “joyfully” (stanza 7, line 1), this poem condemns a life lived in the “joy” of sinful pleasures.*
- ❑ *Nevertheless, the two poems are not as much at odds as they may seem. Both emphasize the importance of living well while on earth. Both commend what one might call the “noble pleasures” of a cultivated life: myrrh, fine linen, and education (including musical education, as we see from stanza 6 of the Rebuke). But, at the same time, both of these poems lack the insight of Scripture, which tells us that all earthly pleasures eventually prove to be vanities (Ecclesiastes 2:1). The satisfaction for which all humans long is only to be discovered in the ultimate pleasure of knowing and loving God—a pleasure which lasts far beyond death.*

Menna’s Lament—begin on page 51

NOTE: For the purposes of this discussion, stanza 4 (bottom of page 52) is understood to extend through the first two lines on page 53. The third line on page 53 is its own stanza (stanza 5) and stanza 6 begins with the fourth line on the page. No other stanzas in this poem extend beyond the end of the page.

16. The introduction notes that Menna's son, Pay-iry, has run away to sea (51). How many references to the sea and sailing can you find in the poem? How are they used? (Student Question #9)  
*There are at least 15 separate references to the sea and sailing in this poem, quite a number for a relatively short work. Most are found in stanzas 1, 6, 8, and 9. They are used in at least two ways:*
- ❑ *To predict disaster for Pay-iry in seaman terms, such as a "coming storm" or a "watery grave," a "founder" or "sinking in the chambers of the sea" (stanzas 1, 6, 8, and 9). These are terms that might have a larger impact on Pay-iry, because they are the language of the life that he has chosen, the life that is most immediate to him.*
  - ❑ *To describe what Menna views as his son's dangerous moral and spiritual state. Menna compares Pay-iry to an "able seaman, lost for the final mooring" (stanza 1, line 2), or a "drowning man" (stanza 9, line 6) who is "lost through [his] own piloting" (stanza 8, line 4). Again, because this appeal is couched in a seaman's terms, it will have a greater emotional effect on Pay-iry.*
17. What phrases most stand out to you in this poem? Which ones most express the father's sorrow and longing? To what does Menna appeal in his arguments? What does he have to offer his son? (Student Question #10)
- ❑ *Answers will vary, but some of the most poignant phrases are to be found in stanza 9, where Menna expresses his father's heart in the anguished cry, "My arm does not know how to save you!" (line 4). In this stanza, Menna most clearly visualizes his son's destruction, and his own utter helplessness. Menna wants his son to come home. His basic reasoning hinges on two points:*
    - ❑ *His own trustworthiness in never having failed to "set good advice of every sort" (stanza 2, lines 1-2) before his son. Menna believes that his son ought to listen to his instructions because they are built on "long experience" (stanza 12, line 4) and because sons are supposed to obey their fathers (stanza 7, lines 1-2). Thus Menna views himself as being a worthy guide to whom his son should listen and come home.*
    - ❑ *His son's heedlessness (stanza 2, line 2; stanza 3; stanza 4, lines 5-6; stanza 7, lines 3-4; stanzas 11-13) and Pay-iry's longing to chase after wickedness or foolishness (stanza 6, line 1 and line 4). Menna believes that his son is unwise and would do better to listen, obey, and come home.*
  - ❑ *Menna never explains why the sailor's life is harmful, or what advantage there is for his son in following the scribe's trade. In this he is very unlike the father in *The Instruction for Little Pepi on His Way to School* (32), who tells us in detail how the scribe's trade is better than all others.*
  - ❑ *Menna appeals to his own wisdom, his son's foolishness, and the maxim that sons should obey their fathers. Although some elements of this poem are much like Proverbs (Proverbs 4:1-4, for example), Menna ultimately has only human advice and wisdom to offer to his son. The father in Proverbs, by contrast, offers Wisdom outside himself, which is personified as a great lady and begins with the fear of God.*

NOTE: This might be a good opportunity for you to share with your student something of the task of parenting and explain how a parent feels when a son or daughter makes destructive choices. Understand this may make it easier for students to listen to parental warnings in their own lives and hear the love behind the difficult words.

### The Sailor and the Peasant

*The Tale of the Shipwrecked Sailor*—begin on page 8

NOTE: Stanza 4 (page 9) extends through the first 8 lines on page 10. Stanza 10 (page 11) extends through the first four lines on page 12. Stanza 13 (page 12) extends through the first six lines on page 13. Stanza 17 (page 13) extends through the first five five lines on page 14. Finally, stanza 19 (page 14) extends through the first three lines on page 15. No other stanzas extend past the end of the page.

