

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 27-35
Lower Grammar	Upper Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> Pharaoh was the chief leader of ancient Egypt and was believed to be a god. Focus on his role as leader this week and as “deity” next week. <input type="checkbox"/> Learn about pyramids, grand tombs for pharaohs and monuments to the “glory of Egypt.” <input type="checkbox"/> Study embalming and mummies: Egyptians believed they were doing their best to provide for the afterlife of their pharaohs and other important people.
Dialectic		<ul style="list-style-type: none"> <input type="checkbox"/> With younger siblings, learn about pharaohs, pyramids, and mummies. <input type="checkbox"/> As a brief introduction to the general structure of the Egyptian government; realize the longevity of the Egyptian Empire, and note its general developments. <input type="checkbox"/> Boys will delight in details about army life in any of your print resources.
Rhetoric		<ul style="list-style-type: none"> <input type="checkbox"/> With younger siblings, learn about pharaohs, pyramids, and mummies. <input type="checkbox"/> Learn more details about the chief features of the various Egyptian kingdoms up until Cleopatra, doing extensive time line work to get the “big picture.” This work will provide reference points in future units.

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

Threads: Literature		Teacher's Note, p. 37-47
All Levels		<ul style="list-style-type: none"> <input type="checkbox"/> Teachers will find background information, discussion scripts, and answers to student worksheets or questions in the Teacher's Notes. <input type="checkbox"/> Students should consult the Literature row of the Reading Assignment Charts for this week's recommended assignments. <input type="checkbox"/> Optional worksheets and/or questions for dialectic, upper-grammar, and lower-grammar students are found in the Student Activity Pages.

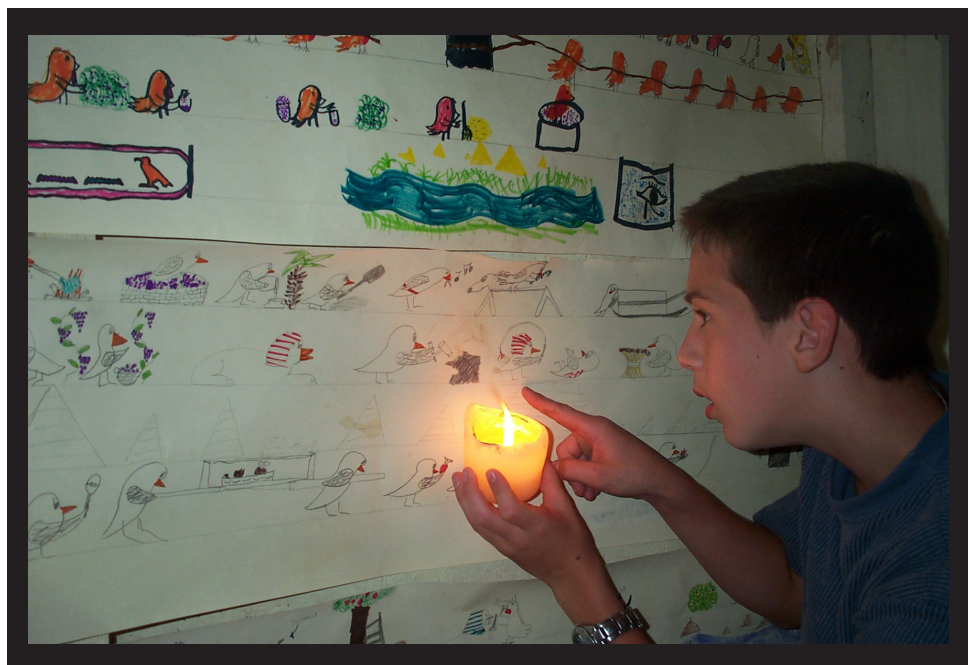


Threads: Geography **Teacher's Notes, p. 47**

Lower Grammar	Upper Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> Continue, as necessary, your review of major world landforms from last week. <input type="checkbox"/> Label major cities of ancient Egypt, and look for boundaries of Upper and Lower Egypt. Show students the reasons for these two names. <input type="checkbox"/> Optional (for children who love hands-on approaches): start a two-week project of creating a lapbook, poster, or booklet on the flora and fauna of the Nile.
Dialectic	Rhetoric	<ul style="list-style-type: none"> <input type="checkbox"/> Again, this week's map work is important. We recommend that you require and encourage diligence and perseverance so they may reap sweet fruit later. To this end, make sure last week's assignments are thoroughly completed. <input type="checkbox"/> Detailed labels that relate mostly to the locations of the pyramids and the Upper and Lower Kingdoms are listed in the Student Activity Pages for this week.

Threads: Fine Arts and Activities **Teacher's Notes, p. 47**

All Levels	<ul style="list-style-type: none"> <input type="checkbox"/> Borrow/buy an art history book, or spend time with the links we've collected for you online (see the Year 1 Arts/Activities page of the <i>Tapestry</i> website), and look with your student at all the beautiful jewelry, carvings, paintings, and buildings created by the ancient Egyptians. Their skill is an example of common grace from God! <input type="checkbox"/> Note that most of these examples of Egyptian art were recovered from tombs. Discuss the evidence that the Egyptians lavished most of their artistry on the dead. What does this show about their beliefs? Is this sad? <input type="checkbox"/> See the dialectic, upper-grammar, and lower-grammar sections of the Student Activity Pages for suggestions for further hands-on projects related to ancient Egypt.
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Threads: Bible Survey and Church History		Teacher's Notes, p. 47-49
Lower Grammar	Upper Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> Connect this week's Bible stories with historical studies of last week and this week. Remind students that ancient Egypt was Moses' birthplace and that he grew up in Pharaoh's palace. <input type="checkbox"/> Whenever your children's Bible refers to Pharaoh, make a point of stopping and sharing insights about pharaohs that you've gained from historical readings. <input type="checkbox"/> Pharaoh seemed awesome and mighty to common Egyptians, and he was able to oppress the Israelites. When Pharaoh became fearful of the Israelites, numbers, he ordered their midwives to murder newborn boy babies. But the midwives trusted God. Proverbs 21:1 says that "The king's heart is in the hand of the LORD; he directs it like a watercourse wherever he pleases". How did Pharaoh's actions (designed to hurt God's people) actually work to their benefit once they trusted Him?
Dialectic		<ul style="list-style-type: none"> <input type="checkbox"/> Your student's mind should explode with connections this week! The Israelites were slaves (you read about that last week) in Egypt (hot, dry, weary toil). The Pharaoh (you know who he is!) ordered the baby Moses to be thrown into the Nile (where crocodiles swim) and Pharaoh's sister went there to bathe. Etc. <input type="checkbox"/> One special theme to highlight this week: in the Bible, Egypt is always the land of temptation, slavery, oppression, and worldliness. It represents the "achievements (vainglory) of man" apart from God. These achievements (wars won, monuments built, embalming performed) were supposed to be eternal and cheat death. But, of course, we see how hollow they were from our vantage point. <input type="checkbox"/> Egypt's economy (and vainglory) were based on oppressive slave labor. The glory was enjoyed only by those at the top and did not deliver as advertised.
Rhetoric		Follow the script provided in these notes to lead your child in a discussion of the first two chapters of Exodus. Answer the questions given in their Student Activity Pages through lecture or through Socratic discussion.

Threads: Government		Teacher's Notes, p. 36
Rhetoric		<ul style="list-style-type: none"> <input type="checkbox"/> Students working for this credit can take an hour or so to write an essay that discusses the strengths and weaknesses of the Pharaonic system of government. (It should include details of the governmental style: for instance, Pharaoh was revered as a god on Earth, so how often did his advisors disagree with his policies? What effect did his supposed deity have on the overall history of Egypt?) <input type="checkbox"/> We will study Babylonian law and Mosaic law in this unit. Have the students start a three-way comparison chart (use <i>Writing Aids</i> Supplement: Three-Column Chart if desired) comparing these three systems. Suggestions for labels are given to the student in the Student Activity Pages, and sample answers are given for this week's entries under Government Background Information.

Threads: Philosophy		Teacher's Notes, p. 49-51
Dialectic		In many (but not all) weeks, students are given reading assignments for Philosophy (found in the Reading Assignment Charts). There are no discussion outlines or follow-up questions given to students for this reading. The reading is offered as an introduction to the history of philosophy, and is to be absorbed independently. It is especially useful if students at this level have older siblings using the Pageant of Philosophy. They can then listen in on older students' oral readings of each weeks' Pageant of Philosophy script, if they wish.
Rhetoric		<i>Tapestry of Grace</i> includes a four-year study of human thoughts about truth and the meaning of life called <i>The Pageant of Philosophy</i> . This week, students will meet a simple youth who wants to find wisdom but isn't ready simply to trust in God.

PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>Who Built the Pyramids?</i> by Jane Chisholm & Struan Reid (J 932 CHI) p. 2-23 (Week 1 of 2)	<input type="checkbox"/> <i>Usborne Internet-Linked Encyclopedia of the Ancient World</i> by Jane Bingham, et al. (J 930) p. 44-85; 100-110; 136-137	<input type="checkbox"/> <i>The Ancient Egyptians</i> by Lila Perl (J 932 PER) chapters III, IV, V, and VII	<input type="checkbox"/> <i>Ancient Egypt</i> by David P. Silverman (932 ANC) chapters 2, 8, 12 and 13. Optional: chapter 15
	HISTORY: DEPTH	<input type="checkbox"/> <i>Mummies Made In Egypt</i> by Aliko (J 393.3)	<input type="checkbox"/> <i>Pyramid</i> by David MacAulay (J 932)	<input type="checkbox"/> <i>Science in Ancient Egypt</i> by Geraldine Woods (J 509.32) chapters 2 and 3 (Week 2 of 3)
LITERATURE	<input type="checkbox"/> <i>Ancient Egypt (Modern Rhymes About Ancient Times)</i> by Susan Altman (J 811.54) p. 1-21 (Week 1 of 2)	<input type="checkbox"/> <i>A Place in the Sun</i> by Jill Rubalcaba (JUV FICTION) chapters 6-11 (Week 2 of 2)	<input type="checkbox"/> <i>The Golden Goblet</i> by Eloise Jarvis McGraw (JUV FICTION) (Week 2 of 2)	<input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i> translated by John L. Foster (893.1 ANC) p. 64-75, 96-101, 124-148, 191-205 (Week 2 of 3)
FINE ARTS AND ACTIVITIES	<input type="checkbox"/> <i>Old Testament Days</i> by Nancy I. Sanders (J 221.95 SAN) p. 49-50	<input type="checkbox"/> <i>Ancient Egypt (Make it Work)</i> by Andrew Haslam (J 932.01) p. 38-41, 54-55	<input type="checkbox"/> <i>Ancient Egyptians and their Neighbors</i> by Marian Broida (J 939.4) p. 8-9, 21-26, 42-45	FINE ARTS ELECTIVE <input type="checkbox"/> <i>The Story of Architecture</i> by Jonathan Glancey (720.9) p. 8-11, 18-21
WORLDVIEW	BIBLE/CHURCH HISTORY <input type="checkbox"/> Read in your children's Bible: the stories about the troubles of the Israelites under oppressive Pharaoh. Read about Moses' birth and installation into the house of Pharaoh. Also read about Moses' calling at the burning bush and how Pharaoh initially responded to Moses' request to let God's people go. (Exodus 1-5)	BIBLE/CHURCH HISTORY <input type="checkbox"/> Exodus 1-5 <input type="checkbox"/> <i>What the Bible is All About for Young Explorers</i> by Blankenbaker and Mears, p. 35-36	BIBLE/CHURCH HISTORY <input type="checkbox"/> Exodus 1-5	BIBLE/CHURCH HISTORY ELECTIVE <input type="checkbox"/> Exodus 1-5 <input type="checkbox"/> <i>What the Bible is All About</i> by Henrietta C. Mears (220.6) p. 49-52
			PHILOSOPHY <input type="checkbox"/> <i>The Story of Philosophy</i> by Brian Magee, p. 6-9	PHILOSOPHY ELECTIVE <input type="checkbox"/> <i>Pageant of Philosophy</i> supplement: <i>Meet Simplicio</i>
LOWER GRAMMAR		UPPER GRAMMAR	DIALECTIC	RHETORIC

	PRIMARY RESOURCES			
TEXTBOOKS		<input type="checkbox"/> <i>The Story of the World, Volume 1</i> by Susan Wise Bauer, chapter 4	<input type="checkbox"/> <i>Streams of Civilization, Volume I</i> , by Hyma, Stanton, and McHugh p. 52-55 (stop at “The Hebrew Challenge”), 58-61 (left column)	<input type="checkbox"/> <i>Western Civilization</i> (Sixth Edition, Combined Volume) p. 17-19, 20-23
HISTORY SUPPLEMENT	<input type="checkbox"/> <i>Pharaohs and Pyramids (Time Traveler)</i> by Tony Allen (J 932 ALL) p. 12-25 (Week 2 of 3) <input type="checkbox"/> <i>Tut’s Mummy Lost... and Found</i> by Judy Donnelly (J 932.01 DON)	<input type="checkbox"/> <i>DK Revealed: Ancient Egypt</i> by Peter Chrisp (J 932.01 CHR) p. 6-15 (Week 2 of 3)	<input type="checkbox"/> <i>Secrets of the Mummies</i> by Shelley Tanaka (J 932 TAN) <input type="checkbox"/> <i>Gods and Pharaohs from Egyptian Mythology</i> by Geraldine Harris (J 299 HAR) (Week 1 of 2)	<input type="checkbox"/> <i>The Riddle of the Rosetta Stone</i> by James Cross Giblin (J 493.1 GIB)
LITERATURE		<input type="checkbox"/> <i>Egyptian Myths</i> by Jacqueline Morley (J 299.31 M) (Week 2 of 3) <input type="checkbox"/> <i>The Gods and Goddesses of Ancient Egypt</i> by Leonard Everett Fisher (J 299 FIS) (Week 2 of 3)	<input type="checkbox"/> <i>Cat of Bubastes, a Tale of Ancient Egypt</i> by G. A. Henty (JUV FICTION) (Week 2 of 3)	<input type="checkbox"/> <i>Mara, Daughter of the Nile</i> by Eloise Jarvis McGraw (JUV FICTION) (Week 2 of 2)
FINE ARTS AND ACTIVITIES	<input type="checkbox"/> <i>Building the Pyramids (Sticker Book)</i> by A.G. Smith	<input type="checkbox"/> <i>Pyramids! 50 Hands-On Activities to Experience Ancient Egypt</i> by Avery Hart & Paul Mantell (J 932 HAR) p. 45, 61 (Week 2 of 3)	<input type="checkbox"/> <i>Ancient Egyptian Fashions</i> by Tom Tierney	
WORLDVIEW		<input type="checkbox"/> <i>Reproducible Maps, Charts, Time Lines & Illustrations</i> , p. 19 <input type="checkbox"/> <i>Window on the World</i> by Spraggett and Johnstone (J 266 SPR) PRAY FOR THE SPIRITUAL NEEDS OF EGYPT TODAY.		<input type="checkbox"/> <i>Operation World</i> by Johnstone and Mandryk (266.023 JOH) PRAY FOR THE SPIRITUAL NEEDS OF EGYPT TODAY.
GENERAL ENRICHMENT AND REFERENCE	<input type="checkbox"/> <i>Deserts</i> by Angela Wilkes (J 574.526) (Week 2 of 2)			
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

STUDENT THREADS	<ul style="list-style-type: none"> <input type="checkbox"/> Learn the basics of Egyptian government, especially that Pharaoh was its leader. <input type="checkbox"/> Learn many fascinating facts about the pyramids. <input type="checkbox"/> View and appreciate Egyptian artistry and style. <input type="checkbox"/> Learn about some of the more famous pharaohs. <input type="checkbox"/> Learn why pharaohs built pyramids and were mummified. <input type="checkbox"/> Connect our studies with the Pharaoh of Exodus 5. 	<ul style="list-style-type: none"> <input type="checkbox"/> Learn about Egyptian government and its basic structure. <input type="checkbox"/> Learn many fascinating facts about the pyramids. <input type="checkbox"/> View and appreciate Egyptian artistry <input type="checkbox"/> Learn details about some of the more famous pharaohs. <input type="checkbox"/> Learn why pharaohs built pyramids and were mummified. <input type="checkbox"/> Connect this week's history studies with our Bible survey. 	<ul style="list-style-type: none"> <input type="checkbox"/> Learn that the Egyptian government was stable for thousands of years, and why this was so. <input type="checkbox"/> Do a detailed study of the kingdoms and eras in the long history of the Egyptian Empire. <input type="checkbox"/> See that Egyptian arts, government, and civilization were the apex of human achievement in the ancient Mediterranean World. <input type="checkbox"/> Understand the relationship between pharaohs, pyramid construction, mummification, and beliefs about the after-life. <input type="checkbox"/> Connect this week's history studies with our biblical survey. 	
PEOPLE	<ul style="list-style-type: none"> <input type="checkbox"/> Akhenaten <input type="checkbox"/> Tutankhamun <input type="checkbox"/> Ramesses II (the Great) <input type="checkbox"/> Ramesses III 	<ul style="list-style-type: none"> <input type="checkbox"/> Tutankhamun I <input type="checkbox"/> Ramesses II (the Great) <input type="checkbox"/> Ramesses III 		
VOCABULARY/TIME LINE DATES	<p>Recognize or spell (optional):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Pharaoh <input type="checkbox"/> immortal <input type="checkbox"/> dynasty <input type="checkbox"/> tomb <input type="checkbox"/> grave robber <input type="checkbox"/> royal <input type="checkbox"/> rebellion <input type="checkbox"/> battle <input type="checkbox"/> warrior <input type="checkbox"/> afterlife <input type="checkbox"/> mummy <input type="checkbox"/> tomb <input type="checkbox"/> organs <input type="checkbox"/> linen 	<p>All LG words, plus:</p> <ul style="list-style-type: none"> <input type="checkbox"/> mastaba <input type="checkbox"/> preserve <input type="checkbox"/> coffin <input type="checkbox"/> sarcophagus <input type="checkbox"/> pyramid <input type="checkbox"/> natron <input type="checkbox"/> canopic jars <input type="checkbox"/> corpse <input type="checkbox"/> amulet <input type="checkbox"/> cartouche <input type="checkbox"/> embalmed <input type="checkbox"/> funeral mask <input type="checkbox"/> funeral <input type="checkbox"/> last rites <input type="checkbox"/> vizier 	<p>Find the dates for these events in your resources (different resources have different dates for very ancient times) and add them to your time line:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Egypt united by Menes <input type="checkbox"/> The Old Kingdom <input type="checkbox"/> First Intermediate Period <input type="checkbox"/> Second Intermediate Period <input type="checkbox"/> New Kingdom <input type="checkbox"/> Third Intermediate Period <input type="checkbox"/> The Late Dynastic Period <p>Also add the dates that these Egyptian leaders reigned:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tuthmosis I <input type="checkbox"/> Hatshepsut <input type="checkbox"/> Tuthmosis III <input type="checkbox"/> Akhenaten 	
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

