Welcome to Year 1!

The dominant thread in the tapestry of our study this year will be our survey of the Word of God. Our goal is to help our students see the consistent message of redemption that runs throughout God's book. In Ephesians 1:3-10, we see the message that is proclaimed on every page of Holy Scripture beautifully summed up for us:

> Praise be to the God and Father of our Lord Jesus Christ, who has blessed us in the heavenly realms with every spiritual blessing in Christ. For he chose us in him before the creation of the world to be holy and blameless in his sight. In love he predestined us to be adopted as his sons through Jesus Christ, in accordance with his pleasure and will—to the praise of his glorious grace, which he has freely given us in the One he loves. In him we have redemption through his blood, the forgiveness of sins, in accordance with the riches of God's grace that he lavished on us with all wisdom and understanding. And he made known to us the mystery of his will according to his good pleasure, which he purposed in Christ, to be put into effect when the times will have reached their fulfillment—to bring all things in heaven and on earth together under one head, even Christ.

This passage, which surveys time from its dawn to its final end, states the point and purpose of human history: to glorify God for His free gift of His Son for our sakes. Christ's redemptive work for mankind on the cross is the pinnacle of history; all other events were either a prelude to or aftermath of Christ and His great work.

This passage also sounds the theme of all *Tapestry* studies: to look for the hand of God as, with quiet sovereignty, He works all things together for His pleasure and will, ultimately to bring them together under one head, even Christ. Each page of Scripture points to Christ and His cross, either by describing man's sinfulness and need of a Savior, or by displaying the greatness, power, mercy, and lavish goodness of our Savior God.

As we attempt to show in Supplement 1 (found at the end of Week 1), Christians have a unique understanding of history. We believe that God Himself entered human history in order to alter it forever. The period He chose as the "appointed time" was near the close of what historians call the "Ancient World." Since God is pleased to work through human history, we only enrich our Bible survey by learning about the various cultures in which the history of redemption is set. Thus, this first unit of our Year 1 study is entitled "Moses' World." This unit covers the time period from Creation through c. 1200 B.C.

Psalm 78:5-8

He decreed statutes for Jacob
and established the law in Israel,
which he commanded our forefathers
to teach their children,
so the next generation would know them,
even the children yet to be born,
and they in turn would tell their children.
Then they would put their trust in God
and would not forget his deeds
but would keep his commands.
They would not be like their forefathers—
a stubborn and rebellious generation,
whose hearts were not loyal to God,
whose spirits were not faithful to him.

Numbers 12:3

(Now Moses was a very humble man, more humble than anyone else on the face of the earth.)

Numbers 12:6-8

[God] said, "Listen to my words:

"When a prophet of the Lord is among you,
I reveal myself to him in visions,
I speak to him in dreams.
But this is not true of my servant Moses;
he is faithful in all my house.
With him I speak face to face,
clearly and not in riddles;
he sees the form of the Lord.
Why then were you not afraid
to speak against my servant Moses?"

Deuteronomy 34:10-12

Since then, no prophet has risen in Israel like Moses, whom the Lord knew face to face, who did all those miraculous signs and wonders the Lord sent him to do in Egypt—to Pharaoh and to all his officials and to his whole land. For no one has ever shown the mighty power or performed the awesome deeds that Moses did in the sight of all Israel.

Summary of Unit 1: The Books of Moses

Tapestry of Grace takes chronological history as its organizing principle; the first unit of this year-plan will take nine weeks to complete. We will cover the Pentateuch—the books of Moses—in this unit. There are two possible structural approaches to covering the content of the first six week-plans of Unit One:

1. One can organize the books of Moses according to the **chronology of the events** recorded therein.
2. Or, one can organize them according to the **order in which Moses most probably wrote his books**.

Grammar students may understand the first approach more easily, but the second is packed with valuable imagery and biblical relevance for older students. In scheme #2, we study Egypt and the Exodus in Weeks 1-3 and then "flash back" in Weeks 4-6 to the stories of Creation, the Flood, and the Patriarchs that Moses would have written down for the Israelites in the wilderness. Since grammar students will not be bothered by the second approach once its organizing principle is explained to them, we have chosen to write the curriculum in a structure that will best

serve older students. There is no reason, however, that you cannot choose to teach Weeks 4-6 (Creation through Mesopotamia) *first*, and then teach Weeks 1-3 (Egypt and the Exodus), and then teach Weeks 7, 8, and 9 (In The Wilderness). Rearranging the weeks' sequence thus will simply place events in chronological order.

It's All Good: Track 1 or Track 2?

Track 1: Follow the chronology of events (possible if you rearrange week-plans)

Track 1 begins at the beginning of time (Creation) and follow the events recorded in the books of Moses in a logical, time-based sequence. This is the common treatment among history-based curricula. In our Unit 1 context, you can study the Creation story (Week 4), then follow the Promised Seed through the genetic lines of the Patriarchs. When you reach the call of Abraham, you study his surroundings: Mesopotamia and ancient Canaan. You then follow the stories of the remaining Patriarchs for a week. Next, when the nation of Israel moves to Egypt, you can study Egypt for three weeks (Weeks 1-3), following Israel through their bondage as slaves there and their miraculous deliverance through the power of God. At the end of your sixth week of study, you leave the emancipated Israelites rejoicing on the far side of the Red Sea. At this point, in Week 7, the two tracks are reunited.

- ❑ This is be the "traditional" approach, the one that may be most intuitive or familiar to you.
- ❑ Following this plan requires revising the presentation of *Tapestry* material in the week-plans, which is not difficult. Simply study our week-plans in this order: Weeks 4, 5, 6, 1, 2, 3, 7, 8, and 9.
- ❑ Track 1 may be best suited for your family if the majority of your students are in the grammar stage, since this track is organized around concrete events that follow a linear chronological sequence. However, many grammar students can and do follow the plan according to Track 2.
- ❑ It is possible to incorporate some of the nuances that this approach misses (and that Track 2 incorporates) through discussion. For this reason, you may wish to carefully scrutinize the discussion outlines offered in the Teacher's Notes for dialectic and rhetoric students the first six weeks, reading them carefully before deciding which your family (or co-op) will follow.

Track 2: Follow the chronology of Moses' books (our recommended order, with no rearrangement necessary)

In Track 2, the curtain rises on Egypt. In historical studies in weeks 1-2, you will explore the context into which Moses was born and grew up—the mighty Egyptian civilization—as you begin to read the book of Exodus in our Bible Survey studies. During these first weeks, especially for older students, we develop the theological concept of "types" and will present major themes throughout our survey of the Old and New Testaments this year, and indeed, throughout our study of human history.