18. This is a complicated and fascinating tale. Actually, as the introduction points out, it begins as a story, becomes a story within a story, and at one point is a story within a story within a story (8)! What are the themes in this poem? (Student Question #11)  
*Below is a brief outline of the poem. Your student may find the story confusing at first.*
- ❑ *Stanzas 1-3 introduce the outermost story, that of a leader and his crew coming home to Egypt aboard their ship. Apparently, the leader must go make a report to the King, which he is afraid to do. A sailor in his crew begins to tell a story.*
  - ❑ *Stanzas 4-14 tell the first part of the middle story, in which the sailor recalls a time when he was shipwrecked on a magical island, ruled by a great serpent.*
  - ❑ *Stanzas 15-17 are narrated by the serpent. This is his story, the innermost story, of how he once lived on the island with his whole family, and how a star fell and killed all but him.*

- ❑ Stanzas 18-23 return to the middle story, and narrate how the serpent gave gifts to the sailor, and how the sailor came safely back to Egypt.
- ❑ Stanzas 24-25 return to the outermost story, where the sailor has finished his story and is trying to cheer his leader. The leader, however, remains hopeless.

NOTE: This is your student's first attempt to pick themes out of a work of literature, but finding them is one of the easiest literary tasks, since they are laced all through the piece. A theme is like the thesis of an essay: it is the "point" that the poet is trying to make. Use the information provided below to guide your student, but try to let him put together as much as possible by himself. He may be able to get most of it with only a little prompting!

- ❑ *The theme of the innermost story is the joy of dwelling with family and friends at home. This is what the serpent misses even among all his splendors, because his whole family, and especially his little daughter, was killed by a falling star. The middle story is mostly about how the sailor gets into and out of various situations. Though it does have interesting elements—for example, doing homage to the serpent as a god with sacrifices and incense—these are not themes. The theme of the outermost story is connected to the theme of the innermost story: it is the same theme of joy in homecoming (as we see in stanza 1, or stanza 14, lines 5-8, or stanza 21, lines 2-3).*
- ❑ *There is at the same time a theme of fear (the leader's fear of standing before the king, perhaps with bad news, is seen in stanzas 2 and 25, and is echoed by the sailor's fear of the great serpent in stanzas 8-10). There is also a hint that, even as the serpent was kind to the ready-tongued sailor (stanzas 13-14 and 22), so the king will be kind to this leader if he takes the sailor's advice and is sure to "address the King staunch-hearted/responding with no hesitation" (stanza 2, lines 5-6).*

19. Do you notice any repetitions in the story, or any unique speech patterns used only by one character?

What do you think of the sailor? (Student Question #12)

*The goal of this exercise is to teach your student to recognize the important or symbolic words, phrases, and lines that are almost always present in poetry, and are usually repeated. This is a good poem to use as "training wheels," since whole stanzas are repeated in it, as well as many smaller phrases. Your student should also begin to understand that, in stories, various persons are often given distinctive phrases or speech patterns unique to them, which help the reader to differentiate between characters. We will see both of these techniques—repetition and unique speech patterns—in later works such as the Odyssey.*

Examples of repetitions:

- ❑ *The first line of stanza 4 is repeated almost word-for-word in stanza 15.*
- ❑ *The phrase "Great Green Sea" is repeated throughout the poem (for example, stanza 4, line 4, stanza 6, line 2, stanza 12, line 10).*
- ❑ *Stanzas 4 and 5 are repeated almost word-for-word as stanzas 11 and 12.*

Examples of unique speech patterns:

- ❑ *"My little man" and "What brings you? brings you?" are phrases unique to the serpent (stanzas 8 and 10). Also, the serpent characteristically repeats phrases (as "brings you? brings you?" in stanza 8, or "Fare well, fare well" in stanza 21, line 2).*
- ❑ *"Just look at me!" (stanza 23, line 12) or "Just look at us!" (stanza 1, line 11) are phrases characteristic of the sailor, who uses many exclamations in his speech patterns.*
- ❑ *Foster's introduction to this poem describes the sailor as "a comic character—assertive, blustery, overconfident, forgetful of past favors, and unaware of the ironies of his speech and situation" (8). He is also clearly a master storyteller and seems to be pious (by Egyptian standards), since he wants to offer sacrifices and thanksgiving to the serpent of the magic island. He is the sort of man who might try to talk his way out of difficulties (stanza 2, lines 7-8), but at the same time believes himself to be honest (stanza 2, line 2). Your student may be able to find other characteristics, but these are the major elements of the sailor's personality.*

The Peasant's Eighth Complaint—begin on page 183

NOTE: Stanza 5 (page 184) extends through the first two lines on page 185.