<p>ACTIVITIES</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Make model pyramids of sandpaper or clay. <input type="checkbox"/> Carve a model sphinx out of clay or soap. <input type="checkbox"/> Build a Lego™ pyramid. <input type="checkbox"/> Put together a pop-up pyramid. <input type="checkbox"/> Make a model double-crown (red and white) for a Pharaoh costume. 	<ul style="list-style-type: none"> <input type="checkbox"/> Learn to write hieroglyphics. <input type="checkbox"/> Make a model of King Tut's portrait mask. <input type="checkbox"/> Make a personal clay cartouche. <input type="checkbox"/> Learn about the amazing mathematical shape of pyramids by constructing model cardboard ones. <input type="checkbox"/> Make a tomb painting or enlarge a small Egyptian drawing to make a large mural using grid techniques. (Week 1 of 2) 	<ul style="list-style-type: none"> <input type="checkbox"/> Paint a wall frieze. <input type="checkbox"/> Make a papier-mâché mummy. Create it this week, and then paint it next week. (Week 1 of 2) <input type="checkbox"/> Make a tomb painting. (Week 1 of 2) <input type="checkbox"/> Make a 3-D model showing the process of building pyramids. Show sledges, building materials, and a half-completed pyramid. Use Model Magic™ and natural materials from outside in your yard. <input type="checkbox"/> Dramatize an Egyptian court scene. 	<ul style="list-style-type: none"> <input type="checkbox"/> Make a 3-D model of the process of building of pyramids. Show sledges, building materials, and a half-completed pyramid. Use Model Magic™ and natural materials from outside in your yard. <input type="checkbox"/> Enlarge your study charts to show periods or dynasties of Egypt for display at Egypt night.
<p>GROUP ACTIVITY</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Finish all salt maps you started last week. (Week 2 of 2) <input type="checkbox"/> Make bricks and see if you can make a pyramid with them. 	<ul style="list-style-type: none"> <input type="checkbox"/> Finish all salt maps you started last week. (Week 2 of 2) <input type="checkbox"/> Make model of an Egyptian home. <input type="checkbox"/> Replicate a tomb painting. 	<ul style="list-style-type: none"> <input type="checkbox"/> Make papier mâché mummies and sarcophagi. Construct them this week; paint them next week. (Week 1 of 2) <input type="checkbox"/> Construct a pyramid or model garden. (Week 1 of 2) 	<ul style="list-style-type: none"> <input type="checkbox"/> Using your own materials, make a model of one of the structures from your Fine Arts text.
<p>GEOGRAPHY</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Label important cities on a map of ancient Egypt. <input type="checkbox"/> With your teacher, locate the Valley of Kings on a resource map. What peculiar geographical features made it an ideal place for mummies to be preserved? <input type="checkbox"/> Start a project making a lapbook, poster, or small book of the common plants and animals Egyptians and Israelites might have seen. (Week 1 of 2) 		<ul style="list-style-type: none"> <input type="checkbox"/> Label important cities on a map of ancient Egypt. <input type="checkbox"/> Locate the Valley of Kings on a resource map. What peculiar geographical features made it an ideal place for mummies to be preserved? 	
	<p>LOWER GRAMMAR</p>	<p>UPPER GRAMMAR</p>	<p>DIALECTIC</p>	<p>RHETORIC</p>

LEVEL	SUMMARY OF OBJECTIVES	INSTRUCTIONS AND TOPICS
1	<ul style="list-style-type: none"> <input type="checkbox"/> Word Bank: Nouns <input type="checkbox"/> Draw & Caption 	<ul style="list-style-type: none"> <input type="checkbox"/> Review and learn more about nouns from your teacher. <input type="checkbox"/> Add more noun cards to your Word Bank. <input type="checkbox"/> This week, learn how to draw and caption. <input type="checkbox"/> Start a “People of the Ancient World” book. You will be making a “draw & caption” representation for each famous person or people group you study this year. Here are some options for this week: <ul style="list-style-type: none"> <input type="checkbox"/> This week, use coloring book pictures or draw pictures of Pharaoh and Moses. <input type="checkbox"/> Draw & caption a picture of a pyramid.
2	<ul style="list-style-type: none"> <input type="checkbox"/> Pronouns 	<ul style="list-style-type: none"> <input type="checkbox"/> In your Grammar and Composition Notebook, add a page entitled “Pronouns.” Put it behind the “Reference” tab. <input type="checkbox"/> Learn about or review pronouns with your teacher. <input type="checkbox"/> Record as many pronouns as you can in your notebook.
3	<ul style="list-style-type: none"> <input type="checkbox"/> Pronouns <input type="checkbox"/> Steps in the Writing Process 	<ul style="list-style-type: none"> <input type="checkbox"/> Begin the practice of taking dictation daily. You’ll do it daily for the rest of the unit, and periodically thereafter. <input type="checkbox"/> In your Grammar and Composition Notebook, add a page entitled “Pronouns,” and record their definition. If your grammar book has taught you more details about pronouns, write them here, too. File this information behind the “Reference” tab. <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of pre-writing. <input type="checkbox"/> Do some prewriting by filling out a graphic organizer on one of the following topics. File it in your Grammar and Composition Notebook under “Work in Progress” for use during Week 3. <ul style="list-style-type: none"> <input type="checkbox"/> Describe the role of a Pharaoh in ancient Egypt. (<i>Writing Aids Supplement: Describing Wheel</i>) <input type="checkbox"/> Explain the steps taken in making a mummy. (<i>Writing Aids Supplement: Ladder Diagram</i>)
4	<ul style="list-style-type: none"> <input type="checkbox"/> Pronouns <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting 	<ul style="list-style-type: none"> <input type="checkbox"/> Begin the practice of taking dictation daily. You’ll do it daily for the rest of the unit, and periodically thereafter. <input type="checkbox"/> In your Grammar and Composition Notebook, record the definition of a pronoun. File this information behind the “Reference” tab. You will be writing the definitions of the other parts of speech in future weeks. <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of pre-writing. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for pre-writing, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for prewriting two specific genres by completing two graphic organizers. File under “Work in Progress” for use in Week 3. Don’t write the paragraphs; just practice organizing your thoughts. <ul style="list-style-type: none"> <input type="checkbox"/> Pretend you are a commoner in ancient Egypt. Describe how a king is important in your society. (<i>Writing Aids Supplement: Describing Wheel</i>) <input type="checkbox"/> Explain one of the burial customs of the ancient Egyptians. (<i>Writing Aids Supplement: Cluster Diagram</i>)

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5	<ul style="list-style-type: none"> <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting 	<ul style="list-style-type: none"> <input type="checkbox"/> Begin the practice of taking dictation at least twice each week. You'll do it regularly for the rest of the unit, and periodically thereafter. <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for prewriting two specific writing genres by completing two graphic organizers. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Describe the system of Egyptian government. (<i>Writing Aids Supplement: Line Diagram</i>) <input type="checkbox"/> Explain the steps in mummification. (<i>Writing Aids Supplement: Sequencing Chart</i>)
6	<ul style="list-style-type: none"> <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting 	<ul style="list-style-type: none"> <input type="checkbox"/> Begin the practice of taking dictation at least once each week. You'll do it regularly for the rest of the unit, and periodically thereafter. <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for prewriting two specific writing genres by completing two graphic organizers. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Pretend you are a worker helping to build a pyramid. Describe the busy, active workplace that you see around you. (<i>Writing Aids Supplement: Sensory Chart</i>) <input type="checkbox"/> Explain why the interior of pyramids were built as they were. (<i>Writing Aids Supplement: Cluster Diagram</i>)
7	<ul style="list-style-type: none"> <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting 	<ul style="list-style-type: none"> <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for two specific writing genres by completing two graphic organizers. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> The making of mummies was related to religious beliefs of ancient Egyptians. Describe their beliefs of life after death. (<i>Writing Aids Supplement: Describing Wheel</i>) <input type="checkbox"/> What do Pharaohs, pyramids, and mummies have in common? (<i>Writing Aids Supplement: Relationship Diagram</i>)
8	<ul style="list-style-type: none"> <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting 	<ul style="list-style-type: none"> <input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for two specific writing genres by completing two graphic organizers. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Describe the tomb of King Tutankhamen. (<i>Writing Aids Supplement: Describing Wheel</i>) <input type="checkbox"/> What do Pharaohs, pyramids, and mummies have in common? (<i>Writing Aids Supplement: Relationship Diagram</i>)

LEVEL	SUMMARY OF OBJECTIVES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting	<input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for two specific writing genres by completing two graphic organizers. File under “Work in Progress” for use in Week 3. (Don’t write the paragraphs; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Describe the Egyptian perceptions of the role of the Pharaoh. (<i>Writing Aids</i> Supplement: Cluster Diagram) <input type="checkbox"/> What do Pharaohs, pyramids, and mummies have in common? (<i>Writing Aids</i> Supplement: Relationship Diagram)
10	<input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting	<input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for one specific writing genre by completing graphic organizers for three paragraphs on one of the following topics. File under “Work in Progress” for use in writing a report in Week 3. (Don’t write the rough draft; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Was a Pharaoh human or divine? Use Scripture to verify your viewpoint. (<i>Writing Aids</i> Supplement: T-Chart) <input type="checkbox"/> Describe the Egyptian perceptions of the role of the Pharaoh. Consider the social, political, and religious rites of the monarch. (<i>Writing Aids</i> Supplement: Advanced Cluster Diagram)
11	<input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Prewriting	<input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Learn about or review graphic organizers, how they are used for prewriting, and which to use for each writing genre. <input type="checkbox"/> This week, organize your thoughts for one specific writing genre by completing graphic organizers for three paragraphs. File under “Work in Progress” for use in writing a report in Week 3. (Don’t write the rough draft; just practice organizing your thoughts.) <ul style="list-style-type: none"> <input type="checkbox"/> Was a Pharaoh human or divine? Use Scripture to verify your viewpoint. (<i>Writing Aids</i> Supplement: T-Chart) <input type="checkbox"/> Egyptian culture is vividly displayed through the monuments known as pyramids. Explain how this symbol of Egypt displays the supremacy of the king, the significance of the cult of the dead, and the magnitude of the sun god. (<i>Writing Aids</i> Supplement: Advanced Cluster Diagram)
12	<input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Classical Comparison Paper	<input type="checkbox"/> This week, review the steps in the writing process, focusing on the skill of prewriting. <input type="checkbox"/> Look over your work from last year and, with your teacher, decide what areas most need improvement. With your teacher’s guidance, write out some goals for improvement this year. File this paper in the “Goals” section of your Grammar and Composition Notebook so you can refer to it later for fresh vision. <input type="checkbox"/> This is the first of eight weeks for reading two works by each of your chosen authors. Begin reading one of the novels, and as you do so, take notes on the plot, character development, and themes.

GENERAL INFORMATION FOR ALL GRADES

This week, we are going to look at the government of the Egyptian empire. Do you know that the Egyptian civilization is one of the longest lasting ones in world history? We are going to see how the Egyptian government managed to remain stable and powerful through thousands of years.

The head of the Egyptian government was the pharaoh. He was the king. Additionally, the Egyptians believed him to be Ra, the sun “god,” in a human form. It was believed that he could make no mistakes, since he was divine. Furthermore, when he died, it was believed that he mounted the sun’s rays to return to his brother sun.

The pharaohs ruled the mightiest civilization that was known to the Mediterranean World. Many countries paid tribute to the pharaohs. The mighty Egyptian army was, for many centuries, more powerful than any other. The Nile River and easy trading routes over water in both the Mediterranean Sea and the Red Sea gave Egypt wealth and prosperity. Given such a stable government, abundant food supply, and safety from enemies who could destroy what was built, Egypt became the wealthiest, most admired civilization of her day. It was the powerful, “godlike,” undisputed ruler of the most powerful civilization on Earth to whom Moses was sent to say, “Let my people go.” And who was Moses? A poor shepherd in Midian, wanted for murder by his adopted father, Pharaoh! How he must have wondered if he was any kind of leader when God said to him, “Go to Egypt!” Next week, we will read the story of how God judged both Pharaoh and the idols of Egypt; but this week, we need to understand just how grand pharaohs were, what life was like in their courts, and why they did strange things like build pyramids and have themselves wrapped up in strips of cloth after they died.

All levels! Have you ever worked with papier-mâché before?

Papier mâché is a gooey, sticky paste in which you soak old newspapers. You can use in two basic ways: as a paste and as a pulp. Either way, a batch will only stay wet and useful for a couple of hours. Then, it will dry and harden in whatever shape it’s been formed into. It will be VERY hard, strong, and lightweight when it’s dry. You can paint it then, too! Here are the details:

1. First, you need the paste. You can buy a mix, but it is really easy to make the paste yourself. Here are three different recipes:
 - 3 parts cold water to 1 part flour. Mix thoroughly, adding flour slowly to avoid lumps. To make this recipe last longer, you can add a few drops of oil of wintergreen, which you can get at a local drugstore.
 - 1 part wallpaper paste mix to 3 parts water. Stir, and it’s done!
 - 2 parts Elmer’s glue to one part water. (This is the least desirable for most projects because it sets up fast. But it’s extremely strong, and therefore great for finishing touches with pulp projects.)
2. The next question is, strips or pulp? The answer, for this week’s project, making a model mummy this week is “both.”
 - You’ll start with strips. Tear newspaper into strips about $\frac{1}{4}$ ” to $\frac{1}{2}$ ” wide. They should be of varying widths and lengths (from 3” to 10” or so long). Wet the strips in the paste (this is where your fingers get sticky) and then smooth them onto a cardboard skeleton. You’ll need to cover the right amount of your mold with several layers of pasted strips. Some places will need two or three layers. Your whole “mummy” may need several layers, and it’s best to do no more than two at a time, then let your work dry for about 10 hours in the open air. Sometimes drying is faster if you put a fan on your work, or set it outside in the sun on a dry, sunny day.
 - At times, you’ll probably need papier-mâché pulp. This really means chewed paper! You make the pulp out of tiny pieces of old newspaper shredded really fine and then blended up (yes, you can use a blender for this part, but not without adult supervision). You can also use a hand-mixer, with help. To make pulp, fill a pail half full with 1” square (or smaller if you use a paper shredder) pieces of old newspaper. Fill the pail to the top with warm water and let the paper soak overnight. Then, mix the paper and water with a beater. Squeeze out the water and place the pulp in a large container. Finally, squeeze papier-mâché paste into the pulp until the mixture feels like clay. It can then be used like clay or to cover objects.

LOWER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

Suggestions for this week:

1. Choose a project from Old Testament Days with your teacher's help.
2. Make a model pyramid out of building blocks, clay, or sandpaper.

GEOGRAPHY

1. Getting closer: Label these man-made places on a close-up (overlay or paper) map of Egypt¹
 - Memphis
 - Abydos
 - Thebes
 - Heliopolis
 - Abusir
 - Sakkara
 - Meidum
 - Herakleopolis
 - Location of the Sphinx and the Great Pyramids
2. If you'd like a fun project for the next two weeks, start a lapbook, poster, or small book on the flora and fauna of Egypt. You can use website clip art (see the Year 1 Arts/Activities page of the *Tapestry* website) or draw pictures of animals, birds, fishes, and plants that would have been familiar to Israelites and the Egyptians. Perhaps you'll discover why the Israelites were so often tempted to want to return to Egypt!

BIBLE SURVEY AND CHURCH HISTORY

Here are some things to think about as you read about Moses' birth and youth this week:

1. What problem did Pharaoh have with the Israelites, and how did he try to solve it?
2. What animals are there in the Nile (from last week's study) that would have endangered Moses while he was in his little ark?
3. What name did Pharaoh's daughter give to the baby she found? Why?
4. Where did Moses, who was born a slave, grow up? Given Pharaoh's concerns about the Israelites, why is this surprising?
5. Why did Moses kill a man?
6. What do we call someone who has killed another human being?
7. Can you find on a map in your Bible atlas the place where Moses went when he fled from Pharaoh? (It's called Midian.)
8. How many children did Moses have?
9. Why didn't the bush burn up?
10. What reasons did Moses give God to convince Him that he wouldn't make a good leader? What did God say to him about these?
11. Did the Israelites follow Moses gladly? Why or why not?

¹ Teachers: Your students' resources may not contain all geographic labels. Encourage him to look diligently, but he should not be upset if his resource is incomplete or different.

LITERATURE

Worksheet for *Ancient Egypt (Modern Rhymes About Ancient Times)*, by Susan Altman and Susan Lechner

Write one rhyming word from each poem.

gold

cranes

down

kings

known

tomb

mean

cloth

kin

found

stone

LOWER AND UPPER GRAMMAR LEVEL

Scavenger Hunt: Learning our way around our library! ¹

Find the place where books on audiotapes are kept. Write one title here:

Where videotapes are kept:

Are they borrowed or rented? _____

How long can you have them for? _____

Try using the computer catalog to find this book: *Stuart Little*, by E. B. White

Does your library have microfiche readers? Ask your librarian and circle... YES or NO

(If it's yes, ask her to show you how they work!)

See if you can find where magazines are kept. Write the name of a magazine you find here:

Does your library have games you can play on their computers? YES or NO

Use the Dewey Decimal number sections (or Library of Congress subject headings) to find the following.² Write the number on the spine of the book in the line:

TYPE OF BOOK

CALL NUMBER ON ITS SPINE

Find a book on Egypt.

Find a book of folk tales.

Find a picture book.

Find a fiction book by Louisa May Alcott.

Find a book about Martin Luther King.

Find a reference book.

(Notice that you can't take these out!)

¹ Many thanks to Rebecca Markley for the idea for this fun activity!

² See the *Tapestry* website for a link to a summary of the Dewey Decimal classification system that is easily printed.

UPPER GRAMMAR LEVEL

FINE ARTS AND ACTIVITIES

1. Choose one or more of these project ideas with your teacher's help:
2. Choose a project from *Ancient Egypt (Make it Work)*.
3. Use grid techniques to enlarge a small Egyptian drawing (perhaps one of their idols) to make a large mural. Look in your resources for the week to find an example to copy.
4. With your teacher's supervision, go to the Year 1 History or Arts/Activities page of the *Tapestry* website, and spend some time looking at the websites linked under Weeks 2-3. Next week, we'll study more about Egyptian mythology, so focus on sites that have to do with pyramids, mummies, and pictures of Egyptian artifacts.

GEOGRAPHY

1. Getting Closer: Label these man-made places on a close-up (overlay or paper) map of Egypt:
 - Memphis
 - Abydos
 - Thebes
 - Heliopolis
 - Abusir
 - Sakkara
 - Meidum
 - Herakleopolis
 - Location of the Sphinx and the Great Pyramids
2. If you'd like a fun project for the next two weeks, start a lapbook, poster, or small book on the flora and fauna of Egypt. You can use website clip art (see the Year 1 Arts/Activities page of the *Tapestry* website) or draw pictures of animals, birds, fishes, and plants that would have been familiar to Israelites and Egyptians. Perhaps you'll discover why the Israelites were so often tempted to want to return to Egypt as they wandered in the desert!

BIBLE SURVEY AND CHURCH HISTORY

Here are some things to think about as you read about Moses' birth and youth:

1. What problem did Pharaoh have with the Israelites, and how did he try to solve it?
2. Why might the Israelites have been tempted to think that the God of their fathers had forgotten them?
3. What happened to the midwives who lied to Pharaoh? Does this mean that God approves of lying? (Look up Acts 5:29, Proverbs 12:22, and Joshua 2:1-13)
4. What animals are there in the Nile (from last week's study) that would have endangered Moses while he was in his little ark?
5. What name did Pharaoh's daughter give to the baby she found? Why?
6. Where did Moses, who was born a slave, grow up? Given Pharaoh's concerns about the Israelites, why is this surprising?
7. Why did Moses kill a man? What do we call someone who has killed another human being?
8. Can you find on a map in your Bible atlas the place where Moses went when he fled from Pharaoh? (It's called Midian.)
9. How many children did Moses have?
10. How did Moses know it was time for him to return to Egypt?
11. What was his purpose in returning? What did God command him to do?
12. Did the Israelites gladly follow Moses? Why, or why not?

LITERATURE

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

Describe what happened in each chapter in two or three sentences.