In preparation for our study of the Israelites' exodus from Egypt, we learn that Egypt was a nation of farmers and a pagan regime whose economy came to be based on slave labor. We introduce the Pharaohs in all their might. In their time, these rulers were the apex of mankind's arrogance, proclaimed to be gods on earth, and all-powerful.

With this introduction in place, we proceed to week 3 and study Egyptian Mythology (especially at the upper levels). As we study Egyptian gods, we learn Heaven's perspective on those "gods" from events recorded in Exodus: God judges Pharaoh and his proud civilization. God clearly demonstrates through ten plagues His power over the Egyptians and their idols. God then redeems Israel through power, blood, and water. The end of your week 3 survey finds the people of Israel rejoicing on the far side of the Red Sea.

However, this nation of newly-redeemed slaves was fainthearted. They needed encouragement and a reason to persevere through the trials ahead, so God directed Moses to record, in the book we call Genesis, revealed truths that would encourage them, teaching them about their origins, the great themes of life and history, and their purpose for existence. Genesis also reminded them of their reason for persevering. Below are some lessons and associations that would have been clear and fresh to the Israelites:

- ❑ God is sole Creator and Lord of All.
- ❑ God has had a plan from the beginning that has not changed. It is for mankind to be holy and happy, and living in a garden of plenty and beauty. He wants His creatures to enjoy rest, provision, and fellowship with Him.
- ❑ The first man and his wife disobeyed God, thinking that they could gain what was good and avoid what was evil without God's help and protection, and sin entered the world as a result.
- ❑ Two brothers were born: a farmer (as the Egyptians were farmers) and a shepherd (as the Israelites once had been, before their bondage). God was pleased with the sacrificial worship offering of the shepherd, but He had no regard for the offering of the farmer.

- ❑ God saw that mankind grew increasingly wicked, so God used a flood to save Noah and judge the rest of corrupt mankind (just as He had used the Red Sea to save and deliver Israel, while judging and punishing the Egyptians and Pharaoh).
- ❑ God then began to set apart a nation for his own possession. God chose Abraham because He loved him, and because He knew Abraham would instruct his children in the faith. As Abraham was singled out by God from among men, the Israelites were freshly aware of the distinction God had made between them and the Egyptians.
- ❑ Abraham's faith was rewarded, and by implication, Israel's faith would be similarly rewarded.
- ❑ Abraham received a promise, and he had to wait to see its fulfillment, even as Israel was waiting to see their Promised Land.
- ❑ Abraham's faith and love for God were tested, yet God always provided a way out of trials and tests. Had not the Israelites just been tested by plagues and an impossible journey through the Red Sea?
- ❑ Abraham forsook the Promised Land during trials and sinned in Egypt, but God protected him and brought him safely through tempting situations. Just so, wandering Israelites would desire to return to the life of relative ease and safety in Egypt, but God's patient insistence on His plan would see them safely to the Land.
- ❑ God sends men difficulties, yet He Himself bears the necessary pain involved in these purifying, sanctifying events. The ram that God sends in place of Isaac, especially, foreshadows Jesus who is substituted as a sacrifice for our sins.
- ❑ In the Genesis accounts, God made several covenants with the Patriarchs, which we will detail in our studies. These covenants became very meaningful to the wandering Israelites.
- ❑ In Genesis, Isaac was instructed not to go to Egypt during a time of famine. Similarly, Israel should not look to Egypt in time of hardship but trust in and rely on God alone.
- ❑ Jacob (Israel) moved his family and household to Egypt because of his love for his son Joseph and because of famine, which was divinely predicted to be both long and severe, despite his fathers' earlier experiences in Egypt. Yet God was able to bring his descendents out of that land of slavery and would finish His work as promised.
- ❑ The story of Joseph is packed with too many types to enumerate here. It takes up more than one quarter of the chapters in Genesis! More than anything, though, Joseph's life points to the coming Messiah and demonstrates again that the Bible's message is consistent throughout, though more and more clear as it goes.

The above points are just *some* of the seeds for discussion available in the Track 2 approach. There are many more rich nuggets to mine! To sum up Track 2 for you, then:

- ❑ Track 2 is an approach rich in biblical meat that is admirably suited to dialectic or rhetoric students, and it is usually appropriate for younger students as well.
- ❑ It is true that Track 2 could confuse some grammar students in its "flashback" approach. This need not be the case, however, if you explain the reason we are choosing this track (following the chronology of Moses' life and his probable purposes in writing Genesis). Younger students will be helped if you limit your discussions to concrete ideas and do lots of hands-on projects within this less traditional approach.
- ❑ Again, it is possible to mine many of the above nuggets using Track 1, but you'll want to read the Teacher's Notes ahead and see which ideas can be incorporated as you go.

In choosing either track described above, there are several other choices you will need to make in advance:

- ❑ Decide how to teach the Creation story and interpret the first three chapters of Genesis.
- ❑ Determine which criteria you will use to establish dates for your older student's time line work.

Track 1 and Track 2 Reunite

For the last three weeks of Unit 1, Weeks 7-9, all students will survey the books of Leviticus, Numbers, and Deuteronomy.

- ❑ Week 7: Our focus is Israel's trip to Mount Sinai, the giving of the Law, and the building of the Tabernacle.
- ❑ Week 8: We study Israel's training in holiness (the Law) and wanderings up to the border of the Promised Land.
- ❑ Week 9: We read that Israel sent twelve spies, whose report tempted them to disobey the Lord's commands. Condemned to wander for forty more years in consequence, Israel was transformed from a nation of slaves to a nation of warriors. Israel also learned the ways of the holy God who sustained her, and she was strengthened militarily and cleansed of pagan influences/loyalties during this time.

Literature for Grammar and Dialectic Students

Historical fiction is the focus for your younger students, and you may have seen some of our titles before.[1] We feel that historical fiction gives added dimensions of reality and believability to related Bible and History readings while retaining the interest of younger students.

In their Literature worksheets, lower grammar students have the opportunity to focus on synonyms, copywork, and character questions. Answers to all of the worksheets we offer are provided in the Teacher's Notes. Their assigned books are designed to be enjoyable, and most often to be read-aloud by the teacher or older sibling.

Upper grammar students have the opportunity to complete compare/contrast assignments, identify people and places read about, and sequence events in a story. Other activities include true/false, multiple choice, and cause/effect worksheets.