20. The introduction speaks of *ma'at*, a fundamental Egyptian term which, though it is translated here as "justice," combines the concepts of truth, justice, goodness, and harmony (183). How does the peasant characterize justice and a just man in stanzas 6 and 8? Do you agree with the Egyptian conception of justice and a just man? How does it compare with the Bible? (Student Question #13)

- ❑ Stanzas 6 and 8 characterize a just man in the following ways:

The just man:

- ❑ His good name is imperishable.
- ❑ His memory is precious even after he is dead.
- ❑ He is an untilting scale and a balance beam which does not tip.
- ❑ His devotion to justice leads to honor and veneration for himself.

Justice:

- ❑ It lasts forever.
- ❑ It is powerful and influential.
- ❑ It can never be in excess.

- ❑ The Bible makes it clear that God is supremely just (Deuteronomy 32:4) and that man (who is, after all, made in God's image) is required by God to do justice (Micah 6:8). The Egyptian conception includes a Lord of Justice (stanza 6, line 1), but does not carry with it the idea that man is required by that god to act justly. Rather, justice is shown as a sort of abstract power or virtue which has the ability to bring a man honor and good reputation if he chooses it. This is very different from the biblical conception, which commands that men act justly because in doing so they will "keep the way of the Lord" (Genesis 18:19).

21. Notice that, in terms of form, the peasant has structured his plea to alternate between declaratory statements (sentences which make a statement of fact) and direct address (speaking directly to the Lord High Steward). We see this most plainly in stanza 3, where line 1 is a statement, line 2 is direct address, line 3 is a statement, and line 4 is another direct address. Or, in another example, stanza 5 is mostly direct address, stanza 6 is mostly statement, stanza 7 is mostly direct address, and stanza 8 is mostly statement. This is an effective technique because the peasant is defining his terms (what he means by justice and injustice) without ceasing to make a direct appeal to the Lord High Steward.

## GEOGRAPHY: BACKGROUND INFORMATION

### World Book on the Nile<sup>1</sup>

The Nile River is the longest river in the world. It flows for 4,145 miles through northeast Africa. The Nile rises near the equator and flows into the Mediterranean Sea. The Nile irrigates about 6 million acres of land in [modern] Egypt and about 2 ¾ million acres in [modern] Sudan.

**The course of the Nile.** The Nile flows generally northward throughout its course. Its southernmost **source** is the Ruvironza River in Burundi. **Lake Victoria** ranks as the Nile's largest source. The Nile flows through the Sudd, a vast swamp in southern Sudan, where high temperatures cause about half of the water to evaporate.

The Nile is called the **White Nile** between the Sudd and Khartoum, Sudan. At Khartoum, the **Blue Nile** from Ethiopia joins the White Nile. North of Khartoum, the river is called simply the Nile. The Atbara River, which is another chief source of the Nile, drains into it in Sudan, about 175 miles north of Khartoum.

About 70 percent of the Nile's water comes from the Blue Nile. The flow of water in the Blue Nile and the Atbara varies greatly. Flooding by these rivers caused the annual floods of the Nile in Egypt. The delta has some swampy land and salty lakes, as well as highly fertile soil.

**The land.** Ancient Egypt was a long, narrow country through which the Nile River flowed. Deserts bordered the country on the east, south, and west. The Mediterranean Sea lay to the north. The Nile River flowed north out of central Africa through the Egyptian desert to the Mediterranean. The Egyptians called



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1 Excerpted from a World Book article entitled Nile River. Contributor: Hartmut S. Walter, Ph.D., Professor of Geography, University of California, Los Angeles.

the desert *Deshret*, meaning **Red Land**. The Nile's course through Egypt was about 600 miles. The river split into several channels north of what is now Cairo, forming the Nile Delta. Rolling desert land lay west of the Nile Valley, and mountains rose to the east.

The Nile River flooded its banks each year. The flooding started in July, when the rainy season began in central Africa. The rains raised the level of the river as the Nile flowed northward. The floodwaters usually went down in September, leaving a strip of fertile land that averaged about 6 miles wide on each side of the river [the **Black Land**]. Farmers then plowed and seeded the rich soil. The Egyptians also depended on the Nile as their chief transportation route. Memphis and Thebes—the main capitals of ancient Egypt—and many other cities developed along the river because of its importance to farming and transportation.

## FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

Fine Arts Background sections here in the Teacher's Notes will usually focus on Art History (including analyses of painting, sculpture, and architecture). Some basic Art History is often incorporated into history text books, but we will take time to look further at ancient art from an artistic perspective. To that end, we will spend some time in the upcoming weeks covering the formal art elements; we will also note important aesthetic trends, etc. Our commentary is here primarily to help you and your students learn to observe art with an analytical eye.

Directions for Hands-On Projects are found in the Student Activity Pages, though occasionally a long or complex project will require further commentary here. Details for the projects suggested in your Weekly Overview Charts are given in the Student Activity Pages. Doing activities adds interest to the study of history, so try to set aside time for your students to do some of them!

1. Drawing is an important skill for any student, regardless of age. It requires close observation, which is a valuable skill in any discipline. You need no special urging or instruction to make use of this tool as a teacher. For example, whether we suggest it or not, you could this week encourage your student to draw (from illustrations he finds in his resource books) the various aspects of Egyptian life. He could illustrate his writing assignments, such as descriptive paragraphs.
2. There are various coloring books of Egyptian life available, especially from Dover publishers. Younger students, or those who feel insecure about drawing, could spend some time coloring them with colored pencils and create lovely inserts for their portfolios or their lapbooks on Egypt.

## BIBLE SURVEY AND CHURCH HISTORY: BACKGROUND INFORMATION

Perhaps you have never heard the terms “**common grace**” and “**special grace**.” Theologians use these terms to distinguish differing acts of God in believers' lives. Common grace describes the kindness and mercy that God pours out on the entire world. The sun shines, the rain falls, the crops grow. People live and love and laugh. All people enjoy life sometimes, and God has mercy time and again on all sinners everywhere, during all time periods.

**Special grace** is that grace reserved for God's chosen (saved, in the New Testament) people. It is His special care, concern, love, and mercy that is over and above common grace. Special grace may be likened to the special relationship your children have with you. While you are kind to all children, and wish them well, you are responsible to care for and love and instruct your own children in a special way that is different from the way you treat all other children.

Of course, grace is, well, grace! It is the unmerited favor of God towards human sinners. But it is often helpful to look at the ways God's grace works itself out in history, and these terms have helped many to more fully understand God's amazing grace. It has been aptly said that “God is kind in some ways towards all, and in all ways towards some.”

Make it clear, as you study the daily habits of Egyptians, that their lives contained only common grace. Even with common grace, they enjoyed no modern medical care, no electricity, and most endured grinding poverty or slavery. In the sidebars on this and the following page are some Scriptures that relate to this discussion of common and special grace.

### Scriptural basis for “common grace”

#### Matthew 5:44-45

*But I tell you: Love your enemies and pray for those who persecute you, that you may be sons of your Father in heaven. He causes his sun to rise on the evil and the good, and sends rain on the righteous and the unrighteous.*

#### 2 Peter 3:9

*The Lord is not slow in keeping his promise, as some understand slowness. He is patient with you, not wanting anyone to perish, but everyone to come to repentance.*

#### John 3:16

*For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life.*

## BIBLE SURVEY AND CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

Students have seen these questions before but have not been asked to answer them. Every week, this section of your Teacher's Notes contains information that students cannot get on their own from their readings. You can deliver it in a straight lecture, or you can deliver this information through Socratic (question and answer) format, or in some other creative way that's all your own! ("Lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion are in italics.)

We suggest you start your first class with this simple exercise. Get the students to pull out a piece of clean, lined paper and give them five minutes to write down "a history of them." Don't give any more direction than that: let them choose what information they will write. After they are done, go around the room asking, "What did you write?" Some will have put their names, their parents' and grandparents' names, where they live, when they were born, etc. History is an introduction: it tells us more about the person, or nation, we are interested in.

### Discussion Questions

- Why is it important to know the history in the Bible?
  - The past is prologue: it's an introduction.*
  - The Bible is a selected history of what God has done in the world.*
  - Knowing the past helps us predict future acts God might do.*
  - Studying Bible history helps us know what God does and what He says about what He does.*
- Ask students, "What pattern would you draw of history?"
 