	YOUR SUMMARY
CHAPTER 6 "THE DESERT"	
CHAPTER 7 "THE MINES OF NUBIA"	
CHAPTER 8 "THE PLAGUE"	
CHAPTER 9 "THE GOVER- NOR OF NUBIA"	
CHAPTER 10 "THE LION'S ROAR"	
CHAPTER 11 "A PLACE IN THE SUN"	

DIALECTIC LEVEL

HISTORY

Accountability Questions

1. Two kingdoms developed early: Upper Egypt (southern, but upland of the delta region) and Lower Egypt (near the delta). Be sure you can show on a map the general region each kingdom occupied. When did they become united? Where was the new capital of the unified kingdom?
2. The crown Pharaohs wore was a double crown. Describe the crown. Why did it look this way, and what was a common title given to Pharaohs that was tied to Egyptian history?
3. Use clustering or outlining to record information about the development of various types of tombs. Mention how pyramids developed from mastabas to step pyramids, to straight-sided pyramids.
4. In what period were the pyramids constructed?
5. What skills did the Egyptians employ in creating their artistic works, such as tomb paintings and jewelry?
6. Describe in a brief paragraph the process involved in an Egyptian funeral of a nobleman or pharaoh. Explain the reasons Egyptians had for doing what they did.
7. If you have time, go to the Year 1 History page of the *Tapestry* website, and spend some time looking at the websites linked under Weeks 2-3. Next week, we'll study more about Egyptian mythology, so focus on sites that have to do with pyramids, mummies, and pictures of Egyptian artifacts.

Thinking Questions

1. Summarize in an outline or a brief paragraph, Egyptian beliefs about what happens to morals in the afterlife. Compare/contrast those with your beliefs as a Christian. How are they the same? How are they different? (You might choose to use a Venn diagram for this question.)
2. Did you know that the great pyramids were one of the so-called "Seven Wonders of the World"? Why do you think they were called this? Do some research and find out what the other "wonders" were.
3. Did Egyptians have any concept of judgment? Outline it. Then, prepare to compare/contrast Egyptians concepts with the Christian concept of judgement by looking up Scriptures that relate to this topic. Bring your work to class.
4. What do mummies, pyramids, and pharaohs have in common? Make a flow chart or diagram to show the connections between them.
5. Where were the Egyptian's artistic skills most often employed, and why?

FINE ARTS AND ACTIVITIES

1. Choose a project from *Ancient Egyptians and Their Neighbors*.
2. Make a papier-mâché mummy. Create it this week, and then paint it next week.
3. Paper sculpture challenge: using only a single piece of paper (construction paper or cardstock is preferable, but plain white paper works, too), a ruler, a 6 inch piece of tape and a pencil, can you design, cut, and fold a pyramid? Challenge a friend or sibling to do this together, giving yourself an hour or so. Debrief afterwards, and discuss what worked and didn't work. If you could start over, what might you do differently? What other designs might work?
4. There are varying theories on how the Egyptians constructed their pyramids. See if your library has a video describing the differing theories.
5. Make a 3-D model showing the process of building pyramids. Show sledges, building materials, and a half-completed pyramid. Use Model Magic™ and natural materials from outside in your yard.
6. Paint a wall frieze.
7. Make a tomb painting.
8. Dramatize an Egyptian court.
9. Construct a pyramid or model garden. (Week 1 of 2)

GEOGRAPHY

If you did not finish all the suggested Geography work from last week, try to do those assignments first. Then, label these political places and pyramid locations on a close-up (overlay or paper) map of Egypt:

- | | |
|-------------------------------------|--|
| <input type="checkbox"/> Memphis | <input type="checkbox"/> Cush |
| <input type="checkbox"/> Abydos | <input type="checkbox"/> Meidum |
| <input type="checkbox"/> Thebes | <input type="checkbox"/> Herakleopolis |
| <input type="checkbox"/> Heliopolis | <input type="checkbox"/> Nubia |
| <input type="checkbox"/> Abusir | <input type="checkbox"/> Location of Sphinx and the Great Pyramids |
| <input type="checkbox"/> Sakkara | |

LITERATURE

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

Thinking Questions

1. How did the geography of the Egypt affect burial practices?
2. Does our culture use sentimental objects in burials? Why or why not?
3. How do we mourn our dead?
4. Did the story turn out as you thought it would?
5. How would you assess this author's ability to construct a plot?

Discussion Questions

1. How does Ranofer learn what Gebu is doing to get rich?
2. What is significant about the broken tree?
3. What do you think of Zau's advice?
4. Why isn't Ranofer content to work in stone?
5. Ranofer does not confide in his friends before he sets off to spy on Gebu's tomb-robbing actions. What does this reveal about his character? What biblical words would you use to describe possible motives of his heart?
6. What do you think of Ranofer's request of the queen? Do you think he was wise? Why, or why not?
7. Would you have made the same request, were you in Ranofer's position? Why, or why not?

BIBLE SURVEY AND CHURCH HISTORY

Here are some things to think about as you read about Moses' birth and youth:

1. What problem did Pharaoh have with the Israelites? Name three ways he tried to solve it.
2. What's irony? How did each of these stories have ironic endings?
3. Do you think that all the Israelites believed steadfastly in God, or do you think they believed that Pharaoh was a god? Why might they have been tempted to think that the God of their fathers had forgotten them?
4. What happened to the midwives who lied to Pharaoh? Does this mean that God approves of lying? (Look up Acts 5:29, Proverbs 12:22, and Joshua 2:1-13.)
5. What name did Pharaoh's daughter give to the baby she found? Why?
6. Why did Moses kill a man? What is the name for a murderer who flees from justice?
7. Can you find on a map in your Bible atlas the place where Moses went when he fled from Pharaoh? (It's called Midian.)
8. From what we know in Exodus 1-2, was Moses an obvious pick as the leader of God's people?
9. Exodus was written to demonstrate that Moses was God's choice for a leader. What character traits did Moses display as a leader that made him great?
10. Do people always follow a great leader? What makes being a leader hard?

RHETORIC LEVEL**HISTORY****Accountability Questions**

1. As you read this week, take notes on the dynasties of ancient Egypt. Fill in the chart on the next page. Please bring this chart to your discussion time.
2. Outline the development of various types of tombs. Mention how pyramids developed from mastabas to step pyramids, to straight-sided pyramids.
3. If you have time, go to the Year 1 History page of the *Tapestry* website, and spend some time looking at the websites linked under Weeks 2-3. Next week, we'll study more about Egyptian mythology, so focus on sites that have to do with pyramids, mummies, and pictures of Egyptian artifacts.
4. There are varying theories on how the Egyptians constructed their pyramids. If your teacher so directs, see if your library has a video describing the differing theories. Summarize your research in about one page and be prepared to present your findings during discussion time.

Thinking Questions

1. Why do you think the pharaohs spent so much time and attention on their pyramids? Try to think beyond self-ish desires (some of these are accurate reasons, but there are broader ones).
2. Summarize, in a brief paragraph, Egyptian beliefs about the afterlife. If your teacher so directs, use a Venn diagram to compare/contrast Biblical views of the afterlife with Egyptian beliefs. Be sure to look up Scriptures to support the information in your diagram.
3. What do mummies, pyramids, and pharaohs have in common? Show similarities and differences, in your choice of a chart, a Venn diagram, or paragraph format.
4. Where do we find most of our examples of Egyptian art? What does it tell us about the Egyptians?
5. Did Egyptians have any concept of judgment? If so, summarize it and then analyze the similarities and differences between the Egyptian and Christian worldviews on this subject.
6. Compare and contrast Egyptian customs with our culture's customs around death. What do those practices tell us about the beliefs of each culture and how they differ?

PERIOD: NAME AND DATES	GOVERNMENT: DYNASTIES AND THEIR CHARACTERISTICS	ACHIEVEMENTS AND EVENTS
PREDYNASTIC AND PROTODYNASTIC PERIOD 5000-3000 B.C.		
EARLY DYNASTIC PERIOD 3000-2625 B.C.		
OLD KINGDOM 2625-2130 B.C.		
FIRST INTERMEDIATE PERIOD 2130-1980 B.C.		
MIDDLE KINGDOM 1980-1630 B.C.		
SECOND INTERMEDIATE PERIOD 1630-1539/23 B.C.		
NEW KINGDOM 1539-1075 B.C.		
THIRD INTERMEDIATE PERIOD 1075-656 B.C.		
LATE PERIOD 644-332 B.C.		
HELLENISTIC PERIOD 332-30 B.C.		

GOVERNMENT

If you are doing Government work this year, take some time to ponder the government of the Egyptians. It was strong, stable, and a major reason for Egypt's successes as a culture. Write a four-paragraph essay¹ where you discuss the strengths and weaknesses of the Pharaonic government. Here are some ideas to get you started:

Strengths

- Strong leader unified the people.
- Strong leader meant strong and stable social order.
- Strong leader commanded ability to build major edifices.

Weaknesses:

- A bad/weak pharaoh meant bad government.
- God could not bless a leader who claimed divinity in His place.
- Individuals had few personal freedoms and no political power.

Start a three-way chart comparing Egyptian law, Babylonian law, and Mosaic law. After drawing a three-column chart (or obtaining a photocopy of *Writing Aids* Supplement: Three-Column Chart), make these row labels on the side so you can compare information about them: Source of this Code; Civil Laws; Criminal Laws; Status of Women; Enforcements/Administration; and Punishments.

GEOGRAPHY

If you did not finish all the suggested Geography work from last week, try to do those assignments first. Then, label these political places and pyramid locations on a close-up (overlay or paper) map of Egypt:

- | | | | |
|----------------------------------|-------------------------------------|--|--------------------------------|
| <input type="checkbox"/> Memphis | <input type="checkbox"/> Heliopolis | <input type="checkbox"/> Meidum | <input type="checkbox"/> Nubia |
| <input type="checkbox"/> Abydos | <input type="checkbox"/> Abusir | <input type="checkbox"/> Herakleopolis | <input type="checkbox"/> Cush |
| <input type="checkbox"/> Thebes | <input type="checkbox"/> Sakkara | <input type="checkbox"/> Location of Sphinx and the Great Pyramids | |

LITERATURE

Assignment for *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster

For this week's literary background, read only sections i-ii and v of the preface (page xi through the bottom of page xiii, and pages xx-xxi), and prepare to discuss them with your teacher. Make special note of Foster's attitude towards the Bible, and ask yourself whether or not he thinks that Scripture is literally, historically true.

This week, we will be discussing the preface and the following poems, which focus on Egyptian royalty and aristocracy. As we learned from last week's discussion of the preface, Egyptian poetry was an art practiced—for the most part—in the court and the temple. Thus, these poems were largely written by scribes and aristocrats, people who stood in an excellent position to comment on the pharaohs and their lives (though they were also in an excellent position to be put to death, if anything they wrote should offend the royal family). Please bear these things in mind as you read. As always, be sure to look up any unfamiliar words and names in the book's glossary before class, and read each poem's introduction.

The subject for recitation or reading aloud this week is *For a Portrait of the Queen* (101).

The Resurrection of King Unis—begin on page 64

1. This poem tells of a king's soul arising from death to become a god among gods. There are some interesting parallels between it and the Bible's account of Christ's life, death, and resurrection. Look for and prepare to discuss some of these parallels.
2. Sometimes it is helpful to think of a poem in terms of colors. What colors does this poem remind you of? What is the feel or texture² of it? Try to describe as precisely as possible.

¹ Your essay should have short introductory and concluding paragraphs, and then include two longer paragraphs in the middle, one discussing the strengths and the other the weaknesses of Egypt's government.

² For reference on the term "texture," see pages 93-94 and 98-99 of Mary Oliver's *A Poetry Handbook*.

Prayer to the King to Rise Up—page 71

Hymn to the King as a Primordial God—page 72

Hymn to the King as a Flash of Lightning—page 74

Hymn to the King as a Star Fading in the Dawn—page 75

3. Notice the last line of Prayer to the King to Rise Up: “You have not died.” Do you think that this is what the poet is trying to say through his whole poem: that the king need not fear death because he will not really die? Prepare to discuss this question.
4. How is Hymn to the King as a Primordial God like Prayer to the King to Rise Up? Why do you think that the Egyptians wanted to honor their king as a primordial god?
5. Prayer of the King as a Star Fading in the Dawn is one of the most rhythmical poems you read this week. What patterns do you notice in it? What else does the poem say? This is an exercise in interpretation, so be careful to answer from the text!

Prayer of King Ramesses II—begin on page 96

6. Read Psalm 109 and prepare to compare this poem with it in discussion with your teacher. Prepare to discuss these questions: who is the center of each poem? What similarities and differences can you see between these two beings?

For a Portrait of the Queen—begin on page 100

7. The middle two stanzas of this poem are taken up with a description of the Queen’s appearance (stanza 3) and character (stanza 4). Is Nefertari a lady whom you would have liked? Name a few of the things that the poem tells us about her. For example, we learn that she is beautiful (line 11), and that “her heart is all kindness” (line 16). What else does the poem say? This is an exercise in interpretation, so be careful to answer from the text!

The Instruction for Merikarê—begin on page 191

8. This poem, which probably belongs to the category of wisdom literature, is a fascinating insight into the heart of an Egyptian king who “has fought many battles and has survived dissension, disloyalty, and insurrection” (Foster 191). How does the poet-king view himself, his god, and his people? Prepare to discuss these questions with your teacher.

The Tale of Sinuhe—begin on page 124

9. Foster tells us that the “now-anonymous author conceived and executed [this] poem so splendidly that, on the basis of present evidence, he can rightly be called the Shakespeare of ancient Egypt” (124). Since you have been doing exercises in finding patterns, repetitions, and other structural elements for a little while now, try to verify Foster’s claim that the author of this poem was the Shakespeare of ancient Egypt. What in this poem might indicate that the poet was extraordinarily skilled? Look both for quantity and quality of forms and techniques, remembering what you learned from the preface last week about the Egyptians’ love of figurative language, vocabulary meanings, and sound repetitions. Be prepared to share your findings with your teacher.
10. Foster says that “a good many of the fundamental values of ancient Egyptian civilization are embodied in this narrative” (124). From the content of the poem, what would you say were the “fundamental values” of ancient Egyptians? Search carefully: anything from a detail to an overarching theme can tell you what was important to the poet and his countrymen. Be prepared to share your findings with your teacher.
11. Literature (and especially poetry) is intended to communicate powerfully one person’s thoughts to another. For this reason, it is important that you learn to understand not only what the poet is saying (which is why we ask questions about themes and content, and require you to “support your answer from the text”), but also how his words affect you (which is why we ask questions about forms and techniques, because it is through these devices that the poet communicates his content with power). Now that we have examined both the form and content of this poem, try to express its emotional impact. Which techniques or devices (these might include a particular image, a simile, or just the repetition of a word or phrase that helped to create a certain atmosphere) most powerfully communicated the poet’s content—his feelings and thoughts—to you?

BIBLE SURVEY AND CHURCH HISTORY

Read Exodus 1:1-2:10. Answer the following questions, after you have filled in the chart below:

HOW PHARAOH ATTEMPTED TO HARM THE ISRAELITES	HOW GOD REVERSED PHARAOH'S HARM
1.	1.
2.	2.
3.	3.

1. What happened to the midwives who lied to Pharaoh? Does this mean that God approves of lying? (Look up Acts 5:29, Proverbs 12:22, and Joshua 2:1-13 and prepare for a discussion of this question.) Can you think of other examples where people lied, yet benefitted from the consequences of their actions?
2. Read Exodus 2:11-25. Why did Moses flee Egypt?
3. What do we call someone who kills another human being and then flees from lawful authority?
4. In Exodus 3, what did God promise? What did God tell Moses to do? Be specific with details.
5. In Exodus 4, what were Moses' doubts about himself?
6. What do the Israelites think of Moses' leadership by the end of Exodus 5?
7. What have you learned about leadership from your reading this week?

PHILOSOPHY

Over the next four years, we will dig into some of the most difficult writings in human history as we study philosophy. To simplify matters, we have taken the original words of the philosophers and have assembled them into a play entitled *The Pageant of Philosophy*, in which a young man named Simplicio looks for the truth. By rehearsing and performing the script of this pageant each week it is offered, you will gain familiarity with the philosophers' main ideas. Some of the material may be over your head, but the work you put into learning philosophical terms and concepts now will help you recognize the sources of many ideas for years to come.

Your first installment of *The Pageant of Philosophy* can be found in the pages of this week-plan with gray bars at the top. Read through the first section, entitled *Meet Simplicio*, and then rehearse it with a friend, sibling, or parent. In general, older students or parents should act out the parts of the philosophers, since their dialogue is more difficult. Younger students should take Simplicio's part (with only slight alterations to the scripts, you can have either a boy or girl play Simplicio). Don't forget to ask your father when you are trying to find someone to rehearse with! These are complex and thought-provoking materials, and they are designed to spark deep discussions in which you will benefit from your father's input.

If you are part of a co-op, your leader may ask you to perform the *Pageant* when you gather. Your leader may choose any rhetoric student at random to play any part, so prepare yourself accordingly. If you have mastered the material yourself, you will be able to play the part so naturally that younger students will be able to understand (a little) and benefit somewhat from the material, even if they have not studied it themselves.

NOTE: In each script, you will notice three gray-blue bars shading a portion of text. These are the main points for your discussion each week. They are keyed to your teacher's discussion outline. You should take care to try to understand, or at least note, the shaded portions, but if you don't understand their significance, that's fine. Your teacher will explain them more fully to you during your discussion time.

THE PAGEANT OF PHILOSOPHY: MEET SIMPLICIO

(The *Narrator* stands on a bare stage.)

Narrator: Once upon a time there was a youth named Simplicio who was full of questions.

(*Simplicio* enters, looking around curiously.)

Simplicio: Where am I? Who are you?

Narrator: (*ignoring his questions*) As a young child, Simplicio wanted to know everything.

Simplicio: (*to himself and the audience*) Why is the sky blue? What do frogs eat?

Narrator: As Simplicio grew older, the questions grew harder.

Simplicio: Why do people die? Who made God? Is there a God?

Narrator: Simplicio wanted to do what was right but didn't know how.

Simplicio: Oh, dear! Should I even ask such questions?

Narrator: Then, one day, Wisdom called Simplicio, saying, "**Whoso is simple, let him turn in hither.**"¹

Simplicio: (looking around, as if the voice came from the audience) Hither? Whither?

Narrator: To him who lacks sense, she says, "**Come, eat of my bread, and drink of the wine which I have mingled. Forsake the foolish, and live; and go in the way of understanding.**"²

Simplicio: Who are you? Where are you?

Narrator: Wisdom answered: "**The Lord possessed me at the beginning of His work, the first of His acts of old.**"³

Simplicio: Wow! How old are you?

Narrator: **Ages ago I was set up, at the first, before the beginning of the earth. When there were no depths I was brought forth.**⁴

Simplicio: Wisdom is older than *dirt*?

Narrator: That's right!

Simplicio: Is Wisdom older than *God*?

Narrator: No, not *older*, but **when He established the heavens, I was there... when He marked out the foundations of the earth, then I was beside Him, like a master workman, and I was daily His delight.**⁵

Simplicio: You were with God?

Narrator: **I was rejoicing before Him always, rejoicing in His inhabited world and delighting in the children of man. And now, O sons, listen to me: blessed are those who keep my ways.**⁶

Simplicio: They are?

Narrator: **Happy is the man that findeth wisdom, and the man that getteth understanding.**⁷

Simplicio: He is?

Narrator: Oh yes! For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold.⁸

1 Prov. 9:4.

2 Prov. 9:5-6.

3 Prov. 8:22.

4 Prov. 8:23-24a.

5 Prov. 8:28, 30.

6 Proverbs 8:30-32.

7 Prov. 3:13.

8 Prov. 3:14.

Simplicio: Tell me more!

Narrator: **Wisdom is more precious than rubies: and all the things thou canst desire are not to be compared unto her. Length of days is in her right hand; and in her left hand riches and honour. Her ways are ways of pleasantness, and all her paths are peace. She is a tree of life to them that lay hold upon her: and happy is every one that retaineth her.**¹

Simplicio: That's what I want!

Narrator: Simplicio had been curious from the start, but now he devoted himself to questions. Now he wanted to understand everything, but it was harder than it looked!

Simplicio: What is knowledge? How can I really know that I know something?

Narrator: He began asking the really big questions.

Simplicio: What is truth?

Narrator: Unfortunately, Wisdom was not the only voice calling out to Simplicio. The woman Folly was also calling him. She sat at the door of her house, on a seat in the high places of the city, saying, **"Whoso is simple, let him turn in hither."**²

Simplicio: Simple? I guess that would be me.