Dialectic worksheets are designed not to be overly burdensome. As a teacher, you have the option of simply checking answers against the Teacher's Notes, or further equipping your student by following the short discussion suggestions provided. The goal is to begin to equip the dialectic student with the tools they'll need for future use in rhetoric Literature studies. In this unit, students in this level will learn about genres, content, character analysis, similes, worldviews, and epic, to name a few. If you have purchased *Evaluations 1*, you can also give a literary terminology quiz at the end of the unit. Words to study are found in the Teacher's Notes of applicable week-plans and are also listed again in the Teacher's Notes in Week 9.

Rhetoric Literature

The focus of this year's literary studies is on ancient literature. We study the vast difference between the worldviews expressed in most cultures of the Ancient World and the worldview expressed in the Bible. Year 1 presents a unique opportunity because most of the works we are reading express belief in a god or gods, but the gods in these works are very different from the biblical account of the Living God. As we study the gods and worldviews of various cultures, we are able to compare them with the God of the Bible.

In addition to our study of content and worldviews, we learn about many literary techniques used in ancient literature. Although the cultures we study were often separated by great distances and times, there is a remarkable similarity in many of the forms that they used. We begin our study of literary techniques in Week 1 as we learn about the beautiful imagery in Egyptian literature. But the crowning jewel of our literary studies this year is the Bible itself.

On the *Loom*, you will find a document called "Teaching Rhetoric Literature." This document contains our overall philosophy and goals for literary studies, explanations of each component in our rhetoric literature program, and many tips for using it (including high school credits, grading strategies, the distinctions between Beginning and Continuing levels, paper topics, and tools for customizing the program to your student's specific needs). We hope that you will take some time to read this document as you plan your year, especially since you always have the option of cutting one-fourth of the literature assignments (nine weeks of reading) from each year's lineup in order to give a credit of mixed Literature and English.

You will be using a resource to guide you in your literary studies this year: *Poetics*.[2] "Poetics" is a word that essentially means a "theory of literature." It refers to beliefs about the nature, purpose, forms, and principles of literature. Our literary textbook, called *Poetics,* covers these ideas and also provides you with a history of major literary movements and their connections to historical worldviews. Finally, *Poetics* contains appendices which include literary vocabulary terms, brief biographies of the various authors whose works we will be reading, tools for literary analysis, a guide to metrical poetry, and a number of useful charts and diagrams. Assignments in *Poetics* have been incorporated into the Student Activity Pages.

If we were to give a title to Unit 1 rhetoric Literature, that title would be "The First Poets and Storytellers." During these nine weeks, we stay closely in step with history studies and focus on the literature of three cultures: Egyptian, Akkadian (and Mesopotamian), and Hebrew. We see and compare the worldviews underlying major literary works from each of these. We also study the literary techniques used in each, and compare them. We see how God invented human language and is Himself the first, last, and best storyteller. We also see how human authors have distorted His story of history in their literary works.

1 If the primary titles for a given learning level have already been read, consider looking at the other levels' options or the Alternate Reading Assignment Chart (on p. 5 of every week-plan).

2 *Poetics* can be purchased at our online Store.

The first three weeks of Unit 1 consist of studies in ancient Egyptian worldview and literature. In these weeks we lay the groundwork for Beginning students' understanding of poetry, our basic approach to literature at the rhetoric level, and other items, while reviewing and applying the same concepts for Continuing students.

Week 4 is our introduction to the Bible as literature, beginning with Genesis 1-3. Genesis was written by Moses, who grew up in (and may have been taught to read at) the court of the Egyptian pharaoh. During this week's survey of Creation and the Fall of Man, we discuss God's role as an author and storyteller, and His creation of human language. We also teach the concept of the experiment in living.

Week 5 plunges us into Akkadian literature and worldviews, beginning with the Mesopotamian account of the Flood. We see how human beings used God's gift of language to distort the truth about Him. We also learn about the false gods whom they invented to replace Him, and compare the nature of these gods with that of God. Finally, we also have an opportunity to compare the poetic forms of the Egyptians and Akkadians.

In Weeks 6-8 we return to the study of the Old Testament, performing a survey of the Patriarchs (Abraham, Isaac, Jacob, and Joseph) in Week 6, considering Moses and the Exodus in Week 7, and studying Psalm 119 at length in Week 8. During these weeks we also learn more about characters, plot, settings, heroes, the genre of the epic, and beautiful poetic techniques used in the Bible's longest Psalm.

Week 9 literature studies are partly intended as a review in preparation for a unit exam in literature. We compare Egyptian and Akkadian literature with the Bible, noticing some similarities and differences, and hopefully helping your student to see why the Bible is a startlingly unique book (in terms of its message and its literary excellence) among the works of the Ancient World. Finally, in this week we have an optional discussion on magic, allowing us to consider why ancient peoples wrote spells, and seeking to understand God's attitude towards them.

Bible Assignments for Dialectic Students

In a majority of Reading Assignment Charts for Year 1, you'll see that there are Bible readings assigned. Oftentimes, it states to read Bible stories from a "youth Bible" that relate to a certain passage of Scripture. For a few chosen week-plans, the assignment will simply list Scripture, with no reference to a youth Bible. Please note that this is purposeful: with the youth Bible, we are seeking to prevent overburdening the student with long assignments, but there are times when it is important to use an adult bible, and we encourage you to have both on hand.

Note: We always encourage grammar students to read from a children's Bible (or be read to) and rhetoric students to read from an adult Bible. It is only the dialectic students that can vary.

Geography

Week to week, please note that students do not have to label a paper map with every place listed in the Student Activity Pages. Sometimes students are instructed to find a particular place, or "notice" country borders, etc. Additionally, if you and your students have decided to make a transparency project, they will not necessarily add to it every week. For chosen countries or continents, your goal is to trace the changes in political boundaries over the years. As always, you can find blank maps, transparency overlays to print, and teacher answer keys on *MapAids 1*. It is also handy to have a learning-level-specific historical atlas for the study of the Ancient World; this is not essential, however, given Internet resources.

Hands-on Projects

One goal with hands-on projects is to allow the student the opportunity to pay attention to details of ancient life that he may otherwise miss in his reading assignments. Another is to simply keep alive the joy of learning! You'll find a number of suggestions in every week-plan. Please believe that it is *not intended for you to do all of them*. You can allow your youngest students an opportunity to choose between the suggestions each week, and older students may have time to only do one per unit. As always, it is your choice to use these suggestions in a manner that will best facilitate learning for each of your children.