*After attempts are made, tell them that, from the Bible, we learn that human history is linear, and apocalyptic: it is a planned progression of events that has a clear purpose (the glory of God) and will have an end. (An arrow with a fixed beginning and definite ending point can represent this view of history, as the bottom diagram, right, shows.)*
- This view of history is very different from other views. Consider with students these alternate visions:
  - Hindu and Buddhist and some New Age: Reincarnation means an endless cycle of life. (See the top picture, right.)
  - Existentialist: The here and now is all we can know; it's probably all that's real. (The single point in the diagram.)
  - Far Eastern and early pagan ancestor worship: My life/history is tied to that of my ancestors. Their choices affect mine. (See the continuous, intersecting circles, right.)
  - Darwinian: There is no beginning; there is no end; evolution just "happens." (See the wandering line, the fourth illustration at the right.)
  - Marxist: Surprisingly, Hegelian-Marxist theory is one of the few philosophies apart from Christianity that holds an apocalyptic vision of human history (bottom of the diagram at right). The difference is that Marx thought that "stuff" was the primary mover of history; Christians believe the glory of God is the primary mover of history.
  - What you believe about history influences your choices day by day. If you believe that life is an endless cycle of reincarnation, you might leave a child to starve in the streets, believing that he deserves this fate because of previous actions (karma) and will have a better life next time around. However, if you believe that, at the end of time, God rewards and punishes humans for their actions here and now, you will give the child a meal in the name of Jesus. If you believe that what you do influences future generations, you will act more purposefully and more wisely. Knowing Bible history and the message of the Bible itself helps give you both purpose and motivation as you make choices day by day.

### Scriptural basis for "special grace"

#### Job 36:7

*He does not take his eyes off the righteous; he enthrones them with kings and exalts them forever.*

#### Psalms 34:15

*The eyes of the Lord are on the righteous and his ears are attentive to their cry.*

#### Isaiah 41:9-10

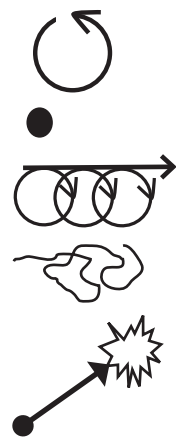
*I took you from the ends of the earth, from its farthest corners I called you. I said, "You are my servant"; I have chosen you and have not rejected you. So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand.*

#### Jeremiah 31:3

*The Lord appeared to us in the past, saying: "I have loved you with an everlasting love; I have drawn you with loving-kindness."*

#### Matthew 6:26

*Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them. Are you not much more valuable than they?*



4. What does “redemption” mean? How is the Bible a “history of redemption”?
- ❑ *To “redeem” is to buy back, as in the case of a pawnshop, where you leave an article as a promise to pay later. When you get enough money, you “redeem” your article from the shop. It also applies to those sold into slavery or captivity. Family members or rich benefactors would pay money for the freedom of unfortunate people, which was their “redemption price.”*
  - ❑ *The Bible is the story of how God rescues captive and powerless people. In the case of human beings, we sold ourselves into slavery through sin and disobedience. God, who owed us nothing but judgment, instead bought us back at the price of His only Son’s blood.*
5. What is one word that can define the Old Testament? Explain why.
- Preparation:*
- ❑ *It is the record of how God prepared the world for Jesus’ arrival and work.*
  - ❑ *Stories of Abraham, Moses, David, and Isaiah—indeed, all the Old Testament provides—a record that was written down so that future generations would be prepared for Jesus.*
  - ❑ *The entire Old Testament speaks of Christ and His work. We’ll be looking more at this in future weeks.*
6. What is one word that can define the New Testament? Explain why.
- Fulfillment: The New Testament shows how Jesus fulfilled all the promises and types that the Old Testament used to prepare us for His coming. See, for instance, Matt. 4:14-17; 5:17; 26:56; Lk. 18:31; and John 17:12. There are many others!*
7. What is a type?
- ❑ *A reality that points to a future, greater reality.*
  - ❑ *Something that happens in history that foreshadows future, greater historical events.*
8. What are some examples of types found in the Old Testament?
- ❑ *Historical types: The Israelites passed through the Red Sea, which allowed them to pass and then swept away their enemies and oppressors. Similarly, we are saved through faith in the message of the gospel, and we show this transformation by passing through the waters of baptism, where we “die” to sin while the water “washes away” all past sins. The baptismal waters always stand as a barrier between our past lives of slavery to sin and our new lives as free children of God. The Red Sea passage is thus a “type” of baptism, which is in itself a type (symbol) of our salvation.*
  - ❑ *Ritual types: For centuries, under the Mosaic Law, Israelites sacrificed perfect animals to atone for their sins. This taught people that sin must be paid for by a perfect blood sacrifice. Jesus became the ultimate, and final, blood sacrifice on mankind’s behalf.*
  - ❑ *People as types: Moses is a type of Jesus in that he communicates the laws of God to men, he intercedes for God’s people, he institutes sacrifices, and he functions as a mediator. David is also a type of Jesus: he defeats the Lord’s enemies, brings unity and peace to Israel, trusts in God during great dangers and difficulties, and is a righteous king. Jesus is all these, to a greater degree.*

## PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no Philosophy assignment for this week.

**GLANCE INTO NEXT WEEK...**

**WEEK 2: PHAROHS AND PYRAMIDS**

Lower Grammar	<ul style="list-style-type: none"> <li><input type="checkbox"/> History: Not all mummy books are equal. Glance through your chosen resource to make sure that your young children can handle the illustrations and descriptions.</li> <li><input type="checkbox"/> Literature: There are a few pages in <i>Ancient Egypt (Modern Rhymes About Ancient Times)</i> about gods and goddesses.</li> </ul>
Upper Grammar	History assignment could be quite lengthy, so determine your own “threads” before making this assignment as-is.
Dialectic	<ul style="list-style-type: none"> <li><input type="checkbox"/> History and Literature assignments are hefty this week, so don’t forget that our In-Depth selection is optional. If your student doesn’t have time to read it this week, save it for a lighter week.</li> <li><input type="checkbox"/> You have the option of assigning a mini-report about the seven wonders of the world. Outside research will be needed. See Week 2 Teacher’s Notes, Historical Background section for good information.</li> </ul>
Rhetoric	<ul style="list-style-type: none"> <li><input type="checkbox"/> History: In-Depth reading is quite long. Think about other tasks for the week before making this assignment in totality.</li> <li><input type="checkbox"/> Literature: WARNINGS. <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i>, pages 64-69—there are scattered references to cannibalism (both of gods and men) throughout the poem. Cannibalism is also referenced in the discussion outline (questions 2 and 3 in the Teacher’s Notes discussion outline).</li> <li><input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i>, pages xi-xiii; xvii-xxi—a number of statements are made in these sections of the preface which assume that the Bible is fallible or play on Biblical language in inappropriate ways. These statements are thoroughly covered in the discussion outline.</li> </ul> </li> </ul>
Teacher	<ul style="list-style-type: none"> <li><input type="checkbox"/> Our suggested resources have most of the map labels, but your student may also need to look online, or in the teacher’s map of your <i>MapAids</i> CD-ROM, or in the <i>Holman Bible Atlas</i>.</li> <li><input type="checkbox"/> Plan a trip to the library this week to complete a scavenger hunt. (See Week 2 Student Activity Pages.)</li> </ul>

**BUDGET TIPS**

All Levels	Students on all levels will enjoy <i>Pyramid</i> by David Macaulay.
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## SUPPLEMENT 1: A SCRIPTURAL BASIS FOR THE STUDY OF HISTORY

### ANSWERING THE QUESTION, WHY STUDY HISTORY?

#### What is our Scriptural basis for the study of history?

Christians believe, in a way that other people do not, that history matters. For the atheist, history is a series of accidents and coincidences that somehow produced the world, life, human beings, and the complex civilization in which we live. For the Hindu or Buddhist, history is an illusion to be transcended. Jews and Muslims believe that history matters, because the God of Abraham is active in the affairs of men, but only Christians believe that the Lord of Time and Space entered into history and transformed all things for all time in the span of one dark Friday afternoon. Christians should therefore have a unique attitude about history.

On the following pages are a few Scriptures with some questions arranged by learning levels. These are meant to help you start thinking about history from God's perspective. As you read your Bible, listen to the preaching of the Word, and fellowship with other believers, you and your children should discover more and more examples of God's handiwork in history.

You should feel *free* and *encouraged* to add to this document. It's really just a starter list and reference for you. If you mark your Bible when you read it, consider using a highlighter or colored pen or pencil to note the enormous number of times that God draws our attention to His mighty acts in time and space.

#### GRAMMAR LEVELS

##### 1 Corinthians 10:11-12

*"These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come. So, if you think you are standing firm, be careful that you don't fall!"*

##### Romans 15:4

*"For everything that was written in the past was written to teach us, so that through endurance and the encouragement of the Scriptures we might have hope."*

#### Discuss each of the questions below:

- Define history: what is it?
  - History is sometimes the study of a story that is not yet complete, and sometimes the story of what is complete. Only God's Word tells us the correct perspective on what is complete. (Isaiah 41:22-23)
  - History is reading and thinking about people that have lived and acted before today so that we can learn from their successes and their failures.
- Why do we study history?
  - History warns us.
  - History encourages us.
  - History reveals the hearts of human beings.
  - History reveals the glory and character of God.
- Did God ever order people to keep written records? When, where, and why?
  - God commanded Moses to write things down: e.g. Exodus 17:14, Deuteronomy 31:19.
  - God routinely commanded the prophets to write down a record of what He had said and done: e.g. Isaiah 30:8, Jeremiah 30:2, Ezekiel 24:2.
  - Much of Scripture is a record of the mighty deeds of the Lord, as 1 Chronicles 16:8-12 expresses above.