Narrator: She called out to him that lacked understanding and said to him, **"Stolen waters are sweet, and bread eaten in secret is pleasant."**³

Simplicio: (*uncertainly*) It is?

Narrator: Simplicio did not know that **her guests are in the depths of hell.**⁴

Simplicio: I've got a bad feeling about this...

Narrator: Simplicio was tempted, but Wisdom did not give up so easily. She cried out, calling in the streets and the gates of the city, saying, **"How long, ye simple ones, will ye love simplicity?"**⁵

Simplicio: Who, me?

Narrator: She cried, **"How long will fools hate knowledge? Turn you at my reproof: behold, I will pour out my spirit unto you, I will make known my words unto you."**⁶

Simplicio: (*desperately*) I'm sorry! I'll turn. Tell me how to find wisdom!

Narrator: **The fear of the Lord is the beginning of wisdom: and the knowledge of the holy is understanding.**⁷

Simplicio: The fear of the Lord?

Narrator: **The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction.**⁸

Simplicio: But how do I know there even is a God?

Narrator: **Trust in the Lord with all thine heart. Lean not unto thine own understanding.**⁹

Simplicio: I wish it were that easy. But I have to make sure God exists first.

Narrator: **The fool hath said in his heart, "There is no God."**¹⁰

1 Prov. 3:15-18.

2 Prov. 9:16.

3 Prov. 9:17.

4 Prov. 9:18.

5 Prov. 1:22.

6 Prov. 1:22-23.

7 Prov. 9:10.

8 Prov. 1:7.

9 Prov. 3:5.

10 Psalm 14:1.

Simplicio: (defensively) I didn't say that! I just said I would have to find out if there is a God.

Narrator: **Be not wise in thine own eyes: fear the Lord, and depart from evil.**¹

Simplicio: You're saying I should just trust God without first making sure He's really there?

Narrator: **In all thy ways acknowledge Him, and He shall direct thy paths.**²

Simplicio: That does it—I can't accept that! I guess I'm going to have to find another way to wisdom. (Exits)

Narrator: Wisdom was sorry to see Simplicio go. She had seen many young men and women set off on that long and difficult road before. Sadly, she said, **"They shall seek me early, but they shall not find me, for that they hated knowledge, and did not choose the fear of the Lord... For the turning away of the simple shall slay them, and the prosperity of fools shall destroy them. But whoso hearkeneth unto me shall dwell safely, and shall be quiet from fear of evil."**³

(The Narrator sighs and shakes his head. Curtain.)

1 Prov. 3:7.

2 Prov. 3:6.

3 Prov. 1:28-33.

HISTORY: BACKGROUND INFORMATION

One necessary element of a great civilization is a strong, stable, centralized government. This week, we will study the government of ancient Egypt, whose focal point was her **pharaoh** (king). A pharaoh was believed to be the incarnate sun god who, when he died, mounted the sun's rays to rejoin his celestial counterpart. This belief evolved, and was well established by the time the Great Pyramids were constructed; indeed, scholars believe that the pyramid shape represented the rays of the sun and was constructed as a means by which the god might more easily ascend after leaving his earthly home. Because pharaohs, pyramids (their tombs), mummies (their remains), and the general Egyptian beliefs about life after death are intimately connected, we will cover them all in these notes. Next week, we will expand our study to the entire body of Egyptian mythology. Below are some general ideas about threads you might seek to cover thoroughly with your children in discussion.

Egyptian Government

Two kingdoms developed early: **Upper Egypt (south, but upland of the delta region)** and **Lower Egypt (north, near the delta)**. Lower Egypt is called "lower" because the land is lower! As we learned last week, the highlands are in Central Africa, where Lake Victoria is.

Egyptian pharaohs were always titled "King of Upper and Lower Egypt." Their crowns were double crowns. Before unification, the crown of Upper Egypt was a white conical headpiece, and the crown of Lower Egypt was a red, cylindrical one. After unification, kings wore a "double crown," white within red, and added sometime later, the royal cobra emerging from them. One reason that Egyptian government remained so secure was the belief in its king as a deity. Bring this face out when discussing Egyptian government.

Older children should learn about the dynasties from their print resources, and record these dynasties and "kingdoms" into time lines. *These dates will serve as reference points as we continue our studies of the ancient world*, so you should ask your student to record all the dates dealing with Egyptian pharaohs or governments down to the time of Julius Caesar and Cleopatra. We've offered a chart in the Student Activity Pages and sample answers for this chart so you can have a good idea of how detailed the student's work should be. Look for this sample chart at the end of the History Discussion Outline.

Pyramids and Fun Facts

With younger students, don't focus so much on the "big picture." Rather let them enjoy their first glimpses of the fascinating line of Pharaohs. Most younger students will also enjoy learning about pyramid construction. Resist the urge to require a lot of analytical discussion with little ones. Simply allow them to explore facts and details about Egyptian pharaohs. If your older student is interested in pyramid construction, by all means also, by all means, let him dive into some of the books recommended for younger students this week!

Background for Bible Survey

With all students, when discussing the pyramids this week, lay groundwork for next week's Bible survey topic: God's judgment of the idols of Egypt through the ten plagues. Make a strong connection between the fact that while pyramids were constructed to serve as tomb, they were also intended to be monuments to the greatness of both the pharaoh and the Egyptian civilization. In Bible times, Egypt was the strongest, most advanced civilization of human pride and accomplishment in its day, and the pharaoh was the focal point of this pride and self-importance. Small wonder that God chose to display His power in Egypt when He called his people out of slavery and began to prepare the world for its Savior!

Mummies, Funeral Rites, and Egyptian Beliefs About Death

All levels will read about the mummification processes and rituals associated with funerals, since we will study both the tombs themselves, and the men and women entombed in them. A tricky aspect of this part of the week is that Egyptian funeral rites are tied to religious beliefs, and students have not yet studied those beliefs in detail. Indeed, you may not be planning to study them at all with younger students. Though the topics are somewhat hopelessly intertwined, try to focus this week's discussions on the physical aspects of the mummification process and leave the religious details (especially those about mythology) for next week.

Did you know that embalming is in the Bible?

Genesis 50:1-3

Joseph threw himself upon his father and wept over him and kissed him. Then Joseph directed the physicians in his service to embalm his father Israel. So the physicians embalmed him, taking a full forty days, for that was the time required for embalming. And the Egyptians mourned for him seventy days.

World Book on the dynasties of ancient Egypt ¹

Beginnings. The earliest known communities in ancient Egypt were villages established over 5,000 years ago. In time, the villages became part of two kingdoms. One of these kingdoms controlled the villages that lay on the **Nile Delta**, and the other controlled the villages south of the delta. The delta area was known as **Lower Egypt**. The southern region was called Upper Egypt.

Egyptian civilization began about 3100 B.C. According to tradition, **King Menes** of Upper Egypt conquered Lower Egypt at that time. He then united the country and formed the world's first national government. Menes founded **Memphis** as his capital near the site of present-day Cairo. He also established the first Egyptian *dynasty* (series of rulers in the same family). More than 30 other dynasties ruled ancient Egypt.

The early period of ancient Egyptian history covered Dynasties I and II, which ruled for about 400 years. During this period, the kings built a temple to Ptah, the chief god of Memphis, and erected several palaces near the temple. The Egyptians also developed irrigation systems, invented ox-drawn plows, and began to use hieroglyphic writing during the first two dynasties.

The Old Kingdom. Dynasty III began in 2686 B.C. By that time, Egypt had a strong central government. The next 500 years became known for the construction of Egypt's gigantic pyramids. The period is called the **Old Kingdom** or the **Pyramid Age**.

The first known Egyptian pyramid was built for King Zoser at Saqqarah about 2650 B.C. The tomb rises about 200 feet in six giant steps and is called the **Step Pyramid**. During Dynasty IV, workers built the **Great Pyramid** and other pyramids at **Giza**. The Great Pyramid was built for King Khufu. Huge pyramids were built nearby for his son, King Khafre, and for King Menkaure. Farm laborers worked on the pyramids when floodwaters of the Nile covered their fields.

By Dynasty V, the king's authority began to weaken as high priests and government officials fought for power. The Old Kingdom lasted until 2181 B.C., when Dynasty VI ended. Most of the next five dynasties had weak rulers. The capital was finally moved to **Thebes**.

The **Middle Kingdom** was the period in ancient Egyptian history during which Dynasty XII ruled. The dynasty was founded in 1991 B.C., when Amenemhet, a vizier in southern Egypt, seized the throne. He moved the capital to Itjawy, near Memphis. Amenemhet and his strong successors, including Senusret I, Senusret III, and Amenemhet III, helped restore Egypt's wealth and power. During Dynasty XII, Egypt conquered **Nubia** and promoted trade with Palestine and Syria in southwestern Asia. Architecture, literature, and other arts flourished under this dynasty. The Middle Kingdom ended in 1786 B.C.

World Book on the Seven Wonders of the World ¹

Seven Wonders of the Ancient World is a listing of notable objects built between about 3000 B.C. and A.D. 476. The practice of listing the seven wonders probably began in ancient Greece. The ancient Romans also listed memorable things that travelers should see. Many such lists were made, and they included many different objects. But all the lists of ancient wonders included only objects made by human beings and considered notable because of their great size or some other unusual quality. This article discusses the seven most commonly listed wonders of the ancient world.

The pyramids of Egypt at Giza, built as tombs for Egyptian kings, are the oldest and best preserved of all the ancient wonders. Three famous pyramids there were built about 2600 to 2500 B.C.

The largest pyramid, called the Great Pyramid, stands about 450 feet high. Its base occupies about 13 acres. The Greeks and Romans marveled at the size of the pyramids. They were unaware of the religious importance of the pyramids as tombs, and considered the pyramids to be foolish extravagances of the Egyptian kings.

[NOTE: We will study all the following cultures and places this year. You can always refer back to these notes later, but this gives you a peek ahead as to what other "wonders" you will need to point out to your students.]

The Hanging Gardens of Babylon were probably built by King Nebuchadnezzar II for one of his wives. Nebuchadnezzar ruled Babylon from 605 to 562 B.C. Babylon was located near modern Baghdad in Iraq. Scientists have been unable to identify positively the remains of the gardens. Our information about the gardens comes from an account by Berossus, a Babylonian priest of the 200's B.C. Berossus described gardens that were laid out on a brick terrace about 400 feet square and 75 feet above the ground. In order to irrigate the flowers and trees in the gardens, slaves worked in shifts turning screws to lift water from the Euphrates River.

The Temple of Artemis at Ephesus, built about 550 B.C., was one of the largest and most complicated temples built in ancient times. It stood in the Greek city of Ephesus, on the west coast of what is now Turkey. The temple was entirely marble, except for its tile-covered wooden roof. It was dedicated to the Greek goddess Artemis and was designed by the architect Chersiphron and his son, Metagenes. Its foundation measured 377 by 180 feet (115 by 55 meters). It had 106 columns, about 40 feet (12 meters) high, in a double row around the cella (inner space). Wealthy King Croesus of Lydia donated some of the columns.

¹ From a *World Book* article entitled *Seven Wonders of the Ancient World*. Contributor: William P. Donovan, Ph.D., Prof. Emeritus, Classics Department, Macalester College.

¹ Excerpted from a *World Book* article entitled *Ancient Egypt*, Contributor: Leonard H. Lesko, Ph.D., Professor of Egyptology and Chairman, Department of Egyptology, Brown University.

Weak kings led the next several dynasties. Settlers from Asia gradually spread throughout the Nile Delta, and they seized control of Egypt about 1670 B.C. During the fighting, the immigrants used horse-drawn chariots, improved bows, and other tools of war unknown to the native Egyptians. The immigrants' leaders, called the Hyksos kings, ruled Egypt for about 100 years.

The **New Kingdom** was a 500-year period in which ancient Egypt became the world's strongest power. The period began in 1554 B.C., with Dynasty XVIII. During this dynasty, native Egyptians drove the Hyksos forces out of Egypt, and Thebes regained its importance. Amon, a god worshiped mainly in Thebes, was increasingly identified with the god Re and called Amon-Re.

At the beginning of Dynasty XVIII, Egypt developed a permanent army that used horse-drawn chariots and other advanced military techniques introduced during the Hyksos period. The dynasty's early rulers led military forces into southwestern Asia. Thutmose I apparently reached the Euphrates River. Queen Hatshepsut, his daughter, also led armies in battle. Egypt developed a great empire and reached the height of its power during the 1400's B.C., under King Thutmose III. He led military campaigns into Asia almost yearly for 20 years and brought the eastern coast of the Mediterranean Sea into the Egyptian empire. Thutmose also reestablished Egyptian control over Kush and surrounding Nubia, which were valuable sources of slaves, copper, gold, ivory, and ebony. As a result of these victories, Egypt became the strongest and wealthiest nation in the Middle East.

The temple burned down in 356 B.C., and another one like it was built on the same foundation. Goths burned down the second temple in A.D. 262. Only the foundation and parts of the second temple remain. The British Museum in London contains sculptures from the second temple.

The statue of Zeus at Olympia, Greece, was perhaps the most famous statue in the ancient world. The Greek sculptor Phidias made it about 435 B.C., and dedicated it to Zeus, the king of the gods. The statue, 40 feet (12 meters) high, showed Zeus on his throne. Phidias made Zeus's robe and ornaments out of gold, and he made the god's flesh of ivory. In the statue, Zeus had a wreath around his head and held a figure of Nike, his messenger, in his right hand. He held a scepter (king's rod) with an eagle in his left hand. The statue no longer exists.

The Mausoleum at Halicarnassus, in what is now southwestern Turkey, was a huge, white marble tomb. It was built about 353 B.C. to hold the remains of Mausolus, a provincial ruler in the Persian Empire. Its size and decorations made it so famous that all large tombs are now called mausoleums. The tomb was about 135 feet (41 meters) high. It had a rectangular basement beneath a colonnade formed by 36 columns. A stepped pyramid rested on the colonnade, and a statue of Mausolus in a chariot probably stood on top of the pyramid. The Greek architects Satyros and Pythios designed the tomb. Four famous Greek sculptors—Bryaxis, Leochares, Scopas, and Timotheus—carved the frieze (decorated band) on the building. The top part of the mausoleum was destroyed by an earthquake, and only pieces of the building and its decorations remain. The British Museum in London contains some sculptures from the mausoleum.

The Colossus of Rhodes was a huge bronze statue that stood near the harbor of Rhodes, an island in the Aegean Sea. The statue honored the sun god Helios. It stood about 120 feet (37 meters) tall—about as high as the Statue of Liberty. The Greek sculptor Chares worked 12 years on it in the early 200's B.C. He used stone blocks and about 7½ short tons (6.8 metric tons) of iron bars to support the hollow statue. In 224 B.C., the Colossus was destroyed by an earthquake. The metal supports were sold for scrap in A.D. 653.

The Lighthouse of Alexandria, over 400 feet (122 meters) high, stood on the island of Pharos in the harbor of Alexandria, Egypt. It became so famous that the word pharos came to mean lighthouse. The lighthouse is also called the Pharos of Alexandria. The structure, completed during the reign of Ptolemy II (283-246 B.C.) from a design by the Greek architect Sostratos, rose from a stone platform in three sections. The bottom section of the lighthouse was square, the middle eight-sided, and the top circular. A fire burning at the top of the lighthouse provided light. The Lighthouse of Alexandria stood for about 1,500 years before it was finally toppled by an earthquake.

The course of Egyptian history changed unexpectedly after Amenhotep IV came to the throne in 1367 B.C. He devoted himself to a sun god called the Aton. The Aton was represented as the disk of the sun. Amenhotep changed his own name to Akhenaton and declared that the Aton had replaced Amon and all other gods except Re. He believed that Re was part of the sunlight that came from the Aton. The king also moved the capital to a new city, Akhetaton, about 175 miles north of Thebes. Ruins of the city lie near what is now Tell el Amarna. Akhenaton's religious reforms, which historians call the Amarna Revolution, led to an outpouring of art and sculpture that glorified the Aton. But the changes angered many Egyptians.

Akhenaton's immediate successors ended the unrest. King Tutankhaton removed *-aton* from his name and became **Tutankhamen**. He restored the old state religion, allowing the worship of the old deities as well as the Aton. Horemheb, the last Dynasty XVIII king, completely rejected Akhenaton's religious beliefs. Dynasty XIX kings erected temples to many gods throughout Egypt. Two of the kings, Seti I and his son, Ramses II, also regained Asian territories lost after the reign of Thutmose III.

Ancient Egypt began to decline during Dynasty XX. Increasingly bitter struggles for royal power by priests and nobles broke the country into small states. Egypt lost its territories abroad, and its weakness attracted a series of invaders.

The periods of foreign control. Ancient Egypt's decline accelerated rapidly after about 1070 B.C., when Dynasty XX ended. During the next 700 years, more than 10 dynasties ruled Egypt. Most of them were formed by Nubian, Assyrian, and Persian rulers.

In 332 B.C., the Macedonian conqueror **Alexander the Great** added Egypt to his empire. In 331, Alexander founded the city of **Alexandria** in the delta.

The Ptolemies. Alexander died in 323 B.C., and his generals divided his empire. Ptolemy, one of the generals, gained control of Egypt. About 305 B.C., he took the title of king and founded a dynasty known as the Ptolemies. The dynasty's early rulers spread Greek culture in Egypt. They also built temples to Egyptian gods, developed Egypt's natural resources, and increased foreign trade. Alexandria became Egypt's capital, and its magnificent library and museum helped make the city one of the greatest cultural centers of ancient times.

Roman rule. About 37 B.C., **Queen Cleopatra VII** of the Ptolemies married Mark Antony, a co-ruler of Rome. Antony wanted to rule the vast Roman lands by himself. He combined his and Cleopatra's military forces to fight forces led by Octavian, another co-ruler of Rome. But the navy of Antony and Cleopatra lost the vital Battle of Actium to Octavian's fleet in 31 B.C. The couple committed suicide the next year, and Octavian then made Egypt a province of Rome. Rome's control of Egypt gradually weakened after A.D. 395, when the Roman Empire split into eastern and western parts. By A.D. 642, Muslims from Arabia had conquered Egypt.

World Book on pyramids¹

The ruins of 35 major pyramids still stand near the Nile River in Egypt. Each was built to protect the body of an Egyptian king. The Egyptians thought that a person's body had to be preserved and protected so the soul could live forever. [For more on Egyptian beliefs on the afterlife, see the sidebar, right.°] The Egyptians *mummified* (embalmed and dried) their dead and hid the mummies in large tombs. From about 2700 to 1700 B.C., the bodies of Egyptian kings were buried inside or beneath a pyramid in a secret chamber that was filled with treasures of gold and precious objects.

Many scholars believe that the pyramid shape has a religious meaning to the Egyptians. The sloping sides may have reminded the Egyptians of the slanting rays of the sun, by which the soul of the king could climb to the sky and join the gods.

Funeral ceremonies were performed in temples that were attached to the pyramids. Most pyramids had two temples that were connected by a long stone passageway. Sometimes a smaller pyramid for the body of the queen stood next to the king's pyramid. Egypt has at least 40 smaller pyramids that were used for queens or as memorial monuments for kings. The king's relatives and officials were buried in smaller rectangular tombs called *mastabas*. These buildings had sloping sides and flat roofs.

The first pyramids. Imhotep, a great architect and statesman, built the first known pyramid for King Zoser about 2650 B.C. Zoser's tomb rose in a series of giant steps, or terraces, and is called the *Step Pyramid*. This pyramid still stands at the site of the ancient city of Memphis, near Saqqarah.