You will not find projects listed for rhetoric level, but, when time permits, we do suggest that rhetoric students choose some projects from the lower levels. Activities such as these, particularly during studies of the Ancient World, help older students to pay attention to details that can be an asset in the learning process about life during ancient times. Additionally, older students can better appreciate the beauty and complexity of artistic and architectural achievements of primitive cultures, who commanded only low technologies. The ingenuity thus displayed combats a common misconception that humans in ancient times were unintelligent.

Government Elective for Rhetoric Students

Before assigning all of the government readings and written work to your student, please read through your state's requirement (or lack thereof) for this credit. Some states will only accept US Government credit; if this applies to you, you may want to wait to do this subject until Year 3 and/or Year 4 (depending on if a 1/2 credit or full credit is needed). However, other students may be quite interested in this aspect of history, or you may simply decide to require it of him to further his education. Again, it is your choice. If you decide to complete these assignments, you will need to purchase *Year 1 Key Documents in Government Studies* from the Lampstand Press online Store[1].

Philosophy Elective for Rhetoric Students

If this is your first time to use *Tapestry*, let us acquaint you with a unique skit approach we provide for studying Philosophy: we call it the *Pageant of Philosophy*. You'll see it referenced in the yellow-bordered Reading Assignment Charts. The skits themselves are right after the Student Acitivity Pages and have a gray border. There are discussion guides provided for instructors in the Teacher's Notes. As with all of our disciplines, the opening charts (called Threads) on pages 1-2 or 3 of our week-plans give you page references, and thus serve as a Table of Contents for that week-plan.

The *Pageant of Philosophy* spans all four of our year-plans. Beginning in Year 1, students are introduced to a character named Simplicio, who is on a quest for truth but rejects the revealed truth of the Bible. In concert with *Tapestry's* chronological studies. Simplicio encounters various philosophers and their worldviews throughout his journey, which culminates in Year 4. Author Scott Somerville urges homeschooling fathers especially to take part in teaching this subject as a way to equip your child for encounters with the world's competing philosophies in the future. To this end, the *Pageant* is intended to be as streamlined, light, and fun as is possible.

If you are just getting started...

If this is your first week using *Tapestry of Grace*, please note the following start-up aids:

- ❑ Do you need to know how to do your weekly planning? Watch our online video[1] for ideas!
- ❑ Look on the *Loom* for detailed set-up instructions and our philosophy of education. Your set-up can be done the first day of school or you may choose to do it gradually the week before you begin your school year.
- ❑ If you are teaching dialectic or rhetoric students, read the tips for leading Socratic discussions found on the *Loom*.
- ❑ There is a cutting chart in the document entitled "Teaching Rhetoric Literature" that is also on the *Loom*. This will give you guidance as you plan which books to assign for this subject.
- ❑ Lastly, peruse all of the documents on the *Loom*; it will help you to know where to find these helps ahead of time.

1 http://www.tapestryofgrace.com/plan/

Simple Start Guide

You should have received a digital copy of our Simple Start Guide with your curriculum. If you have not yet done so, please take the time to read this short but informative pamphlet thoroughly before you do anything else. If you are brand new to *Tapestry*, this guide will prove invaluable in both orienting you initially and then later in informing you of finer points that you may have missed when all was new and you were first getting to know the *Tapestry* layout. In fact, it is worth your time to read the Simple Start Guide at least three times: once when you get your curriculum, again just before starting school, and then a third time after you have taught the first three weeks.

Advice on Buying Books

Tapestry studies are arranged by stages, not ages or grades, as discussed in the Year 1 Introductory documents on the *Loom*. We advise that you buy books one unit at a time, because students frequently jump to new levels mid-year, especially if they have significant academic weaknesses upon entering the *Tapestry* teaching method. Such students often blossom quickly under the regular and thorough instruction that many moms can accomplish using *Tapestry* and thus advance mid-year to a new learning level. All **primary books** (listed on page 4 of each week-plan only) are available on Bookshelf Central[2], which exists to serve *Tapestry* customers and through your ongoing patronage will continue to do so.

1 http://www.lampstandbookshelf.com/
2 http://www.bookshelfcentral.com

If you are shopping with our sister company, Bookshelf Central[1], and you notice a discrepancy between books listed in your Reading Assignment Charts and the ones they are selling, it's highly likely that a title has gone out-of-print. To correlate your year-plan with the new titles, see our Book Updates Chart[2], which is available through the *Tapestry of Grace* website.

Notes on the Reading Assignment Charts in *Tapestry* Week-Plans

As you can imagine, it is challenging to find labels that apply to books on all learning levels, since the goals for each level differ slightly. For historical studies, we want to give you an idea of the main focus of each week (its core), and then indicate assignments that are more in-depth. Hence, our labels. The first row of the Primary Reading Assignment Charts (on page 4 in each week-plan) is labeled "Core." For lower and upper grammar students, these labels fully express the organization of the assignments.

For dialectic students, you might mentally rename these labels "main message" of the week and "secondary," or "more detailed" information. Please note that Accountability and Thinking Questions draw from readings in both Core and In-Depth assignments each week. Therefore, if you skip one of these resources, be sure to adapt the questions for your student.

For rhetoric students, we are approaching all historical topics in depth. "Core" indicates the main topic of the week; "In-Depth" readings indicate important, albeit secondary, historical information. As with dialectics, Accountability and Thinking Questions draw from reading in both Core and In-Depth assignments each week.

If you need to pare down readings in a given week, an easy way to know what to skip is to look at the discussion outline for dialectic or rhetoric students. Note the focus of the discussion, and determine which topics you'll cover. Then adjust both the students' readings and the questions they need to answer from their Student Activity Pages.

Some newcomers are confused (and overwhelmed) by the existence of two charts, on pages 4 and 5 of each week-plan. It is important to realize that we intend that most families use *only what is printed on page 4 charts* for most studies. Even then, note the presence of reading assignments that you may choose not to use, such as Government or Philosophy studies for rhetoric students, or read-alouds for younger learning levels. The books listed on page 5 of our plans are in a chart labeled "Alternate" readings. This is just what we mean. They are intended for families using the public library extensively, or for students who are voracious readers and want more materials week to week. Also listed there in some week-plans are video supplements to the week's studies. In all cases, our provided discussion questions (and answers) and worksheets coordinate *only* with page 4, Primary listings.