##### 1 Chronicles 16:8-12

*Give thanks to the Lord, call on his name; **make known** among the nations what he has done. Sing to him, sing praise to him; **tell of** all his wonderful acts. Glory in his holy name; let the hearts of those who seek the Lord rejoice. Look to the Lord and his strength; seek his face always. **Remember** the wonders he has done, his miracles, and the judgments he pronounced.*

4. Which books of the Old Testament are known as “history”?
- The five books of Moses are “the Law.” These do contain much historical data, though.
  - The five Poetical Books are Job, Psalms, Proverbs, Song of Solomon, and Ecclesiastes.
  - The “Major Prophets” are Isaiah, Jeremiah, Ezekiel, and Daniel. Lamentations is included in this group, since it seems to have been written by Jeremiah.
  - Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, and Malachi are called collectively the “Minor Prophets.”
  - “History” books include: Joshua, Judges, Ruth, 1-2 Samuel, 1-2 Chronicles, Ezra, Nehemiah, and Esther.

**Deuteronomy 31:19-22**

“Now **write down** for yourselves this song and teach it to the Israelites and have them sing it, so that it **may be a witness for me** against them. When I have brought them into the land flowing with milk and honey, the land I promised on oath to their forefathers, and when they eat their fill and thrive, they will turn to other gods and worship them, rejecting me and breaking my covenant. And when many disasters and difficulties come upon them, **this song will testify** against them, because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath.” So Moses **wrote down this song** that day and **taught it** to the Israelites.

**DIALECTIC LEVEL**

**Exodus 17:13-14**

“So Joshua overcame the Amalekite army with the sword. Then the Lord said to Moses, “Write this on a scroll as something to be remembered and make sure that Joshua hears it, because I will completely blot out the memory of Amalek from under heaven.”

Answer each of the questions above, plus the following:

1. Is there history in the New Testament?
  - All four Gospels and the book of Acts are “history” books.
  - All of history and all of the Bible is focused on the single most important thing that has ever happened in history: the Cross.
  - Everything before the Cross points to it; everything that happened afterwards was forever changed and informed (and judged) by it.
2. Does God command us to study history?
  - God commands us to study His wonderful acts. (1 Chronicles 16:8-12)
  - God is Lord of everything that ever happens.
  - Everything that happens is a part of God’s wonderful acts.
  - Therefore we have a holy duty to study what has happened to give Him the glory He deserves for it!
3. What kind of people study history?
  - Wise people who understand the times. (1 Chronicles 12:32)
  - “Rich” people who have treasures both old and new. (Matthew 13:52)
  - Prudent people who learn from the mistakes of others without having to make the same mistakes themselves. (1 Corinthians 10:11)
4. Christians disagree among themselves over whether God predestines the salvation of each individual believer, but is there any reason to doubt God’s sovereignty over the events of history?
  - God created the heavens and the earth. (Genesis 1:1)
  - God destroyed the world in Noah’s time. (Genesis 6-8)
  - God crushed the Egyptians and set Israel free. (Exodus)
  - Is there any historical event that did not serve God’s purposes?

**1 Corinthians 15:3-4**

For what I received I passed on to you as of first importance: that Christ died for our sins according to the Scriptures, that he was buried, that he was raised on the third day according to the Scriptures...

**Ephesians 1:4-6**

For **he chose us in him before the creation of the world** to be holy and blameless in his sight. In love he **predestined** us to be adopted as his sons through Jesus Christ, in accordance with his pleasure and will—to the praise of his glorious grace, which he has freely given us in the One he loves.

**Ephesians 1:9-10**

And he made known to us the mystery of his will according to his good pleasure, which **he purposed in Christ**, to be put into effect when the times will have reached their fulfillment—to bring all things in heaven and on earth together under one head, even Christ.

**1 Chronicles 16:8-12**

Give thanks to the Lord, call on his name; make known among the nations what he has done. Sing to him, sing praise to him; **tell of all his wonderful acts.**

Glory in his holy name; let the hearts of those who seek the Lord rejoice.