The first smooth-sided pyramid was built about 2600 B.C. It still stands at Medum. It began as a stepped pyramid, and then the steps were filled in with casing stones to give the building smooth, sloping sides. Other pyramids built during a period of Egyptian history called the Old Kingdom (2686-2181 B.C.) can be seen at Abusir and Dahshur. During the Middle Kingdom (c. 1991-1786 B.C.), pyramids were built at Hawara, Illahun, Lisht, and Dahshur—near what is now Cairo. The remains of these pyramids are still impressive.

The Pyramids of Giza (Al Jizah) stand on the west bank of the Nile River outside Cairo. There are 10 pyramids at Giza, including three of the largest and best preserved of all Egyptian pyramids. They were built for kings about 2600 to 2500 B.C. The largest was built for King Khufu (called Cheops by the Greeks). The second was built for King Khafre (Chephren), and the third for King Menkaure (Mycerinus). A huge statue of a sphinx, called the Great Sphinx, was probably built for Khafre. It stands near his pyramid.

The pyramid of Khufu, called the *Great Pyramid*, contains more than 2 million stone blocks that average 2½ short tons each. It was originally 481 feet tall, but some of its upper stones are gone now and it stands about 450 feet high. Its base covers about 13 acres.

A study of the Great Pyramid shows how these gigantic structures were built. The ancient Egyptians had no machinery or iron tools. They cut big limestone blocks with copper chisels and saws. Most of the stones came from quarries nearby. But some came from across the Nile River, and others came by boat from distant quarries. Gangs of

¹ Excerpted from a *World Book* article entitled *Pyramids*. Contributor: Leonard H. Lesko, Ph.D., Prof. of Egyptology and Chairman, Department of Egyptology, Brown Univ.

men dragged the blocks to the pyramid site and pushed the first layer of stones into place. Then they built long ramps of earth and brick, and dragged the stones up the ramps to form the next layer. As they finished each layer, they raised and lengthened the ramps. Finally, they covered the pyramid with an outer coating of white casing stones. They laid these outer stones so exactly that from a distance the pyramid appeared to have been cut out of a single white stone. Most of the casing stones are gone now, but a few are still in place at the bottom of the Great Pyramid.

The burial chamber is inside the Great Pyramid. A corridor leads from an entrance on the north side to several rooms within the pyramid. One of the rooms is called the *Queen's Chamber*, although the queen is not buried there. The room was planned as the king's burial chamber. But Khufu changed the plan and built another burial chamber, called the *King's Chamber*. The *Grand Gallery*, a corridor 153 feet long and 28 feet high, leads to Khufu's chamber. It is considered a marvel of ancient architecture.

No one knows how long it took to build the Great Pyramid. The ancient Greek historian Herodotus said that the work went on in four-month shifts, with 100,000 workers in each shift. Scholars now doubt that account and believe that about 100,000 men worked on the pyramids for three or four months each year. Farm laborers built the pyramids. They worked on the tombs during periods when floodwaters of the Nile covered the fields and made farming impossible.

Thieves broke into most of the pyramids, stole the gold, and sometimes destroyed the bodies. Later Egyptian kings stopped using pyramids, and built secret tombs in cliffs. But some kings of the Kushite kingdom in Nubia, south of Egypt, built pyramids long after they were no longer used in Egypt.

World Book on Egyptian beliefs about the afterlife ¹

The ancient Egyptians believed that they could enjoy life after death. This belief in an *afterlife* sometimes led to much preparation for death and burial. It resulted, for example, in the construction of the pyramids and other great tombs for kings and queens. Other Egyptians had smaller tombs.

The Egyptians believed that the bodies of the dead had to be preserved for the next life, and so they *mummified* (embalmed and dried) corpses to prevent them from decaying. After a body was mummified, it was wrapped in layers of linen strips and placed in a coffin. The mummy was then put in a tomb. Some Egyptians mummified pets, including cats and monkeys. A number of Egyptian mummies have survived to the present day.

The Egyptians filled their tombs with items for use in the afterlife. These items included clothing, wigs, food, cosmetics, and jewelry. The tombs of rich Egyptians also had statues representing servants who would care for them in the next world. Scenes of daily life were painted on walls inside the tombs. The Egyptians believed that certain prayers said by priests would make Osiris bring the scenes as well as the dead to life.

Many Egyptians bought texts containing prayers, hymns, spells, and other information to guide souls through the afterlife, protect them from evil, and provide for their needs. Egyptians had passages from such texts carved or written on walls inside their tombs or had a copy of a text placed in their tombs. Collections of these texts are known as the Book of the Dead.

Before beginning your discussion, please read the History Background Information section.

HISTORY: DIALECTIC DISCUSSION OUTLINE

1. Start this week, as always, by making sure that students at this level are well grounded in facts.
2. Again, use the Teacher's Notes background information to choose a few facts that seem important to you to spot-check your student's thoroughness with his reading assignments.
 - If you assigned the student Accountability Questions in written format, make sure you check his work for neatness and thoroughness at the start of your discussion.
3. Talk with your students about Egyptian beliefs about what happens to people after they die.
 - Start by drawing them out as to what information they have gleaned on this subject this week.
 - Detail with them the comparative Christian beliefs on similar topics. For instance, if your student relates that embalming is done in order to preserve the body for habitation by the spirit who returns after death, ask what the Christian belief is about the spirit's home after death (Heaven or Hell).

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

- Note that Egyptians were concerned with questions about life and death, even as people are today.
 - Don't rush through this topic. Allow them to express any doubts or confusion that his topic raises about biblical beliefs about the afterlife.
4. If desired, discuss the Seven Wonders of the World with your student. You can assign specific wonders to specific students and ask them to make mini-reports on them to the class, or you can prepare ahead by finding Internet links to pictures of these wonders and showing these, either online in printouts. Covering this topic will add interest to the class, as students at this age usually delight in sharing "fun facts."
 5. Older students have been asked to analyze the similarities and differences between Egyptian and Christian concepts of judgement after death. Your students have only been asked to prepare to discuss this topic. The task of leading them through analysis is yours. We suggest you arm yourself with a few Scriptures on the topic of judgement (some are listed below) and plan to use a Venn Diagram, similar to the one presented in the rhetoric discussion outline, for this mini-lecture.
 - Start by asking questions that draw them out about what they noticed about the two belief systems. As students share, record their observations in the appropriate regions of the diagram.
 - Be sure that students stick closely to Scripture in supporting their views of both Christian and Egyptian beliefs. Here are a few references for your use:
 - Who judges men? James 5:9, Romans 2:1-5, John 8:15-17, 50, and 1 Corinthians 4:4-5
 - How can Jesus be the judge of men and their Savior? John 5:25-47, John 12:47-50
 - What is the righteous penalty for sin? Genesis 3:19 and Romans 6:23
 - Are all people guilty before God? Romans 3:9-20
 - Do people live again after death? Hebrew 9:27, Luke 16:26, and 2 Corinthians 5:10
 - What is the Christian believer's confidence before God? John 3:16, Romans 6:4, and 1 John 4:17
 6. Discuss the connections between mummies, pyramids, and pharaohs.
 - Pharaohs (and noblemen) had themselves embalmed (mummified) because they believed that the physical body would be needed in the afterlife. Mummification, they thought, would keep the spirit of the pharaoh alive forever. This was also a good way to honor the pharaoh, even in death.
 - Mummies: Embalming was good, but the pharaohs needed more than their bodies in the afterlife; they needed clothes and food and furniture. Thus, the mummies were put into enormous stone houses-pyramids-large enough to hold a pharaoh's household and keep the burglars out!
 - Pyramids gave pharaohs prestige and ensured that their names would be remembered. Supposedly they were also designed to enable the pharaoh to reach the sky and join the other gods. Pyramids were cunningly made to keep out thieves and protect the treasures which Egyptians believed necessary to the afterlife.

HISTORY: RHETORIC DISCUSSION OUTLINE

Make key connections with students about pyramids, pharaohs, and beliefs about the afterlife.

Pharaohs

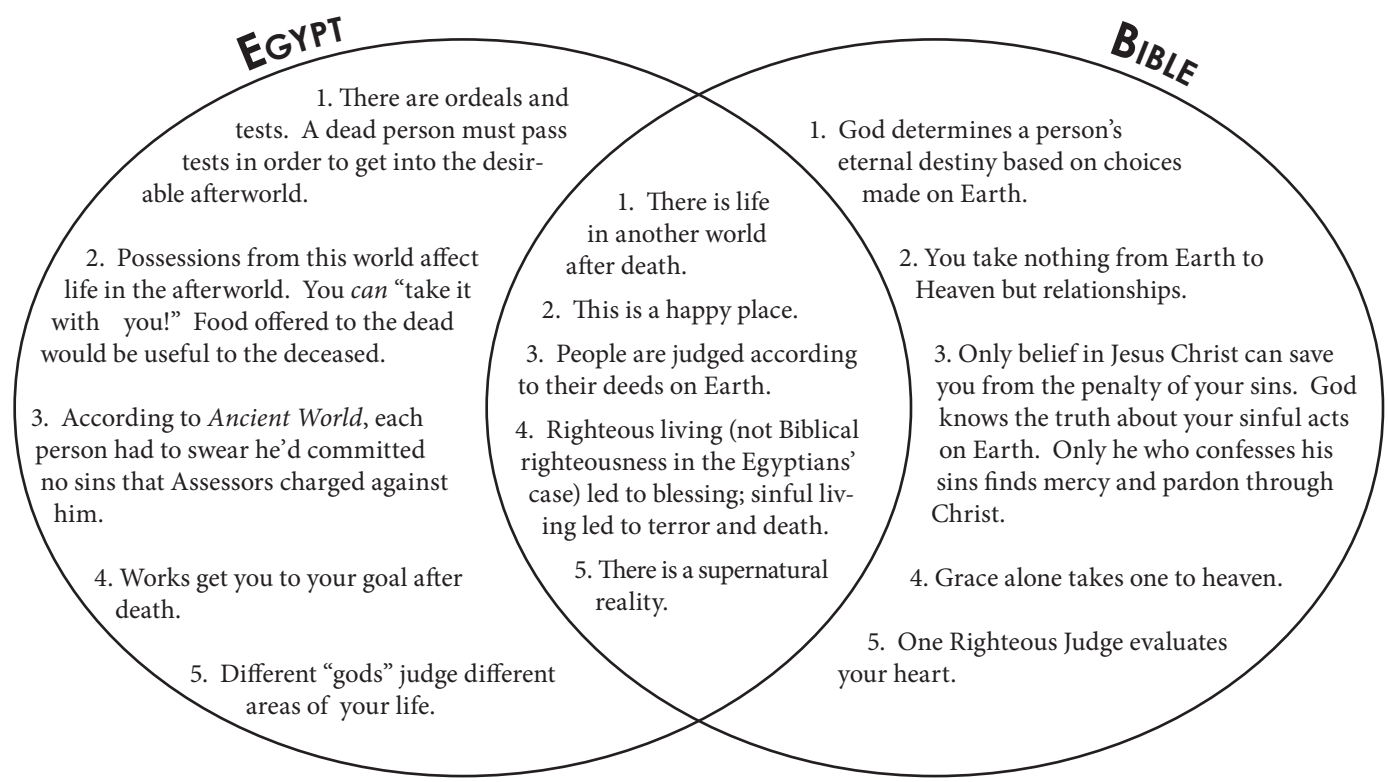
1. What are interesting facts you've already learned about the lives of the pharaohs?
Answers will vary
2. What did the Egyptian people believe about their pharaohs?
 - That they were, at least partly, divine.*
 - That the gods would be displeased if they were attacked or overthrown.*
3. The Egyptian people enjoyed a strong central government for thousands of years. Why do you think the system of pharaonic rule lasted as long and as peacefully as it did?
Ritual and fear kept pharaohs in power. As time progressed, a large civil government and powerful standing army were built.

Pyramids

1. Why were memorial stones and the pyramids erected?
 - As lasting memorials to pharaohs and their deeds: monuments to human endeavors and the greatness of Egyptian civilization.*
 - As burial places that would protect dead kings' worldly goods so that they could enter the afterlife with all they needed to be happy.*
 - Possibly as a means for deceased pharaohs to mount to heaven after death.*
2. Were these efforts at preserving memory among humankind successful?
 - Yes! We know more about the pharaohs than almost any other aspect of ancient Egyptian life.*
 - Their memorial stones, obelisks, pyramids and tomb contents have caused their names to remain great for over 5000 years!*
3. What factors in Egyptian geography helped the Egyptian pharaohs to realize their dreams of lasting fame?
 - Dry climate aided in preservation of tombs and tomb contents.*
 - Stability of Egypt as a nation also aided in keeping artifacts intact.*
 - Lack of sharp seasonal changes kept monument inscriptions from being eroded.*
 - Shifting sands (and the providence of God) kept some tombs from being discovered by grave robbers.*
4. Describe the process of building a pyramid.
No one really knows, definitively, how pyramids were constructed. Listen to your child's answer, and gently help him to understand that no one really knows for sure, while affirming his best guess at the process, based on his reading. Young people can find it frustrating that there's no black and white answer to a question, but your student should be introduced to the fact of life called "ambiguity" through this study, and hopefully become more comfortable with it!
5. Who built the pyramids?
Not slaves, surprisingly, but subjects paying their share of a labor tax to Pharaoh.
6. During what season did they build?
July to November, during the inundation, when fields were covered with water.
7. Where did building materials for the pyramids come from, and how?
Mines, upstream in Upper Egypt. They were transported by boat and then by sledge.
8. Where do we find most of our examples of Egyptian art? What does it tell us about the Egyptians?
It seems to us that they decorated tombs, mostly. This is partly because tombs were locked and secret and left undisturbed, whereas palaces, homes, and public buildings have decayed, deteriorated, or been replaced. It is also because a society's resources are always directed first to that which it values most. Paintings are found most often in tombs where they were believed to benefit the deceased in his afterlife. Beautiful artifacts found in tombs are believed to have come from the everyday lives of wealthy or royal Egyptians, however. Thus, we can assume that wealthy Egyptians enjoyed such articles while alive, too.

Afterlife

Students were asked in Thinking Question #2 to summarize, in a brief paragraph Egyptian beliefs about the afterlife using a Venn diagram. Draw a Venn diagram and use it as a tool to discuss biblical views of the afterlife in contrast to Egyptian beliefs. Below are some sample answers:



Answers to Rhetoric Chart on Ancient Egyptian Dynasties

NOTE: The dates given below do not reflect a young-earth view of Creation; they may also vary slightly according to your resource. These answers are taken from *Ancient Egypt*, by David P. Silverman, and are representative of the type and amount of detail your student should cover.

PERIOD: NAME AND DATES	GOVERNMENT: DYNASTIES AND THEIR CHARACTERISTICS	ACHIEVEMENTS AND EVENTS
PREDYNASTIC AND PROTODYNASTIC PERIOD 5000-3000 B.C.	<input type="checkbox"/> Early kings and Dynasty "0"	<input type="checkbox"/> Growth of culture <input type="checkbox"/> Consolidation of political power in towns <input type="checkbox"/> Ruler was identified with a deity.
EARLY DYNASTIC PERIOD 3000-2625 B.C.	<input type="checkbox"/> Dynasties 1-3 <input type="checkbox"/> Menes founded center of government at Memphis and unified Egypt.	<input type="checkbox"/> Cultural unity <input type="checkbox"/> Government and society began evolving. <input type="checkbox"/> Pyramids became monuments to monarchies.
OLD KINGDOM 2625-2130 B.C.	<input type="checkbox"/> Dynasties 4-8 <input type="checkbox"/> Royal power greatest at this period <input type="checkbox"/> Departments of government presided over various areas. <input type="checkbox"/> Decentralization of government	<input type="checkbox"/> Civilization reached its peak. <input type="checkbox"/> International prestige began developing. <input type="checkbox"/> Local militias served instead of a standing army. <input type="checkbox"/> Height of building of pyramids <input type="checkbox"/> Religion dominated by the cult of the sun god.
FIRST INTERMEDIATE PERIOD 2130-1980 B.C.	<input type="checkbox"/> Dynasties 9-11 <input type="checkbox"/> King Nebhepetre reunited Egypt <input type="checkbox"/> Rise of nomarchs	<input type="checkbox"/> Water shortages and famines <input type="checkbox"/> Nomarchs in Thebes united Egypt.
MIDDLE KINGDOM 1980-1630 B.C.	<input type="checkbox"/> Dynasties 12-14 <input type="checkbox"/> Sobekneferu was one of the only women to rule as king. <input type="checkbox"/> Each reign of kings was notable for foreign affairs and public works. <input type="checkbox"/> Centralized government maintained chief ministers in both Upper and Lower Egypt.	<input type="checkbox"/> Began recovering from civil wars <input type="checkbox"/> Fortresses provided protection during 12 th Dynasty. <input type="checkbox"/> More foreigners entered the country during the 14 th Dynasty.
SECOND INTERMEDIATE PERIOD 1630-1539/23 B.C.	<input type="checkbox"/> Dynasties 15-17 <input type="checkbox"/> Southern territory of Egypt remained under indigenous rule.	<input type="checkbox"/> Replacing the 13 th and 14 th Dynasties, an administration of Semitic newcomers ("Hyksos") entered the scene. <input type="checkbox"/> Trade and foreign relations extended to Crete
NEW KINGDOM 1539-1075 B.C.	<input type="checkbox"/> Dynasties 18-20 <input type="checkbox"/> Another woman, Hatshepsut, ruled for nearly twenty years. <input type="checkbox"/> Under Amenhotep III, opulence and stature was enjoyed.	<input type="checkbox"/> Imperial expansion <input type="checkbox"/> Language and culture slower to develop in Asia <input type="checkbox"/> Warfare between Egyptians and Hittites ensued for three generations. <input type="checkbox"/> Ramesses the Great, Ramesses I and II, Sety I lived during this period. <input type="checkbox"/> (Not in recommended resource: The events of Exodus probably occurred near the end of this period.)
THIRD INTERMEDIATE PERIOD 1075-656 B.C.	<input type="checkbox"/> Dynasties 21-25 <input type="checkbox"/> Disunity characterized this period. <input type="checkbox"/> Shoshenq ("Shishak") led drive into Palestine. <input type="checkbox"/> Nubian conquerors rule in much of Egypt.	<input type="checkbox"/> Asian interests lost <input type="checkbox"/> Criminality at all levels of society <input type="checkbox"/> Loss of southern provinces <input type="checkbox"/> Assyria became a superpower in the East.
LATE PERIOD 664-332 B.C.	<input type="checkbox"/> Dynasties 26-31 <input type="checkbox"/> Alexander the Great occupied Egypt.	<input type="checkbox"/> Culture and religion maintained. <input type="checkbox"/> Egyptians hired Greek mercenaries to serve in the military. <input type="checkbox"/> Development of naval power <input type="checkbox"/> Internally divisive
HELLENISTIC PERIOD 332-30 B.C. <small>(SOME RESOURCES SUBDIVIDE THIS PERIOD INTO "PERSIAN" OR "PTOLOMAIC" PERIODS)</small>	<input type="checkbox"/> Dynasties 32-33 <input type="checkbox"/> Ptolemaic rulers from Ptolemy I to Cleopatra VII	<input type="checkbox"/> Ptolemies ruled from Alexandria. <input type="checkbox"/> Greek immigrants reinforced contact with the Mediterranean world. <input type="checkbox"/> Egypt became a province of the Roman Empire.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

Please discuss with your student his four-paragraph essay on the government of the Egyptians. Your student's essay should include an introductory paragraph, a paragraph on the strengths of the Egyptian government, a paragraph on its weaknesses, and a conclusion paragraph. You may also wish to discuss (or at least check, for accountability purposes) the first column of his comparison chart on Egyptian, Babylonian, and Mosaic law.

Answers to Rhetoric Chart on Egyptian Law

NOTE: In order to fill this chart out well, students may have to refer to last week's history readings, as well this week's.