Please do not ever feel that we recommend that you use both pages 4 and 5 as necessary requirements for the week's work. This is simply not the case. The page 4 chart has been carefully balanced between disciplines to provide what, in our opinion, are reasonable goals for the week's studies. Page 5 listings are intended as either substitutionary or supplemental and are not covered in Student Activity Pages.

The *Loom*

Another invaluable aid to getting acquainted with your new curriculum is the *Loom*. You can access it through your Year 1 *Loom* disc, or as part of the DE Year 1 download. On the *Loom* you will find important documents that you should read as you are setting up your curriculum, purchasing books, and orienting yourself to the content of Year 1. Please be *sure* to look at the documents listed in the chart on page 7, opposite, before starting to teach this year, noting that you need not necessarily print most of them, unless printing is your preference. The columns in this chart show which documents teachers at each level should read.

One question newcomers who have ordered printed copies have in accessing the *Loom* before their curriculum arrives is, "How much of this is in my printed copy?" The answer is "some, but not all." The week-plans and supplements and this unit introduction will come in your printed copy. You can also print any page on this disc that you need to replicate. Additionally, if you wish to manipulate the contents of the Student Activity Pages, cutting and pasting to form customized worksheets, you can use the Workbook Content file to print assignments and worksheets, as needed.

1 http://bookshelfcentral.com
2 http://www.tapestryofgrace.com/bookupdates/

	Grammar Teachers Only	Rhetoric and Dialectic Teachers Only	Teachers for All Levels

Year 1	☐ Helps for hands-on projects like a salt dough recipe and a cookie-dough map recipe	☐ "Accountability Questions and Thinking Questions"
		☐ "Answer Keys and Socratic Discussion"
		☐ Time line template
		☐ Information on figuring high school credits (rhetorics only)
		☐ "Teaching Rhetoric Literature"
		  ☐ Note especially Appendix D, which has a chart that shows all this year's Rhetoric literature selections at a glance and makes suggestions about which ones might be most easily trimmed or cut from your year.
		  ☐ Read before buying rhetoric books and after understanding your options for assigning high school credits.
			☐ Introduction to Year 1 documents—crucial!
			☐ Year 1 Set-up Information
			☐ Writing Level Overview (so that you can place your kids in the right levels for writing assignments)
			☐ Weekly Topics chart
			☐ "Scheduling Advice" article
			☐ Assignment Charts (level-specific, blank assignment charts to print and use with your kids)

Summer Reading Assignments

Note that rhetoric Literature assignments assume that students have read Mary Oliver's *A Poetry Handbook* before the year begins. Also, we recommend that students browse as much of *Words of Delight*, by Leland Ryken, as possible. Both of these summer reading assignments will prepare the students Year 1 Unit 1.

Summer Preparation for Teachers of Rhetoric Literature

If you have time to get ahead on reading this summer, here are our recommendations. None of these are necessary in order for you to teach, but all of them will be helpful. Reading them now will also save you week-to-week reading, since we do recommend that you keep pace with your student's various assignments in *Poetics* during the school year if you did not read it during the summer.

- ❑ Minimal: "Teaching Rhetoric Literature" on the *Loom* and the Glance Into Next Week section at the end of each week-plan, which will alert you to any questionable sections in the various literature assignments, so that you can pre-read them and decide whether to assign them.
- ❑ Medium: All of the above, plus any time you can spend browsing *Poetics,* particularly Book I and the sections in Book II on ancient literature.
- ❑ Maximum: All of the above, plus browsing the poems and stories that are discussed in the class plans this unit (see the Reading Assignment Charts and Student Activity Pages for lists of those assignments).
- ❑ Fabulously Deluxe: If you have all kinds of time this summer, you may also enjoy reading one of our core literary resource books: Leland Ryken's *Words of Delight* or Mary Oliver's *A Poetry Handbook*. The first is a wonderful introduction to the Bible as a literary work, and the second is a brief and beautifully written introduction to poetry. Either of these would be well worth your time!

Key Features of *Tapestry* Discussion Outlines

There are features built into our discussion outlines that are not immediately apparent to newcomers. These help you to find connections between student questions and discussion outline answers. We want to point them out here.

- ❑ First, please remember that, generally speaking, the purpose for our discussions is *not* to make sure that the student comprehended the main ideas in his reading that he could absorb independently. Rather, they are designed to help you lead your student through a series of questions that will enable him see connections that he could *not* make on his own. This said, dialectic outlines will go over more factual information than will rhetoric outlines. If your rhetoric student is young or needs you to go over factual information, we suggest that you choose portions of the dialectic outline on parallel topics to cover at the start of your discussion time, but recognize that resources assigned will differ, and thus the information given will also differ between these two learning levels.
- ❑ Rhetoric discussions are designed (and labeled) to take two hours with a group of twelve students. If you are doing them with only one or two students, they take far less time. Don't be concerned if they go quickly in this case.
- ❑ Discussion outlines are not intended to include all the factual information asked in Accountability Questions. Since these answers are factual and easily found in student resources or in the background information of the

Teacher's Notes, we do not cover every single one in the discussion outlines, although most factual answers are covered, especially in the dialectic level. Just don't expect to find *every* answer here.

- ❑ Because we're not covering all the questions and because our focus is on connections (dialectic) and analysis (rhetoric), our discussion outlines follow the order that most logically covers the topic (or argument or theme) at hand with a combination of Socratic questioning (over information that *was* included in student reading assignments) and lecture (over concepts that are not explicitly stated in student readings). Thus, we may cover the content student questions in a different order (or format or wording) than they are given in the Student Activity Pages.
- ❑ NOTE: Italicized text is there for a reason!
  - ❑ Whenever we ask a question or take up a topic in our discussion outlines, we indicate whether or not a student should be able to articulate the gist of our sample answers (never in our exact words, of course) by *italicizing* them. In other words, if one of our sample answers is italicized, the student saw the concept or information in his reading. It may not have been stated in identical language, and he may have had to extrapolate it, but the student should know enough to give the approximate content of the italicized answer.
  - ❑ In a given topic of discussion, you may see some answers that have both italicized and plain text. This indicates that students should be able to give part of the answer but not all of it. You should supply information that is printed in plain text to him (or expand on his answer).

Glance Into Next Week

At the very end of each week-plan in *Tapestry*, you find our Glance Into Next Week chart. This handy feature gives moms a heads-up for the week ahead. It tells you about unsavory elements in the reading to be assigned, alerts you to things you may wish to do to prepare for the week ahead, and helps you plan for the necessary fluctuations involved in integrated unit study. For Week 1 of Year 1 (and for all first week-plans of all units), your Glance Into Next Week is found at the end of the Unit Introduction.