Look to the Lord and his strength; seek his face always. Remember the wonders he has done, his miracles, and the judgments he pronounced...

## RHETORIC LEVEL

Answer each of the questions above, plus the following:

Deuteronomy 4:9 says, “Only be careful, and watch yourselves closely so that you do not forget the things your eyes have seen or let them slip from your heart as long as you live. Teach them to your children and to their children after them.”

- Since all that we do should glorify God, how does studying history glorify Him?
  - God expects us to learn from the examples, mistakes and trials of others.
  - He demonstrates His character throughout history, as He directs the affairs of all people.
  - Discuss: which of God’s “invisible qualities” are revealed in history?
- Does God hold us responsible for fitting into His plans and fulfilling our role in them?
  - Men question the justice of a sovereign God. (Romans 9)
  - Yet God’s requirements are clearly just and He has all knowledge, is always wise, and always loving in all He does! (Micah 6:8)
- Was any nation’s destiny ever out of God’s hands?
  - Egypt?
  - Canaan?
  - Assyria?
  - Babylon?
  - Persia?
  - Greece?
  - Rome?
  - What, therefore, can we conclude about America?
- Does God predestine the fate of nations but leave the destiny of men in their own hands?
  - Not a sparrow falls to earth without God’s knowledge. (Matthew 10:29)
  - We cannot turn one hair of our head white or black. (Matthew 5:36)
  - Men make plans, but God directs their steps. (Proverbs 16:9)
  - God invisibly moves men and animals (and even inanimate objects) to accomplish his wise, loving and perfect plans!

**1 Chronicles 12:32**

...men of Issachar, who **understood the times** and knew what Israel should do—200 chiefs, with all their relatives under their command...

**Matthew 13:52**

And he said to them, “Therefore every **scribe** who has been trained for the kingdom of heaven is like a master of a house, who brings out of his treasure what is new and what is old.”

**Jeremiah 30:1-3**

This is the word that came to Jeremiah from the Lord: “This is what the Lord, the God of Israel, says: ‘**Write in a book** all the words I have spoken to you. The days are coming,’ declares the Lord, ‘when I will bring my people Israel and Judah back from captivity and restore them to the land I gave their forefathers to possess,’ says the Lord.”

**Romans 1:18-25**

The wrath of God is being revealed from heaven against all the godlessness and wickedness of men who suppress the truth by their wickedness, since what may be known about God is plain to them, because God has made it plain to them. For since the creation of the world God’s invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse.

For although they knew God, they neither glorified him as God nor gave thanks to him, but their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools and exchanged the glory of the immortal God for images made to look like mortal man and birds and animals and reptiles.

Therefore God gave them over in the sinful desires of their hearts to sexual impurity for the degrading of their bodies with one another. They exchanged the truth of God for a lie, and worshiped and served created things rather than the Creator—who is forever praised. Amen.

**Romans 9:15-21**

For he says to Moses,

“I will have mercy on whom I have mercy,

and I will have compassion on whom I have compassion.”

It does not, therefore, depend on man’s desire or effort, but on God’s mercy. For the Scripture says to Pharaoh: “I raised you up for this very purpose, that I might display my power in you and that my name might be proclaimed in all the earth.” Therefore God has mercy on whom he wants to have mercy, and he hardens whom he wants to harden. One of you will say to me: “Then why does God still blame us? For who resists his will?” But who are you, O man, to talk back to God? “Shall what is formed say to him who formed it, ‘Why did you make me like this?’ “ Does not the potter have the right to make out of the same lump of clay some pottery for noble purposes and some for common use?”

5. What should the Christian seek to believe during trials or “interesting times”?<sup>1</sup>
- God is wise, loving, and knows all things. He never errs.
  - The gospel: our children should respond to their own errors and those of others with *grace* born of a certainty that the finished work of Christ on the cross (not deeds, good or bad) determines the ultimate outcome of all events.
  - Prayer is the single most effective means of receiving help in any given situation, not a last resort.
  - Their hearts will deceive them: they should trust in God’s Word, and, at their age, the wise counsel of older people (parents!) who love them, not in their own understanding. (Proverbs 3:5-6)
  - God is not mocked: He will punish sinners who do not repent. He will also reward steadfast faith and dependence on Him. (James 4:6)
  - Trusting God in times of trial builds our faith as we see Him move on our behalf and may also cause others to be convinced of God’s reality.



<sup>1</sup> An old Chinese curse says, “May you live in interesting times!” (the point being that long eras of peace make uninteresting history; it’s when things are in turmoil and confusion that interesting history is made.)