	EGYPTIAN LAW	BABYLONIAN LAW	MOSAIC LAW
SOURCE OF THIS CODE	<input type="checkbox"/> Laws date from the New Kingdom forward. <input type="checkbox"/> Were based on royal decrees and precedent law (laws that relied on earlier judgments).		
CIVIL LAWS	<input type="checkbox"/> Children were expected to look after parents and arrange funerals. <input type="checkbox"/> People entered into binding contracts that scribes recorded. <input type="checkbox"/> They took one another to court frequently and spoke for themselves there (no lawyers).		
CRIMINAL LAWS	Students' resources may or may not contain specific information on criminal offences for Egyptian society. Encourage Internet research if you so desire.		
STATUS OF WOMEN	<input type="checkbox"/> Women in Egypt were the most privileged in the ancient world. Had same legal rights and obligations as men. <input type="checkbox"/> Women took same oaths as men, faced same penalties. <input type="checkbox"/> Wife was entitled to maintenance by husband. <input type="checkbox"/> "Dowry" goods remained wife's possession after marriage.		
ENFORCEMENT/ADMINISTRATION	<input type="checkbox"/> Day to day jurisdiction under a court system. Each town had its own court (kenbet). Important men served as local judges and sometimes traveled to the countryside to judge cases. <input type="checkbox"/> There were upper district courts (Court of Listeners) under supervision of the district governor. <input type="checkbox"/> There were two Great Courts (one for Upper Egypt and one for Lower Egypt) under the Vizier. <input type="checkbox"/> No lawyers; people spoke for themselves. <input type="checkbox"/> Judges sometimes consulted oracles. <input type="checkbox"/> Bribes forbidden, but seem to have been widely used. <input type="checkbox"/> Witnesses had to take an oath and could be beaten if found lying or concealing information. <input type="checkbox"/> Scribes kept court records and drew up contracts: wills, marriage settlements, business deals.		
PUNISHMENTS	<input type="checkbox"/> Accused were considered innocent until proven guilty. <input type="checkbox"/> Common punishments: fines, flogging, hard labor, mutilation, exile, or death. <input type="checkbox"/> Archaeology seems to indicate that there were no penal prisons, although both Joseph and his brother were held in captivity for a period of time (see Genesis 39 and 42).		

These two columns have been narrowed in this version, to give room for sample answers. These columns will be completed in subsequent weeks' Teacher's Notes.

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS**Answers to Lower Grammar Worksheet on Ancient Egypt (Modern Rhymes About Ancient Times)**

There is one set of rhyming words from each poem.

- | | | |
|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> gold/old | <input type="checkbox"/> known/throne | <input type="checkbox"/> kin/in |
| <input type="checkbox"/> cranes/brains | <input type="checkbox"/> tomb/doom | <input type="checkbox"/> found/ground |
| <input type="checkbox"/> down/frown | <input type="checkbox"/> mean/queen | <input type="checkbox"/> stone/bone |
| <input type="checkbox"/> kings/things | <input type="checkbox"/> cloth/moth | |

Answers to Upper Grammar Worksheet on A Place in the Sun

- Chapter 6, "The Desert"
During the march through the desert, Senmut struggles with the lack of water and food. However, his new friend, Menkh, teaches him a few survival techniques such as getting seed from an anthill, eating beetles, and roaring like a lion.
- Chapter 7, "The Mines of Nubia"
Menkh reveals to Senmut that he will escape from the mines. Senmut wants to stay in order to gild Sekhmet, the statue. After following Zuka, he snatches a gold nugget that is meant to be a bribe for a guard.
- Chapter 8, "The Plague"
Merneptah, the son of Ramses, suffers from plague symptoms such as coughing, aches, and fever. Ramses makes various attempts at healing through physicians, medicines, and chants.
- Chapter 9, "The Governor of Nubia"
The statue of Sekhmet comes into the Governor's possession and is determined to provide possible healing. Thus, Senmut is spared execution and sent to the palace.
- Chapter 10, "The Lion's Roar"
As Senmut is marched through the streets of Thebes, he crosses paths with Menkh, and the two compare stories of survival. Senmut learns that his father is still alive, which gives him further reason to continue with the statue.
- Chapter 11, "A Place in the Sun"
It is believed that Merneptah is healed because of the statue's powers. Because Senmut is the sculptor, Ramses honors him.

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

- How did the geography of Egypt affect burial practices?
The hot, dry, desert climate enabled the practice of embalming and preserving corpses. In a damper climate (such as a rain forest) microbes multiply and bodies are not easily preserved. Also, the desert land made digging graves easy. In a forested land, or in a mountainous one, pyramid tombs would not have been possible.
- Does our culture use sentimental objects in burials?
Not usually.
Why or why not?
We don't believe that our loved ones will use objects after they are dead.
- How do we mourn our dead?
We hold funerals and memorial services; we erect gravestones, sometimes with meaningful sayings inscribed.
- Did the story turn out as you thought it would?
Answers will vary, but hold your students fairly strictly to the predictions they made last week. If these were inaccurate, discuss the author's skill in providing fresh plot twists to surprise and delight her reader. Ask how unexpected elements added to the story's depth.
- How would you assess this author's ability to construct a plot?
Answers will vary, but it is generally agreed that the plot construction of this story is very good.

Discussion Questions

- What do you think of Zau's advice?
Zau has told Ranofer that he must "remake his life" in order to realize his dreams. Students' reactions will vary.

2. How does Ranofer learn what Gebu is doing to get rich?
When he does not bring his coppers home on time he is severely beaten, but he realizes that Gebu is displaying signs of wealth that his coppers and Gebu's wages cannot account for (he has two pairs of sandals, one with buckles like a judge's, linen headclothes, expensive foods (salted meat and fish, early in Ch. 9), he deduces that Gebu is stealing. Later, when he finds the goblet in Gebu's room, he knows that Gebu is robbing tombs.
3. What is significant about the broken tree?
It is the meeting place for Gebu and Wenamon (his henchman) at the entrance to the Valley of the Tombs. Because the Ancient knows this landmark, he and Hequet can find Ranofer and help him after he has already gone following the thieves.
4. Why isn't Ranofer content to work in stone?
He finds the shop loud and dusty. He finds the work hard on his young muscles. He is afraid of the sharp tools—afraid a slip with one of them will cause him to be maimed. He finds working with stone to be mind-numbing. He thinks of stone as both less noble and less beautiful than gold.
5. Ranofer does not confide in his friends before he sets off to spy on Gebu's tomb-robbing actions. What does this reveal about his character?
Answers will vary. There are some good things (he doesn't want to endanger his friends) and some bad things (he does not trust his friends; he is too self-reliant; he has an inflated view of his capabilities; he is not a wise person). What biblical words would you use to describe possible motives of his heart? Self-reliant, deceitful, fearful, desperate. There are other possibilities.
6. What biblical words would you use to describe possible motives of his heart?
Self-reliant, deceitful, fearful. There are other possibilities.
7. What do you think of Ranofer's request of the queen? Do you think he was wise? Why, or why not?
This question will present interesting possibilities for discussion. Ranofer's request reveals a commitment to hard work—he does not ask for instant wealth, but for the means to create wealth. He clearly dreams avariciously (greedily) but when his actions speak, they speak of a desire to work hard and grow as an artist, with earning wealth as a goal. Neither does he forget his friends during times of good fortune. His request is in keeping with the believable lack of sophistication that he's displayed throughout the book.
8. Would you have made the same request, were you in Ranofer's position? Why, or why not?
Similar answer to above: use this question to probe your students' world-views. If they think that Ranofer was unwise, they might say, "Oh, he was foolish to not take full advantage of the opportunity. But he did take advantage, providing himself with means to wealth rather than wealth itself." What does the Bible say? Some helpful Scriptures are listed at the right.

Proverbs 12:27

*The lazy man does not roast his game,
but the diligent man prizes his possessions.*

Proverbs 13:11

*Dishonest money dwindles away, but he
who gathers money little by little makes it
grow.*

LITERATURE: RHETORIC DISCUSSION OUTLINE**Literary Background**

John L. Foster's love for Egyptian poetry is obvious, but also evident in his preface is a dislike for the preeminence of the Bible among works of ancient literature. This week, the discussion questions will focus on the interesting and important issue of the Bible's place among ancient literary works. If you have not done so already, please read sections i-ii, part of section iii, and all of sections iv-v of the preface carefully (page xi through the bottom of page xiii, and pages xvii-xxi).

Discussion Outline

This week we will be discussing the preface and the following poems, which focus on Egyptian royalty and aristocracy. As we learned from last week's discussion of the preface, Egyptian poetry was an art practiced—for the most part—in the court and the temple. Thus, these poems were largely written by scribes and aristocrats, people who stood in an excellent position to comment on the pharaohs and their lives (though they were also in an excellent position to be put to death, if anything they wrote should offend the royal family). Please bear these things in mind as you discuss.

The suggested subject for recitation or reading aloud from this week is For a Portrait of the Queen (page 101).

NOTE: Remember that these poems lack line numbers and stanza numbers. 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 those 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 please assume that any given stanza at the bottom of a page ends with the page and does not extend to the next page.

Preface—page xi

1. Foster makes a number of statements in this preface with which the Christian reader must disagree, but he also offers several valuable insights and true observations. The outline below seeks first of all to explain his argument with respect to Egyptian literature, secondly to affirm those statements in it which are true and useful, and finally, to point out those parts of it which are false. Your student will have to read (and should be able to refute) many works by non-Christian authors in the course of his life; this is a good opportunity to begin teaching him how to do so clearly, biblically, and graciously. The outline covers section ii in depth. Sections i and iii-v are not particularly controversial but do contain statements which either misappropriate biblical language or express skepticism about biblical accuracy. We have included a list of these statements below the outline, and you may wish to point them out to your student as examples of how Foster's position is apparent even in his more factual sections.
 - ❑ Foster observes that there are “two great hindrances to any proper appreciation of the literature and civilization of ancient Egypt” (xi). These are the Bible and the traditions of Greek thought. According to him, the Christian classical world's preoccupation with these two, that are “as fundamental to our very being” (xiii), has made us oblivious to a wealth of knowledge and experience, that is to be found in Egyptian literature.
 - ❑ Foster insists that the use of only Biblical and Greek accounts of history, without supplements from Egyptian sources, results in an “oversimplified and parochial” (xii) understanding of the ancient world. He believes that it “no longer works” to accept without question the biblical account of ancient history and fit the available evidence into a biblical paradigm (xii), since the earliest Israelite author was writing “some time later than 1000 B.C.” (xii). “We need to realize,” he writes, “that some forty percent—almost half—of recorded human history occurred before King David” (xii).
 - ❑ Foster adds that whereas Hebrew and Greek texts have been preserved and studied for millennia, the Egyptian language has been forgotten, and the key to its translation was only rediscovered in A.D. 1822. He concludes section ii with the statement that “Our cultural traditions [of valuing the Bible and Greek thought], along with the loss of the key to the hieroglyphic language . . . have blinded us to the value of what has survived from the literature of ancient Egypt” (xiii). Foster's final statement on the issue appears at the end of section v, where he writes that there is reason for us to “insist flatly that [Egyptian] masterpieces belong at the beginning of our traditions of world literature—as the fountainhead—proceeding the contributions of Greece and Israel” (xx).
 - ❑ True: It is true that western civilization has focused its attention elsewhere than the wisdom of ancient Egypt, and it is true that ancient Egyptian literature has some truth (and much beauty) to offer (at the very least we can gain a wider perspective of ancient cultures from Egyptian writings). It is true that Egyptian accounts of history and masterpieces of Egyptian literature are some of the oldest in the world, largely predating records from King David's time.
 - ❑ False: Egyptian reports certainly predate King David and the year 1000 B.C., but they do not predate the account of Creation and the earliest days of man, which are given in Scripture, because these accounts are ultimately authored by God, through human agents. God existed before Egypt, man, and even the created world—therefore, as believers, we respectfully disagree with Foster's statement that the Bible “no longer works” (xii) as a paradigm for ancient history. Foster here takes a position which assumes that Scripture is fallible and of human origin, and we assume the opposite, since we believe that Scripture was authored (albeit through human agency) by the only and infallible God. Archaeological studies have thus far been unable to disprove the exact, historical accuracy of Scripture, and our trust in its Author leads us to believe that they never will. Therefore we will continue to take the Bible as our lens for the study of ancient history, and as the fountainhead of ancient literature.
 - ❑ Conclusion: It is true, and a little sad, that the fascinating perspectives and captivating beauty of Egyptian literary works have not been studied much over the millennia. Hopefully, their inclusion in this curriculum will help to display those viewpoints and that beauty to a new generation. But since God was pleased to include Greek thought in His plan for the construction of Western Civilization, we do not consider that the time

invested in it has been misused. And, while we respect ancient Egyptian contributions to the world's history and literature, we do not believe that our predecessors' time has been wasted, or their efforts misdirected, because they chose to spend them on the only work of literature authored by God, which is also an inexhaustible source of life for our souls. Foster writes that "we have been too long blinded by our own formative traditions to appreciate the older, sometimes deeper, and now alien excellence of Egypt" (xx-xxi). As Christians, we want to appreciate the beauty that was Egypt, but we will never view it as older or deeper (or, for that matter, more beautiful) than the universe's ultimate literary work: the Word of God.

For your information as a Christian teacher, below are statements made by Foster in the preface that either appropriate biblical language or express skepticism about biblical accuracy, from sections iii-v:

Appropriation of Biblical Language¹

- "Egyptians honored the Word as it became flesh" (xiv).
- "Shown only the scattered pieces [of Egyptian literature], one is bound to ask, with Ezekiel, can these bones live" (xvii)?
- "The poems are still dry bones, with no flesh upon them and no breath of life breathed into them" (xix).

Skepticism about Biblical Accuracy

- "We need not rely—as is the case, for instance, in biblical studies—on traditions only later written down or on several centuries of oral transmission" (xv).
- "From before even Abraham, predating his mythic wandering figure by centuries..." (xvii).

The Resurrection of King Unis—begin on page 64

2. This poem tells of a king's soul arising from death to become a god among gods. There are some interesting parallels between it and the Bible's account of Christ's life, death, and resurrection. For example, consider lines 5-7 of section ii, stanza 1. Here we have a divine father and son, but their relationship is not the same as that between God the Father and God the Son. What other parallels or contrasts can you find between Christ and the king of this poem? (Student Question #1)
 - Section i begins with darkness and an earthquake, just as the sky darkened at Christ's death.*
 - Section iv talks of the king being united with his blessed "Spirits" after a Change. In a similar way, Christ's death (a great change!) made it possible for humans to have union with God, and the souls (or spirits) of Christians who die will eventually be united with Christ and each other, according to the Bible. However, this poem is not talking about human spirits, but rather the spirits of gods. Nor does Christ seem likely to sit with his back towards earth.*
 - Again, section v talks about this king-as-a-god judging the earth, just as Christ sits in judgment, and it talks about sacrifices and the "first-born." But whereas Christ the first-born and only Son of God the Father is himself the sacrifice for mankind, here the king feeds on men and lesser gods who are his sacrificed to him.*
 - Section x could almost apply to God in its entirety, for his indeed in the Kingdom of Heaven, and he does whatever he pleases.*
 - Encourage the student to tease out all the comparisons that he can find between the Bible and this poem.
3. What do you think of this king-as-a-god eating other gods and absorbing their powers? Notice also that this king-as-a-god needs to be fed with sacrifices in order to make himself stronger, whereas God Almighty is already perfectly complete, and does not need anything.

Answers will vary and there is no set reply, but it is important to draw the student out on this subject because cannibalism is one of the most striking features of the poem and he will most likely wish to comment on it, even if his comment amounts to "Ewww!" You should take the opportunity to contrast the king-as-a-god in the poem with God's completeness and lack of need for anything, especially the life-blood of humans and gods.

¹ Foster attributes the question "Can these bones live?" to Ezekiel, but it was actually God who said them to the prophet (Ezekiel 37:3). Also, the phrase "Word as it became flesh" is clearly a reference to Christ (John 1:14), but Foster applies it here to pagan literature. Thus, though we believe that there is an appropriate way for unbelievers to use biblical phrases (there is nothing particularly wrong, for example, with speaking of dry bones without the "breath of life" in them), we think that Foster is inaccurate, if not (perhaps unintentionally) offensive, in some of his uses of Scripture.

4. Sometimes it is helpful to think of a poem in terms of colors. What colors does this poem remind you of? What is the feel or texture¹ of it? Try to describe as precisely as possible. (Student Question #2)

In terms of color, this is a very “red” poem, because of all the blood images. The student may also describe it as “dark.” Draw the student out about what specific phrases give him which impressions. For example, section vi is full of words like “bloody” and “dragging” and “butchers.” The student should be able to point out specific examples—words, phrases, lines, images—and back up his understanding of the poem—it is very important here, as in any good argument, the student backs up his impressions from the text. The study of literature sometimes lends itself, erroneously, to subjectivity; help the student to be as objective as possible and to find out what the text says, not just what it seems to say at first glance.

5. What form, if any, does this poem take? Are there any patterns within the sections, or from section to section? Are there any refrains?
- The poem is unrhymed and unmetered (because it is impossible to scan Egyptian poetry, it necessarily falls into the category of “free verse,” as discussed in the preface), with stanzas of varying length.*
 - There is at least one refrain which occurs throughout: “The King, this is he!”*
 - The poem seems overall to be telling a story: roughly, its first four sections describe the king and his resurrection, followed by three sections which deal mostly with the cannibalism of the king among the other gods, and it finishes with four sections on the king’s glory and the power he has received from his meal. It is arranged around a progression of ideas in a narrative (storytelling) sequence.*

Prayer to the King to Rise Up—page 71

Hymn to the King as a Primordial God—page 72

Hymn to the King as a Flash of Lightning—page 74

Hymn to the King as a Star Fading in the Dawn—page 75

6. The last line of Prayer to the King to Rise Up is very revealing. In fact, it could be used to interpret the whole poem as an expression of the Egyptian (and human) fear of death and longing for immortality. Do you think that the Egyptian poet is here trying to comfort the king in the face of death? Do the images of being held and kissed by a divine father (Geb) remind you of anything? How would you interpret the poem?
- The last line “You have not died!” can be interpreted as trying to encourage the king (and other Egyptians, and oneself) that death is not permanent or annihilating, along with other images (the king recollecting his body in section i, and passing through gates which stop mere mortals in stanza 2, line 1) which seem meant to give the king home of immortality. Some of the imagery, especially the Geb imagery, is very striking.*
 - As Christians we hope that we will someday be with God, in the presence of Love, in a way similar to the Egyptian’s longing to be held by Geb.*
 - The student may interpret the poem along these lines, or he may have a new insight, which is excellent, so long as he can back up his interpretation from the text.*
7. How is Hymn to the King as a Primordial God like Prayer to the King to Rise Up? Why do you think that the Egyptians wanted to honor their king as a primordial god?
- It is like Prayer to the King to Rise Up in that it too deals with death and transcending (passing through or beyond) death. “I shall not be punished with death” says King Pepi (stanza 4, line 2, and echoed in stanza 3, line 5).*
 - One reason why the Egyptians might have wanted to compare their king to a primordial god is that a god would be more powerful and longer-lived if he can trace his beginning back to the dawn of the world (“I was born in that Chaos/before there was sky, before there was earth” [stanza 2, lines 1-2]).*
 - Again, require the student to support his answer from the text.*
8. There is some striking language in Hymn to the King as a Flash of Lightning. Which phrases stood out to you most? Which phrases give you information about the king?
- Any number of phrases may stand out to the student. Below are a few which support the poet’s aim of describing the king as a flash of lightning, and some that give us information about the king:*
- “Blinding light,” “flame before the wind,” and “blazing bolt” all reinforce the idea of the king as lightning.*
 - Phrases like “darling of the air,” “messenger of storm,” and “kisses the waters” give us information about the king’s attitude towards the element of water, and what the element of air thinks about him.*

¹ For reference on the term “texture,” see pages 93-94 and 98-99 of Mary Oliver’s *A Poetry Handbook*.