Evaluation Strategies for Grammar Levels

Though this unit is rich with detail, we are not looking for mastery of places, people, and dates at grammar levels. Even so, some review is important. Your upper grammar child may be well served if, over the course of this unit, you ask him to develop a question and answer trivia game. You can use simple index cards. As you discuss his reading and bring out main points, you can ask him to write the information in question form on one side of the card and the answer on the other side. As the unit progresses, the size of the deck will grow. Each week, you can review the entire unit by sitting down for an hour and playing this game with your child. You can also use the game for evaluation purposes at the end of each week by having the child answer the questions in flashcard format in a sit-down session.

If your child does major visual projects during this unit, consider making them a part of your evaluation process. Our *Evaluations 1* provides you with rubrics for this purpose.

We also offer lapbook products, such as the one pictured at the right, that are custom-designed for this unit. You can use these for weekly review or to evaluate your student's progress in a fun and interesting way. Instead of fill-in-the-blank, multiple-choice, or matching quizzes, you may prefer to have your children make lapbooks that display and cement your student's comprehension, especially for the grammar levels of *Tapestry*. These easy-to-make books require paper, scissors, glue, and crayons or markers. They are an attractive way for children to show Mom and Dad what they have learned while they develop their fine-motor and critical thinking skills!

We sell Lapbook CDs (with instructions and printable templates for these same lapbooks, so your child can make the whole project from scratch, using your printer and paper and supplies that you purchase separately) and Lapbook Kits (where all the components come pre-printed on colorful paper, and you or your children cut, fold, and assemble them). You can purchase either of these packs from our Lampstand Press online Store[1]. Always remember that lapbooks are only one of the options you can use to enrich your child's studies this year!

Evaluation Strategies for Dialectic and Rhetoric Levels

In the last week-plan of this unit, we suggest several review strategies for older students. In addition, if you purchase

1 http://www.lampstandbookshelf.com/

Evaluations 1, you will find more review details, quizzes, and exams. See the "Introduction to Evaluations" on *Evaluations 1* for more information about our philosophy for assessing students and assigning quizzes or exams.

Count Dad In!

Pop Quiz is *Tapestry*'s way of bringing working dads into the fun of multi-level learning. The *Pop Quiz* audio CD provides a brief verbal summary of your students' weekly topic (on three learning levels) and gives age-appropriate questions (again, on three learning levels) on small cards each week so that Dad can be a part of your family's educational conversation! (Here's a secret: it's not just for dads. *Pop Quiz* is a great tool for moms on the go!)

There are free samples of Year 1 content available on the Lampstand Press website as part of "Go to Egypt,"[1] and you can purchase the complete product from the Lampstand Press online Store[2].

Unit 1 Celebration

Why do a Unit Celebration?

Below are some ideas for your Unit Celebration. Perhaps you're new to *Tapestry* and don't understand why you should put energy into a Unit Celebration. Here are some good reasons to plan even a modest Celebration:

1. It gives closure to your unit. You *need* to stop sometime! For some of you, the problem with unit studies is that they drag on and on. Some of you don't have that problem, so consider #2.
2. It gives a deadline to your student, providing a reason to complete all his projects, writing assignments, displays, etc. In other words, it's a finish line you can all see and reach! Your students will display their work at your Unit Celebrations. Even if it's just before Dad and a few neighbors or grandparents, displaying work is a great motivational tool for finishing what we start.
3. When Dad and the grandparents, friends, relations, and other guests see your work, they are often pleasantly surprised at the depth and quality of your studies, and they (can often) become more supportive. Besides, looking over a table laden with completed projects and evidences of God's grace as expressed through real education is a strong encouragement to teachers!
4. Unit Celebrations give opportunities for hands-on activities or larger group events that can be done in no other way. Sometimes, Unit Celebrations are the perfect showcases for speeches, cooking experiments, costumes, multimedia presentations, or formal debating skills. We've also done deluxe field trips to such places as Plymouth Plantation and Williamsburg (Year 2), New York (to see the Statue of Liberty and Ellis Island), and Gettysburg (Year 3).
5. Unit Celebrations are memory makers! When asked for highlights of their school careers, our kids and co-op students list them *first*.
6. Finally, Unit Celebrations provide "landmarks" on which to hang studies. When our children are asked what we studied about ancient Greece in Year 1, they start looking into space and trying to remember what the Unit Celebration themes were. "Oh, yeah!" they say, "that was the unit we did *The Trojan Women* play!" Then they remember the content of the unit as it was applied to the Celebration.

Ideas for Your Unit 1 Celebration

1. If your group is predominantly young, you can focus your Unit Celebration on displays. Your children could...
   - ❑ Display their hands-on crafts, display boards, posters, lapbooks, or Egyptian flora and fauna books.
   - ❑ Display their writing assignments. (Allow guests some time to read them and make written comments! Provide slips of paper, collection envelopes, and pens at each display for this purpose.)
   - ❑ If you have a larger group, try coordinating students' displays so that, taken together, they explain the Tabernacle, the Passover Meal, or the Mosaic Law to guests through a logical progression of exhibits. (Students might stand by their exhibits and explain their displays to guests as they pass through.)
   - ❑ Present a play based on an Egyptian myth or one of the stories you read in the Bible in this unit, written by students.
   - ❑ Plan a Seder meal with older siblings or other nearby families using Year 1.

1 http://www.tapestryofgrace.com/sample/
2 http://lampstandbookshelf.com/ZC/index.php

2. If your group is older—dialectic or rhetoric-level—we suggest you finish the unit with a Seder meal. Detailed instructions are posted online: see the Year 1 Arts/Activities[1] page of the *Tapestry* website. Note that you can still display artwork, writing, or displays from the unit's work if you choose to hold the meal.
3. Deluxe field trips… Hmmm. Israel will be out of the budget for most of us, but how about these ideas?
   - ❑ Do you live near any museum with a great display of Egyptian artifacts? Make a day of it!
   - ❑ How about searching out a synagogue or mosque with displays about the Jewish or Arabian cultures?
   - ❑ Would you like to attend a Jewish synagogue, bar mitzvah, or celebration of Hanukkah? Find out if this is possible!

Glance Into Week 1…

At the end of the Teacher's Notes each week, you will find a section that will help you as you prepare for the week ahead. You may find content warnings about particular books or topics, heads-up notices about the length of an assignment, advanced notice of the need for a trip to the library, etc. You'll also find links to our website for pages you may desire to access.

Week 1: Curtain Rises on Egypt: Gift of the Nile	
Lower Grammar	*A Child's Introduction to Art* has text that is not in keeping with early creationist viewpoints. See p. 10 if this is a concern.
Upper Grammar	❑ Foreign gods are mentioned on p. 24-25 and magic on p. 26-27 of *DK Eyewitness Ancient Egypt*. Please look at these pages ahead of time. ❑ The Literature assignment for this week, *Peeps at Many Lands: Ancient Egypt*, has a few sections that you might want to read ahead of time. There is an account of drunkenness on p. 16-17 and a rather disgusting description of medical treatments on p. 42. If you are concerned about the content of Egyptian fairy tales, please take the time to also read Chapters VII and VIII. ❑ *Ancient Egypt (Make It Work)* mentions foreign gods on p. 15. ❑ *A Child's Introduction to Art* has text that is not in keeping with early creationist viewpoints. See p. 10 if this is a concern.
Dialectic	❑ Belief in an afterlife and in gods are mentioned on p. 52-54, 89-90, 93, and 106 of *Early Times: The Story of Ancient Egypt* (Fourth Edition). You'll also find a rather odd description of ways to pacify a cranky baby on p. 93. ❑ *The Golden Goblet* has a number of mentions of foreign gods and ancient beliefs, as well as themes of anger and greed. If this is a concern, you might like to read the book ahead of time to make sure it is acceptable for your student.

Rhetoric	❑ Literature warnings for *Ancient Egyptian Literature: An Anthology*
	  ❑ Sexual: Pages 18-23 and 26-31 are love poems which become erotic in various places. We have not assigned these poems, but because they are on pages near poems that are assigned, we suggest that you preview these pages, and if necessary, staple these pages together and/or black them out with a marker.
	  ❑ Scatological or Disgusting: The first lines on p. 39 refer briefly to excrement and menstrual cycles.

Teacher	❑ Most resources about Egypt, especially for high school students, have extensive references to the Egyptians' belief systems and gods. You will likely want to consult the Teacher's Notes for helps on how to discuss this. ❑ For all levels, the geography assignment is longer than is typical, so you may want to either pick and choose among labels or get a head start on this assignment.
Links	❑ http://www.tapestryofgrace.com/plan/ ❑ http://www.lampstandbookshelf.com/ ❑ http://www.tapestryofgrace.com/year1/geography.php ❑ http://www.tapestryofgrace.com/year1/government.php

1 http://www.tapestryofgrace.com/year1/artsactivities.php

If this is your first week using *Tapestry of Grace*, please note the following start-up aids:

- ❑ If you are using our Digital Edition, anywhere you see dark blue text, click on it to go to the Internet for helps!
- ❑ Do you need to know how to do your weekly planning? Watch our online video for ideas!
- ❑ Look on the *Loom* for detailed set-up instructions. Your set-up can be done the first day of school, or you may choose to do it gradually the week before you begin your academics.
- ❑ If you are teaching dialectic or rhetoric students, read the tips for leading Socratic discussions found on the *Loom*.
- ❑ There is a cutting chart in the document entitled "Teaching Rhetoric Literature" that is also on the *Loom*. This will give you guidance as you plan which books to assign for this subject.
- ❑ Please read through the Unit Introduction, as it will give you the big picture for the academic weeks ahead.
- ❑ Lastly, peruse all of the documents on the *Loom*; it will help you to know where to find these helps ahead of time.

Teaching Objectives: Core Subjects

Threads: History		Teacher's Notes, p. 24-34
Lower Grammar	Upper Grammar	Note: If you do not wish for your student to study Egyptian mythology, plan to skip the Week 3 content (except for Bible readings) and stretch this week-plan over the first two of this three-week mini-unit. There's more than enough content, between reading and hands-on projects, to keep young students busy for three weeks. ❑ Using Supplement 1 (found at the end of this week-plan), discuss with your student why it is important to study history. ❑ Learn about the many ways the Nile was important to early Egyptian life, and why Egypt has been called "the gift of the Nile." ❑ Introduce students to "classes" of people, explaining that not all Egyptians lived at the same social and economic levels. ❑ Discuss everyday aspects of Egyptian life as much as possible.
Dialectic		❑ Using Supplement 1 (found at the end of this week-plan), discuss with your student why it is important to study history. ❑ Connect familiar facts and images from studies in younger years (crocodiles, papyrus, the Nile, and pyramids, for example) with the Egyptian culture as a whole. ❑ Note the specialization of vocations that indicated a fully developed civilization.
Rhetoric		❑ Using Supplement 1 (found at the end of this week-plan), discuss with your student why it is important to study history. ❑ Most students at this learning level have studied ancient Egypt before. If this is not the case with your student, you may need to orally review the basic information that younger students are covering. ❑ Consider some ways to analyze civilizations, and establish definitions for this pursuit together. ❑ Discover specific ways that Egypt was "the gift of the Nile."

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels		❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week! ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help in teaching the week's assignment.

1 Curtain Rises on Egypt: Gift of the Nile

Threads: Literature — Teacher's Notes, p. 34-44

Upper Grammar

Gain a window into Egypt by reading about the people's everyday lives.

Dialectic

- ❑ Answer questions about the content of this week's reading assignment.
- ❑ Learn about the genre of historical fiction.

Rhetoric

Begin

- ❑ Introduce the related concepts of language, artistry, imaginative literature, content and form, and topic and theme.
- ❑ Describe the literary realm of ancient Egypt.
- ❑ Introduce imagery as an example of form.
- ❑ Discuss the principles of "meaning through form" and "form follows function." Relate these ideas to this week's reading in Egyptian poetry.

Continue

In addition to the above, you may do a further, in-depth analysis of an Egyptian poem.

Teaching Objectives: Electives

Threads: Geography — Teacher's Notes, p. 44-45

Lower Grammar / Upper Grammar

- ❑ Review/teach, as necessary, the continents, oceans, major mountain ranges, major deserts, and major river systems of the world.
- ❑ Learn the peculiar aspects of the Nile River: its direction of flow (north, which is "up" on most maps) and its yearly flood pattern.
- ❑ Color and label outline maps of Egypt and Africa.
- ❑ Make a salt map of an imaginary country.