9. Prayer of the King as a Star Fading in the Dawn is one of the most rhythmical poems you read this week. What patterns do you notice in it? Do you think that the speaker is longing for something? Is he trying to comfort himself? Why might it be significant in this poem that Nephthys is the Egyptian goddess of mourning? (Student Question #5)
- ❑ *The first four lines of the poem all begin with “I have come to you,” and the first stanza is roughly the same length as the third stanza, which also has repeating phrases (“It is...me” and “Within the arms”). The second stanza is almost all repetition, a chant-like rhythm with the refrain “yet cleansed and alive in the Beyond.”*
 - ❑ *The speaker does seem to be longing for something.*
 - ❑ *In the first stanza, he wants to be remembered (line 5).*
 - ❑ *In the second stanza there is a continual motion back and forth between thoughts of the underworld and hope that there is cleansing and life beyond it.*
 - ❑ *The final stanza seems to conclude that the peace and satisfaction which the speaker seeks will indeed come to him, “within the arms of Atum” (stanza 3, line 4).*
 - ❑ *The poem shows a progression from forebodings of death (“I have come to you, O Nephthys” [stanza 1 line 1]) to hope of rest in the arms of a divine father somewhere beyond the grave (stanza 3). In this way it is a comforting poem, and it is also strongly reminiscent of many Christian hymns, which begin with sorrow for sin or fear of disaster, progress through a series of assurances of eternal life because of Christ’s finished work on the cross, and end with rejoicing in the thought of being with God the Father, God the Son, and God the Holy Spirit in heaven.*
 - ❑ *It is significant that Nephthys is the goddess of mourning because the poem opens with the speaker coming to her, signifying that he expects soon to die. He could have said “I am going to die soon,” but instead he gives us an image of coming to a person, a goddess. The Egyptians did not consider death and the afterlife to be an empty nothingness, but rather a definite place populated with the gods and goddesses with whom the good man can have a relationship after his days on earth. In this way, too, their conception is very like that of the Christian, who looks towards death as towards a threshold, beyond which lies the fullest realization of our relationship with God.*

Prayer of King Ramesses II—page 96

NOTE: Stanza 7 (page 98) extends through the first two lines on page 99.

10. Compare this prayer with Psalm 109. Who is the center of each poem? For example, is one man-centered and the other God-centered? What similarities and differences can you see between the two? (Student Question #6)
- ❑ *The poem and the Psalm are not a perfect fit for this comparison exercise, but they are close enough to reveal many interesting dissimilarities and a few startling parallels. In both cases, a king is invoking his god for help against his enemies. What the student should notice is that Ramesses II begins by accusing his god in an almost Job-like fashion (“What sort of father ignores his son?”) and goes on to list the things that he has done for his god in stanza 3, after only briefly mentioning the wickedness of his enemies in stanza 2, line 10. This is a man-centered approach to the deity, because Ramesses II is arguing that Amun should be kind to him because of what he has done to appease the god. He argues that his performance has been good enough to merit salvation.*
 - ❑ *By contrast, David first describes his enemies with relation to himself (verses 1-5), then invokes curses on a specific enemy (verses 6-15), and afterwards explains that the enemy deserves to have these horrible things happen to him because he has done great wrong (verses 16-18).*
 - ❑ *Verses 22-25 are strikingly similar to stanza 5: both of them detail the king’s loneliness and need. Verse 21, however, could not be more different in essence from stanza 4 of the poem. The first appeals to God’s steadfast love, which is unmerited by David and part of God’s nature, whereas the second indicates a bargain with Amun—“I’ve obeyed and loved you, won’t you consider doing a favor for me?”*
 - ❑ *Finally, verses 30-31 of the psalm praise God and portray him as standing “at the right hand of the needy.” Again, there is a poignant similarity between this phrase and stanza 7 of the poem, which speaks of Amun putting his hand in the hand of the king and assuring Ramesses II of his fatherly care. Thus we see that the longing for God’s loving care is present in every human heart, even when that longing is directed, in a man-centered way, towards an idol.*
11. Who is Montu and how is the mention of his name used in this poem?
- Montu (last line of the poem) was the Egyptian god of war, and so the poet is evoking an image of King Ramesses II attacking with more than human force in order to overpower his enemies. This is a rich image in the poem because it would have had much religious significance for the Egyptian (like a Christian saying that he had overcome sin by the power of the Holy Spirit). It adds the whole mental, emotional, and spiritual force of religious belief to King Ramesses II’s plea—in just one word!*

For a Portrait of the Queen—begin on page 100

12. Notice what the introduction has to say about this poem. Even though it is carved in a public place, near the portrait of the queen (the “Great Royal Wife of the Sovereign,” [stanza 5, line 3]), it is also a love song about “a girl King Ramesses loved” (stanza 5, line 4). Can you find any other couplets that contrast in the same way as lines 3 and 4 of stanza 5 do?

Stanza 1, lines 2 and 3 form the same public/private contrast as stanza 5, lines 3 and 4 do, first describing the “lady most praiseworthy” of a “royal” line, and then speaking of her as a “woman of charm, sweet for love.” Note the contrast even in the words “lady” and “woman.” We see them repeated in the “Royal Wife” of stanza 5, line 3 versus the “girl” of stanza 5, line 4. One is the Queen, the lady, the public persona. The other is the private woman, the girl whom her husband loves. Notice especially that these two pairs of contrasting lines are found at the beginning and end of the poem, in stanza 2 (we treat the first line as its own separate stanza, since there is a space between it and the next grouping of lines) and stanza 5.

13. The middle two stanzas of this poem are taken up with a description of the Queen’s appearance (stanza 3) and character (stanza 4). Is Nefertari a lady whom you would have liked? Name a few of the things that the poem tells us about her. For example, we learn that she is beautiful (stanza 2, line 6), and that “her heart is all kindness” (stanza 3, line 3). What else does the poem say? This is an exercise in interpretation, so be careful to answer from the text! (Student Question #7)
- ❑ *Stanza 3, which concerns the Queen’s beauty, tells us that she is a “Songstress” and a musician, that she worships her god, that she is graceful (“how lovely she moves”), that her features are “perfect,” and that she wears a double-plumed headdress. It also tells us that she is first in importance among the “harim” women, which means that she is the chief wife of her husband.*
 - ❑ *Stanza 4, which tells us more about the Queen’s character, portrays her as a woman who uses words wisely, so that others are glad to obey. She is gentle to everybody, with a kind heart and apparently a winning manner, since “One lives just to hear her speak.” This may also indicate that she had a beautiful voice (since she is a Songstress), but the line might simply mean that she is gracious in her speech, so that there is pleasure in watching her “lips’ motions.”*

The Instruction for Merikarê—begin on page 191

NOTE: Stanza 3 of section i, extends past the end of the page and through the first three lines on page 193. Stanza 2 of section iv extends through the five lines of page 196. Stanza 2 of section vi extends through the first five lines of page 198. Stanza 1 of section vii extends through the first eight lines of page 199. Stanza 4 of the same section extends through the first four lines of page 200. Stanza 2 of section ix extends through the first ten lines of page 203.

14. This poem, which probably belongs to the category of wisdom literature, is a fascinating insight into the heart of an Egyptian king who “has fought many battles and has survived dissension, disloyalty, and insurrection” (Foster, 191). How does the poet-king view himself, his god, and his people? (Student Question #8)
- ❑ *The poet-king views himself as one who has seen and done much, and can “offer all the precepts for a king” (section x, stanza 1, line 2). At the same time, he seems saddened by some of the ways in which he acted during his rule (“I did this, and thus it happened: God acted as toward anyone who sins in this way” [section vi, stanza 1, lines 7-8]), and asks his son not to “harbor any ill against me” (section x, stanza 1, line 1). Although it is clear that he will take swift and cruel measures to get rid of enemies (section i, stanzas 1-3), he also insists on mercy (section i, stanza 4, line 4) and focuses on the importance of siding with the gods and justice (section I, stanza 5, line 1).*
 - ❑ *The poet-king is earnest in his religious beliefs—he devotes much time to urging his son towards upright and pious conduct (section iv, stanzas 3-4 of section v, stanza 1 of section viii, and section ix). He wants Merikarê to act in such a way as to please and earn eternal life from the gods (this is shown with special vividness in section ix, stanza 2). He clearly believes that the gods can bestow divine favor, eternal honor and fame, and thinks that they are good in some important sense (“the hearts of the very gods lean on Justice” [section ix, stanza 2, line 6] displays their uprightness, and lines like “for [mankind’s] sake [h]e created light” and “when they weep, [h]e hears” [section ix, stanza 4, lines 1 and 4] express their care for men).*
 - ❑ *The poet-king considers mankind to be “the flock of [g]od” (section ix, stanza 3, line 1), and urges his son to provide for this flock. Although he advocates ruthless methods for dealing with rebellious subjects (section i, stanza 2), he also says that his son must not “destroy a man whose godliness you know” (section iii, stanza 1, line 1). He says that his god creates “godly rulers” for the people (section ix, stanza 4, line 5), and obviously intends that his son*

should be such a ruler. Finally, he tells his son to “Watch over them, by night as well as day” (section ix, stanza 5, line 1). It is clear that the poet-king intends his son to be a ruler after the pattern of his god, a shepherd and a father whose concern is with justice and care for the people. Interestingly, all this parallels much of what Scripture says concerning rulers (see, for example, Isaiah 40:11 on God as the shepherd of Israel, and 2 Samuel 5:2, which describes David as God’s appointed shepherd).

The Tale of Sinuhe—begin on page 124

NOTE: Stanza 2 of section iv extends through the first six lines of page 129. Stanza 2 of section v extends through the first two lines of page 130. Stanza 6 of section v extends through the first four lines of page 131. Stanza 6 of section vi extends through the first four lines of page 133. Stanza 1 of section viii extends through the first six lines of page 137. Stanza 4 of section ix extends through the first six lines of page 139. Stanza 8 of section ix extends through the first two lines of page 140. Stanza 2 of section xi extends through the first two lines of page 141. Stanza 6 of section xi extends through the first eight lines of page 142. Stanza 9 of section xi extends through the first two lines of page 143. Stanza 3 of section xii extends through the first three lines of page 144. Stanza 3 of section xiii extends through the first two lines of page 145. Stanza 9 of section xiii extends through the first three lines of page 146. Stanza 1 of section xiv extends through the first two lines of page 147. Stanza 4 of section xiv extends through the first four lines of page 148.

As an aid, since this is a very long poem, we have outlined it below, with a few comments that you may want to discuss with your student. Note that there are three kings in this poem, plus at least one royal prince who is planning a coup against his elder brother, the second king.

- ❑ *Section i: Sinuhe identifies himself as an intimate courtier and esteemed advisor of the King and Queen. He is responsible for waterways (a major undertaking in Egypt, where all of life centers around a river and its canals), and is “viceroy for Asian lands” (lands to the north and east of Egypt: the Fertile Crescent area).*
- ❑ *Section ii: Sinuhe relates how the King whom he has served, Sehetep-ib-Rê, has died, and how the Crown Prince, Senusert, is hurried on his way home from western wars by the royal advisors. Senusert journeys on ahead in secret, leaving his army to make the rest of the homeward march.*
- ❑ *Section iii: Sinuhe is somehow with the army (perhaps he was the messenger sent by the royal advisors to call Senusert home), and overhears a treasonous plot being formed around one of the late King’s other sons, who was with the Crown Prince on the expedition. Terrified, Sinuhe flees into a boat and makes his way to an island in the Mediterranean (the Great Salt Sea). Starving and exhausted, he is preparing to die when a group of Asiatics find and restore him. He returns to the mainland and remains in the eastern hills for a year and a half.*
- ❑ *Section iv: At the end of that time the ruler of Upper Retenu (an area in Syria-Palestine, to the north and east of Egypt), a man named Amunenshi, takes Sinuhe under his protection. He asks Sinuhe what happened, and Sinuhe summarizes the situation, then begins to praise the Crown Prince.*
- ❑ *Section v: This entire section is devoted to Sinuhe’s praise of Senusert, and he ends by advising Amunenshi to establish good relations with the Crown Prince, who is now the new Pharaoh.*
- ❑ *Section vi: Sinuhe serves Amunenshi well for many years, growing both rich and powerful. He marries, has children, and leads his master’s armed forces against various rebellious factions.*
- ❑ *Section vii: A chief of Retenu comes to challenge Sinuhe for leadership and stages a confrontation. All of Retenu is there to see it. Sinuhe defeats this chief, kills him, and takes all his goods. This section is the exact middle of the poem, and also the climax of Sinuhe’s personal power and prestige.*
- ❑ *Section viii: Sinuhe, whose fame is now loud in Egypt, prays to his chief god, begging to be sent home before he dies.*
- ❑ *Section ix: Senusert’s son, the now-reigning King Kheper-ka-Rê, sends for Sinuhe to come home and die in Egypt, his homeland.*
- ❑ *Section x: The King’s order arrives, and Sinuhe rejoices.*
- ❑ *Section xi: Sinuhe’s message in reply to the King’s order, in which he praises the King and asks to be brought home.*
- ❑ *Section xii: Sinuhe gives his holdings to his children, and sets sail for Egypt.*
- ❑ *Section xiii: Sinuhe arrives in Egypt and is presented to the King and the royal family.*
- ❑ *Section xiv: Sinuhe is given many marks of favor and is made a royal Friend. The King orders a pyramid built for him “in the shadow of the royal tomb,” and Sinuhe ends his days happily.*

15. Foster tells us that the “now-anonymous author conceived and executed [this] poem so splendidly that, on the basis of present evidence, he can rightly be called the Shakespeare of ancient Egypt” (124). Since you have been doing exercises in finding patterns, repetitions, and other structural elements for a little while now, try to verify Foster’s claim that the author of this poem was the Shakespeare of ancient Egypt. What in this poem might indicate that the poet was extraordinarily skilled? Look both for quantity and quality of forms and techniques, remembering what you learned from the preface last week about the Egyptians’ love of figurative language, vocabulary meanings, and sound repetitions. (Student Question #9)

Below are a few outstanding examples of the “Egyptian Shakespeare’s” skill, ranging from the overall structure of the poem to particular vivid phrases and word arrangements:

Overarching Structure:

The structure of this poem is elegantly symmetrical, as the chart below shows (look carefully at the line numbers and note their content relationships). Symmetry of overarching structure is a design principle that we will see again in the Odyssey and in the Aeneid, which sought to imitate in the Odyssey.

SECTIONS	PARALLELS AND CONTRASTS IN CONTENT	
1 AND 14	(1) Sinuhe is a royal official and trusted advisor of the King, living in his homeland, Egypt.	(14) Sinuhe is a royal Friend, in high favor with the King, and living in his homeland, Egypt. This is the ultimate climax for him, greater than his personal greatness in section 7, because here he is at home.
2 AND 13	(2) Sinuhe’s original master, the King, has died, and Sinuhe (presumably, since in section iii he is with the army) goes to meet the Crown Prince Senusert.	(13) Sinuhe returns home from his wanderings and comes to meet the current King, Senusert’s son and his original master’s grandson.
3 AND 12	(3) Sinuhe overhears the treachery of one of the other princes, flees, finds his way to an island in the Mediterranean, and is dying of exhaustion when the Asiatics come and rescue him.	(12) Sinuhe gives his own lands, which he won among the Asiatics, to his own sons to rule, and sets sail for home to die there in peace. Here he is the dying father, but his sons are not treasonous.
4 AND 11	(4) Amunenshi of Upper Retenu takes Sinuhe under his protection and gives him a home for the duration of his exile.	(11) Sinuhe replies to the current King, asking to be taken under the King’s protection and brought home to Egypt.
5 AND 10	(5) Sinuhe spends this whole section praising the Crown Prince Senusert.	(10) Sinuhe is overcome with joy because he has received a message from Senusert’s son, the current King, calling him home.
6 AND 9	(6) Sinuhe serves Amunenshi well for many years, growing both rich and powerful. He marries, has children, and subdues various rebellious factions. This is a great increase for Sinuhe.	(9) A copy of the order sent by Senusert’s son, in which he sends for Sinuhe to come home. This is a greater increase to Sinuhe than all the wealth which he acquired in section 6.
7 AND 8	(7) A chief of Retenu challenges Sinuhe for leadership. Sinuhe kills him and takes all his goods. This section is the exact middle of the poem, the climax of Sinuhe’s personal power and prestige	(8) Sinuhe, whose fame is now loud in Egypt, prays to his god and begs to be sent home before he dies.

In terms of overall structure, it is also interesting to note that Sinuhe’s reaction to his climactic victory in stanza vii is a prayer to be taken home. These two events are at the center of the poem, and through this arrangement the poet stresses that Sinuhe is not satisfied to live in Asia, even rich and powerful as he has become, and even with the victory just achieved. This is another brilliant effect achieved by the poet’s skill, because it reinforces the central theme of the poem: Sinuhe’s love for his homeland.

Structure of Particular Stanzas:

- ☐ *The Egyptian Shakespeare employs repetition patterns which create a songlike cadence in his praise of Senusert (section v, stanza 2). This descriptive stanza uses the refrain “he is” to introduce a series of statements lauding the new King. Stanza 3 of the same section continues the theme, but now each couplet opens with an adjective (“wide-striding,” “unflinching,” “steadfast,” “eager”) followed by “he” and a strong verb (“shoots,” “faces,” “eyes,” “harries”).*

- ❑ One of the poet's most technically exquisite stanzas is the first in section viii. Here he sets up a series of thought couplets in which the first line of each is contrasted with the second. Thus the "fugitive" is now famous "back home," and the one who was "hungry" can now "give bread," etc. The final couplet again reminds us of the poet's central theme. No matter how splendid Sinuhe's tents may be in Retenu, he still dreams of his home in the royal palace of Egypt.
- ❑ The first stanza of the poem, in section i, is remarkable for its technique of reversed apposition.¹ Instead of giving a name and following it with an explanatory or descriptive clause, the poet here gives a number of descriptive clauses ("man of ancient family," "viceroy for Asian lands," etc.) and only at the end names the person who is being described: "the courtier Sinuhe." This technique keeps the reader dangling, wondering who this great and powerful man might be, until almost the last line. This is powerful because it draws the reader in and arouses curiosity from the first moment.

Vivid Phrases²

- ❑ Like the English Shakespeare, and like all great poets, this author of this poem is able to create vivid phrases and unusual word-pictures. A few of them are repeated in various places throughout the poem, which is a technique that we will see again in Homer's *Odyssey*. Below are a few examples. Notice how they often involve personification³ (for example "his arrows bit thin air"), which Mary Oliver calls an "enlivening and joyful device" (104).
 - ❑ Section iii:
 - ❑ "my heart hung undone"
 - ❑ "I offered the road to my feet" (repeated)
 - ❑ "Land gave me to land" (repeated)
 - ❑ Section vi: "greatness and power indeed reached out to me"
 - ❑ Section vii: "his arrows bit thin air"
 - ❑ Section viii: "feet fail to follow the exhausted heart"
16. Foster says that "a good many of the fundamental values of ancient Egyptian civilization are embodied in this narrative" (124). From the content of the poem, what would you say were the "fundamental values" of ancient Egyptians? Search carefully: anything from a detail to an overarching theme can tell you what was important to the poet and his countrymen. (Student Question #10)
- ❑ Love for Egypt in particular and one's homeland in general
 - ❑ Reverence for the King of Egypt as a god on earth
 - ❑ An attitude of condescension or disgust towards foreigners; relationships are based only on trade or politics
 - ❑ Faithful service to one's master or lord
 - ❑ The importance of relationship, especially with one's master or lord
 - ❑ The gods' willingness to bestow care and rewards on good men
 - ❑ The Egyptian's superiority in war, whether with many or with only one
 - ❑ The importance of a proper funeral (and proper religious behavior in general), so that one's soul may enter a blissful afterlife; one might call this the importance of the soul and of the soul's resurrection
 - ❑ Notice (and, if you like, point out to your student) how similar these are to topics treated in the various sections of *The Instruction for Merikarê*.
17. Literature (and especially poetry) is intended to powerfully communicate one person's thoughts to another. For this reason, it is important that you learn to understand not only *what* the poet is saying (which is why we ask questions about themes and content, and want you to "support your answer from the text"), but also *how* his words affect you (which is why we ask questions about forms and techniques, because it is through these devices that the poet communicates his content with power). Now that we have examined both the form and content of this poem, try to express its emotional impact. Which techniques or devices (these might include a particular image, a simile, or just the repetition of a word or phrase that helped to create a certain atmosphere) most powerfully communicated the poet's content—his feelings and thoughts—to you? (Student Question #11)

1 Apposition is the naming of something or someone, followed immediately by a phrase which further explains or describes the thing or person named. For example one might say, "Elizabeth I, Queen of England" or "Menna, an old man whose son has run away to be a sailor." Both of these are examples of apposition.

2 "Vivid phrases" and "vivid words" are ideas often discussed through the literary terms "diction," "tone," and "voice." For reference on these terms, see page 76 of Mary Oliver's *A Poetry Handbook*.

3 For reference on the term "personification," see pages 103-104 of Mary Oliver's *A Poetry Handbook*.

Answers will vary. What is important here is that the student sees his emotional response as a result not only of the poem's content but also of its literary form. Because the written and spoken word is such a powerful tool, writers who know how to arrange their material effectively can sometimes make evil very attractive, or make good seem weak and ineffectual. Fortunately, this will only work on a person who is not aware that he is being manipulated, or who allows himself to be manipulated. You may want to discuss the dangers of emotional manipulation through language with students. A student who understands how words are used (not only in literature, but also in speeches, newspaper articles, or even Foster's preface) will be able to distinguish between the allurements of good writing (style, form, devices) and the strength of good content (a true statement or argument). He won't be tempted to assume that a statement or argument is right simply because it comes clothed in beautiful rhetoric.

GEOGRAPHY: BACKGROUND INFORMATION

Focus map work this week on showing clearly the boundaries of early kingdoms. If your student is doing map transparencies to create a personal historical atlas, he might want to do several layers that show expanding and contracting borders of Egypt during different periods.

FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

Egyptian architecture is more about function than aesthetic concerns. Still, Egyptian architects designed with a purpose in mind. The structure and symbolism of Egyptian's pyramids were designed intentionally to provide for the needs of the afterlife. It may seem basic, but it will benefit students of all ages to observe and point out geometric forms used in the design of these pyramids. Hands-On projects will also give your students further opportunities to observe.

Hands-On Projects: For rhetoric students to gain a half-credit in Art History, make sure to leave time in their week for some hands-on projects. This is an especially good week to do projects. You'll see the suggestions listed in the Weekly Overview Charts.

BIBLE SURVEY AND CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

This week's objective is to understand the ministry of Moses: his goals for God's people, his role as a mediator, his weaknesses, the people's attitude towards him. The book of Exodus is a book *about Moses* and could be subtitled "God's Chosen Leader." Was Moses proud? No! God knew that later generations who didn't know Moses might question the authority of the Mosaic Law in later years. Exodus shows Moses in many lights, and reveals that Moses' leadership and law came from God.

Types to Note This Week

In the Bible, Egypt always represents the land of temptation, slavery, oppression, and worldliness. It represents the achievements (vainglory) of man apart from God. These achievements (wars won, monuments built, embalming performed) were supposed to be eternal and cheat death. But, of course, we see their hollowness from our vantage point.

Believers often go "down to Egypt" looking to escape famine and find food (meet perceived needs). All believers need to be delivered from oppression and slavery in their personal "Egypt"—a dry and weary land where there is no water, where they groan under oppression and in slavery to sin. Yet, "Egypt" is, in some ways, comfortable—familiar, safe, and stable. As we leave it behind and enter the "wilderness," we can be tempted to remember fondly the good things: plentiful food in a wide variety, water near to hand, and a stationary home. The believer who is delivered from "Egypt" can long to return when God is taking him through "wilderness" experiences that will shape him for life in a Promised Land. He must *trust God* in the wilderness.

The whole experience of Israel's interactions with Egypt is a type—a picture of the believer's relationship with sin, God as deliverer, and the world's temptations. You need not show your students ALL these connections this week. Limit the types you expound this week to Egypt as the land of slavery and vainglory, and save other aspects for future weeks.

Lecture Questions

1. Exodus 1:1-2:10 reports on three ironic reversals.

- Ask students, "What is irony?"

An unexpected contrast. You expect things to turn out one way and they turn out very differently. Sometimes, the irony points to a deeper truth than the one you expected.

- ❑ What are three ironic reversals in these chapters?

We are introduced to the plight of the Israelites and to Moses with three stories that all fit together. The Pharaoh had a fear: he feared that the Israelites would multiply in numbers and eventually rise up against him when his enemies attacked, and then leave the country.

- ❑ *His first solution was to “make their lives bitter with hard toil.” Thus, they would be tired and shorter-lived, and would not have children. But, ironically, the Bible tells us they multiplied all the more.*
- ❑ *His second solution was infanticide: kill all the male children. Ironically, the midwives disobey him and lie to Pharaoh, and God then establishes these midwives in households of their own.*
- ❑ *Finally, Pharaoh sends his own people to deal with the Israelite babies. He orders his soldiers to throw newborn male babies into the Nile, which, as we’ve just learned last week, is infested with crocodiles. If the infants didn’t drown, they’d stand small chance against predators. Moses’ mother hides him until he’s three months old, and then, by faith, puts him into a papyrus ark and floats him on the Nile. Ironically, a member of Pharaoh’s own house finds him, pities him, and then pays his mother to nurse him! Finally, Moses is taken into Pharaoh’s own household and raised there as an adopted son.*

- ❑ How is Moses the high point of the three stories and the height of irony?

The very baby that Pharaoh wanted to kill is raised in his own household; this one he harbors becomes Israel’s leader in leaving Egypt. (Moses is thus well prepared for his later encounters with Pharaoh by becoming familiar with him and his household. It is difficult to imagine a lowly slave speaking to Pharaoh as Moses later does; his certain knowledge, through his upbringing, that Pharaoh is not divine but a human being must have given him courage when God asked him to speak later on.)

2. What happened to the midwives who lied to Pharaoh? Does this mean that God approves lying? (Look up Acts 5:3 and 29, Proverbs 12:22, and Joshua 2:1-13 and prepare for a discussion of this question.) Can you think of other examples where people lied, yet events that followed benefited them?

God established households for these midwives (in other words, He gave them husbands and families of their own—a very great reward). God certainly does not approve of lying. However, if people are lying to people out of loyalty to God, He does at times bless them. Rahab is referenced in Joshua above, Sarah lied to the angel of the Lord, denying that she’d laughed (Gen. 18:15), David lied to Achish (1 Sam 21:12-13), pretending to be mad. Not all people reaped good consequences from lying, though. Jacob deceived Laban, Samuel lied to Delilah, Achan hid his disobedience, and Ananias and his wife lied to Peter about the price of their land sale. The question is complex; discussion is good—don’t look for a pat answer. In the cases where God blesses those that lie, it is usually because they are obeying God, or showing great faith in Him (as with Rahab and the midwives). Those times where deceit is for personal gain, or in direct disobedience to His clear purposes, never meet with favorable results for the liar.

3. What was Moses’ central goal for God’s people as described in Chapter 3?

To lead them out of Egypt and to the Promised Land. This becomes a major theme of the entire Bible, and a type of every believer’s experience. Every believer is in bondage to sin. When he cries out for help, God delivers him by power and by blood. The believer’s chief end is the Promised Land (Heaven) and it takes faith and courage to believe God and journey there! See especially v. 8-9.

4. What do we call someone who kills another human being and then flees from lawful authority?

Murderer and felon.

5. What challenges did Moses face? (See Exodus 3:11; 5:20-21; 14:12; 16:3.)

- ❑ *“Who am I?” Moses had to wonder. A former member of Pharaoh’s court, living as a felon (wanted for murder) and a rejected shepherd in Midian. (Remember, Egyptians despised shepherds, and Egyptians had reared him!)*
- ❑ *“How will I know?” Both before Pharaoh and in the desert, God’s answer was, “TRUST ME.”*
- ❑ *The people repeatedly distrusted Moses. When anything went wrong, they blamed him. (See Scriptures on page 50)*

6. What have you learned about leadership from your reading this week?

Answers will vary, of course, but should include some of the following:

- ❑ *Leadership is a calling and a gift from God. Leading in one’s own strength can lead to disaster.*
- ❑ *When God chooses and calls a leader, He directs his steps and strengthens him when things go wrong.*
- ❑ *Followers can be difficult and unpredictable. The wise leader leads; it is up to God to give followers the heart to follow a godly leader.*

- ❑ *Leaders often suffer as they lead: they suffer from angry family members, followers, and those who oppose them (outside their own camp).*
- ❑ *Leadership is often a thankless, difficult task. This is not unusual, nor is it a reason to quit a leadership role.*

PHILOSOPHY: BACKGROUND INFORMATION

This week we begin a four-year study of philosophy. Many of the thinkers that we will study are easy to understand, but others can be very difficult. Philosophy is usually taught at the college level, but a general familiarity with philosophy is essential if we are to understand the worldviews that have shaped human history as it has unfolded.

To make philosophy accessible to high school students, we have written *The Pageant of Philosophy*, a set of dialogues that takes a youth¹ named Simplicio from the ancient world all the way into the present. The dialogues often use the philosophers' own words, which always appear in a bold font, and usually have footnotes to the source. We encourage you to have your students act these dialogues out, especially if there are younger children in the house. The phrases they will learn in these dialogues have toppled tyrants and started wars. It is especially helpful if your students can work on these with their father. The dialogues and other exercises are designed so that the whole family can experience the *Pageant of Philosophy* together.

World Book on philosophy²

Philosophy is a study that seeks to understand the mysteries of existence and reality. It tries to discover the nature of truth and knowledge and to find what is of basic value and importance in life. It also examines the relationships between humanity and nature and between the individual and society. Philosophy arises out of wonder, curiosity, and the desire to know and understand. Philosophy is thus a form of inquiry—a process of analysis, criticism, interpretation, and speculation.

The term *philosophy* cannot be defined precisely because the subject is so complex and so controversial. Different philosophers have different views of the nature, methods, and range of philosophy. The term *philosophy* itself comes from the Greek *philosophia*, which means *love of wisdom*. In that sense, wisdom is the active use of intelligence, not something passive that a person simply possesses.

The first known Western philosophers lived in the ancient Greek world during the early 500's B.C. These early philosophers tried to discover the basic makeup of things and the nature of the world and of reality. For answers to questions about such subjects, people had largely relied on magic, superstition, religion, tradition, or authority. But the Greek philosophers considered those sources of knowledge unreliable. Instead, they sought answers by thinking and by studying nature.

The importance of philosophy

Philosophic thought is an inescapable part of human existence. Almost everyone has been puzzled from time to time by such essentially philosophic questions as "What does life mean?" "Did I have any existence before I was born?" and "Is there life after death?" Most people also have some kind of philosophy in the sense of a personal outlook on

Exodus 3:11

But Moses said to God, "Who am I, that I should go to Pharaoh and bring the Israelites out of Egypt?"

Exodus 5:20-21

When they left Pharaoh, they found Moses and Aaron waiting to meet them, and they said, "May the Lord look upon you and judge you! You have made us a stench to Pharaoh and his officials and have put a sword in their hand to kill us."

Exodus 14:12

"Didn't we say to you in Egypt, 'Leave us alone; let us serve the Egyptians'? It would have been better for us to serve the Egyptians than to die in the desert!"

Exodus 16:3

The Israelites said to them, "If only we had died by the Lord's hand in Egypt! There we sat around pots of meat and ate all the food we wanted, but you have brought us out into this desert to starve this entire assembly to death."

Proverbs 4:5-7

Get wisdom, get understanding; do not forget my words or swerve from them.

Do not forsake wisdom, and she will protect you; love her, and she will watch over you.

Wisdom is supreme; therefore get wisdom. Though it cost all you have, get understanding.

1 Corinthians 2:1-5

When I came to you, brothers, I did not come with eloquence or superior wisdom as I proclaimed to you the testimony about God.

For I resolved to know nothing while I was with you except Jesus Christ and him crucified. I came to you in weakness and fear, and with much trembling. My message and my preaching were not with wise and persuasive words, but with a demonstration of the Spirit's power, so that your faith might not rest on men's wisdom, but on God's power.

¹ Simplicio can be played by a male or female youth, with slight modifications to the script.

² Excerpted from a *World Book* article entitled Philosophy. Contributor: Marcus G. Signer, Ph.D., Emeritus Professor of Philosophy, University of Wisconsin, Madison.

life. Even a person who claims that considering philosophic questions is a waste of time is expressing what is important, worthwhile, or valuable. A rejection of all philosophy is in itself philosophy.

By studying philosophy, people can clarify what they believe, and they can be stimulated to think about ultimate questions. A person can study philosophers of the past to discover why they thought as they did and what value their thoughts may have in one's own life. There are people who simply enjoy reading the great philosophers, especially those who were also great writers.

Philosophy has had enormous influence on our everyday lives. The very language we speak uses classifications derived from philosophy. For example, the classifications of noun and verb involve the philosophic idea that there is a difference between things and actions. If we ask what the difference is, we are starting a philosophic inquiry.

Every institution of society is based on philosophic ideas, whether that institution is the law, government, religion, the family, marriage, industry, business, or education. Philosophic differences have led to the overthrow of governments, drastic changes in laws, and the transformation of entire economic systems. Such changes have occurred because the people involved held certain beliefs about what is important, true, real, and significant and about how life should be ordered.

PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

The following instructions should be followed every week:

Ask whether your student has read the script on his own. If you permit him to underline, ask to see what material, if any, he finds interesting. If you do not allow your student to underline, then he should keep a notebook or commonplace book.¹ Take a look at what, if anything, he has noted from this week's script.

Next, read through the script with your student. You should play the part of each philosopher, and your student should read Simplicio. Once this is accomplished, you may discuss the reading for this week, using the following outline. Refer to blue boxes for points of discussion:

“...then I was beside him, like a master workman.”

1. Read John 1:1: “In the beginning was the Word, and the Word was with God, and the Word was God” (KJV).
2. Explain that the “Word” in John 1:1 is the Greek word *logos*. By the time the New Testament was written, Greek philosophers had developed a belief that this “*logos*” was the fundamental principle of order in the universe. The “-ology” ending of many words reflects this Greek concept.
3. Have your student name as many “-ology” words as he can. Examples include “biology,” “theology,” “archaeology,” and many others!
4. The role of “wisdom” in creation is under debate. Modern evolutionists argue that life, the universe, and everything emerged out of chaos with no ordering principle of any sort. People who believe in “intelligent design” argue, by contrast, that biological life is too complex to arise as the result of chance alone, and that the complexity we observe cannot be explained without assuming that some “intelligence” was involved in creating it.
5. Have your student look up and read Romans 1:18-20, which says, “For the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men, who by their unrighteousness suppress the truth. For what can be known about God is plain to them, because God has shown it to them. For his **invisible attributes**, namely, his eternal power and divine nature, have been clearly perceived, ever since the creation of the world, in the things that have been made. So they are without excuse.”
6. Wisdom is certainly one of God's “invisible attributes”!

“The fear of the Lord is the beginning of wisdom.”

1. Wisdom tells Simplicio to believe if he wants to be wise. Simplicio wants to be wise first, so he can know what to believe. We will spend the next four years following Simplicio as he tries to resolve this dilemma.
2. We can see this same tension in two familiar passages from the Christmas story, in the Gospel of Luke. The angel Gabriel appears to two different people with similar amazing messages, but the two respond differently and are treated differently as a result.

¹ Commonplace books, small blank notebooks in which to record observations, interesting quotations, and nuggets of wisdom, have been used by many great minds throughout history such as our Founding Fathers. Your student should begin to keep such a notebook for Philosophy (at least), but better yet for all his reading.

3. Have your student look up and read Luke 1:11-20. Focus especially on verse 18, where Zechariah says, "How shall I know this? For I am an old man, and my wife is advanced in years."
4. Now look up and read Luke 1:26-35. Focus especially on verse 34, where Mary says, "How will this be, since I am a virgin?"
5. Point out the subtle difference between Zechariah's question and Mary's question. Mary wondered at the angel's message (how can this be?), but Zechariah doubted. Mary accepted the message and then asked "how"; Zechariah insisted on asking "how" before he would accept it. Mary wanted understanding; Zechariah wanted proof.
6. People who start by doubting assume they would believe if they just had enough proof. Zechariah's experience is evidence that you can hear a message straight from God out of the mouth of an angel and still not believe!
7. People who start by believing God can still ask questions. God does not rebuke Mary for wondering at Gabriel's words.

"The fool hath said in his heart, 'There is no God.'"

1. Explain the following distinction to your student:
 - If you say you don't believe in God, you're an atheist.
 - If you act like there is no God, you're a fool.
2. Ask your student the following questions:
 - Can a person be a fool without being an atheist?
Yes, although every foolish act proves that the person isn't thinking about God.
 - Could a person say he doesn't believe in God but still act as if he did?
Yes, in a number of ways. A person may say he doesn't believe yet still act like he fears God's judgment. Many professed atheists start praying in an emergency. Other atheists act morally even though their worldview does not provide any compelling grounds for morality.
 - Did Simplicio say he doesn't believe in God?
Not with certainty, but he does question whether divine revelation is sufficient testimony to God's existence. In subsequent weeks, we will see whether his words and actions show that he believes in God or not!

GLANCE INTO NEXT WEEK...

WEEK 3: EGYPTIAN POLYTHEISM AND THE JUDGMENT OF GOD

Lower Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> History: In-Depth has suggestions for reading about gods/goddesses. Pre-read these assignments to determine the acceptability of this for your children. <input type="checkbox"/> Literature: There are a few pages in <i>Ancient Egypt (Modern Rhymes About Ancient Times)</i> about gods and goddesses.
Upper Grammar	Literature selection contains references to <i>The Book of the Dead</i> and gods/goddesses.
Dialectic	<ul style="list-style-type: none"> <input type="checkbox"/> History and Literature: Younger dialectic students may need to pare down their readings, depending on whether you are assigning “Core,” “In-Depth,” and “Literature” assignments. <input type="checkbox"/> To complete the optional mini-report about an Egyptian deity, outside research will be necessary. See Week 3 Teacher’s Notes for details.
Rhetoric	<ul style="list-style-type: none"> <input type="checkbox"/> History: In-Depth reading is quite long. Consider other tasks for the week before making this assignment in totality. <input type="checkbox"/> Literature: WARNINGS. <i>Ancient Egyptian Literature: An Anthology</i>, pages 107, 114, 156, 168 - some references to various gods impregnating goddesses, usually using a phrase like “she took to herself his seed” (page 107, first line on the page) or “impregnating earth” (i.e., speaking of the Nile god, page 114, section vii, line 6). The phrasing is fairly discrete, nothing beyond what one reads in the Bible. There are also some references simply to a god’s “seed” and asexual reproduction (in this case, fashioning oneself and others without the use of genetic material from another). For example, one god “mingled [h]is heavenly god-seed/ with the inmost parts of [h]is being/Planting his image there/in the unknown depths of [h]is mystery” (page 156, stanza 2, lines 1-4).
Teacher	<ul style="list-style-type: none"> <input type="checkbox"/> All learning levels can use the maps in <i>Holman Bible Atlas</i>. <input type="checkbox"/> Before assigning myths, read the Teacher’s Notes to frame your own perspective. Consider teaching about myths before your students do their required reading. <input type="checkbox"/> Pictures in <i>Art of the Ancient Mediterranean World</i> can be used for all levels. <input type="checkbox"/> Dialectic and rhetoric students will need a Bible concordance for their Church History assignment.

BUDGET TIPS

Dialectic	Rhetoric	Do you want dialectic and rhetoric students to use the same literature book? Choose <i>Tales of Ancient Egypt</i> .
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