Dialectic / Rhetoric

All of the above grammar threads, plus the following:

- ❑ Note how the geography of Egypt directly shaped her history.
- ❑ Review major geographic terms.
- ❑ Review or teach major features of Africa and label on an outline map.
- ❑ Label major landforms on a blank map of the world.

Threads: Fine Arts & Activities — Teacher's Notes, p. 45-46

Lower Grammar / Upper Grammar

Note: Each week, the Student Activity Pages contain ideas for ways that your young student can "experience" the historical period that you are studying. See the Year 1 Arts/Activities page on the *Tapestry* website each week for even more ideas.

- ❑ Choose one or more hands-on projects that will help your student to "experience" life along the Nile.
- ❑ Students should set up their notebooks if they have not already done so.
- ❑ Read about, and observe, ancient Egyptian art.

Dialectic

Note: Students at this age still enjoy hands-on projects, and those offered this week at their level will help them relate further to the material you're reading and discussing.

- ❑ Choose one or more hands-on projects that will help your student to "experience" life along the Nile.
- ❑ Students should set up their notebooks if they have not already done so.

Threads: Fine Arts & Activities — Teacher's Notes, p. 45-46

Rhetoric

NOTE: Students at this age may be too busy for hands-on projects, and we do not suggest them every week. However, if they have time, the activities offered at the dialectic level (or even those suggested for younger students) will help older students relate further to the material you're reading and discussing. While this is true for all year-plans, it is especially so in this study of the ancient cultures because modern students will gain respect for all that the ancients accomplished without the benefit of today's technologies.

- ❑ On a weekly basis, rhetoric students working to earn a Fine Arts credit will do a combination of reading and art work. For the latter, look at the weekly suggestions for dialectic projects. (There is more information about earning credits on the *Loom*.)
- ❑ Read about, and observe, the art of ancient Egypt.

Threads: Worldview — Teacher's Notes, p. 46-54

Lower Grammar / Upper Grammar

- ❑ Students should read in children's Bibles or an adult Bible about Moses' early childhood.
- ❑ They should become aware that ancient Egypt, which they are studying in History, was the culture in which Moses grew up. The everyday activities that they will read about were the ones he would have enjoyed, or been used to, until he became a man.

Dialectic

- ❑ Our Bible survey begins this week with reading about Moses' childhood from the Bible.
- ❑ Reading about how the Bible came to us through the ages is also recommended for dialectic students.
- ❑ They should become aware that ancient Egypt, which they are studying in History, was the culture in which Moses grew up. The everyday activities of Egyptians that they will read about were the ones he would have enjoyed, or been used to, until he became a man.

Rhetoric

- ❑ Our Bible survey begins this week with reading about Moses' childhood from the Bible.
- ❑ They should become aware that ancient Egypt, which they are studying in History, was the culture in which Moses grew up. The everyday activities of Egyptians that they will read about were the ones he would have enjoyed, or been used to, until he became a man.
- ❑ This week, students should be given an introductory lecture to set up the study ahead.

Threads: Government — Teacher's Notes, p. 55

Rhetoric

- ❑ Discuss basic introductory questions about government.
- ❑ Have your student note the penalties for crimes and the legal procedures he reads about this week, and have him journal a short paragraph on the legal system and laws of ancient Egypt.

Threads: Philosophy

Rhetoric

There are no Philosophy objectives for this week.

1 Curtain Rises on Egypt: Gift of the Nile

READING ASSIGNMENTS

	Primary Resources			
History: Core	☐ *Ancient Egyptians* (Kingfisher Readers) by Philip Steele, p. 6-7, 20-29 (Week 1 of 3)	☐ *DK Eyewitness: Ancient Egypt*, by George Hart, p. 8-9, 32-35, 42-51, 54-59. ☐ Use Supporting Links for further information on Ancient Egypt.	☐ *Early Times: The Story of Ancient Egypt* (Fourth Edition) by Suzanne Strauss Art, p. 1-8 (first column only), 21-22 (stop at "The Egyptians' Distrust of Foreigners"), chapters 8-epilogue (Week 1 of 3)	☐ *Historical Atlas of Ancient Civilizations*, by John Haywood, p. 8-14, 54-59
History: In-Depth		☐ *The Student Bible Atlas*, by Tim Dowley, p. 4-5	☐ *Technology in Ancient Egypt*, by Charlie Samuels, p. 4-5, 8-13, 18-19, 26-31, 36-39 (Week 1 of 3)	☐ *Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 3-39 (Week 1 of 3) ☐ *Holman Bible Atlas*, by Thomas Brisco, p. 6 (start at "Egypt: Land of Bondage")-8 (stop at "Syria and Lebanon"), 60-62
	Suggested Read-Aloud ☐ *A Cry from Egypt*, by Hope Auer, p. 1-64 (Week 1 of 3)			**Government Elective** ☐ Internet links on the *Tapestry* website
Literature		☐ *Peeps at Many Lands: Ancient Egypt*, by James Baikie, chapters I-VIII (Week 1 of 2)	☐ *The Golden Goblet*, by Eloise Jarvis McGraw (JUV FICTION) chapters I-VIII (Week 1 of 2)	**Beginning and Continuing Levels** ☐ *A Poetry Handbook*, by Mary Oliver, p. 92-93 ☐ *Ancient Egyptian Literature: An Anthology*, by John L. Foster, p. 24-25, 32-42, 51-54, and 226-228 (Week 1 of 4) ☐ Readings in *Poetics*
Arts	☐ Internet links on the *Tapestry* website ☐ *A Child's Introduction to Art*, by Heather Alexander (J 750) p. 8-11	☐ *Ancient Egypt (Make it Work)* by Andrew Haslam (J 932) p. 14-15, 26-27, 32-33, 44-47 (Week 1 of 4) ☐ *A Child's Introduction to Art*, by Heather Alexander (J 750) p. 8-11	☐ *Ancient Egyptians and Their Neighbors*, by Marian Broida (J 939) p. 18-19, 27-33	**Fine Arts Elective** ☐ *Art: A World History*, by Elke Linda Buchholz, et al., p. 24-29
Worldview	**Bible/Church History** ☐ Listen to your teacher read stories related to Exodus 1:8-2:10.	**Bible/Church History** ☐ Read stories related to Exodus 1:8-2:10 in your children's Bible. ☐ *What the Bible is All About: Bible Handbook for Kids*, by Blankenbaker and Mears, p. 9-13, 16-23	**Bible/Church History** ☐ Read passages related to Exodus 1:8-2:10 in your youth Bible. ☐ *How the Bible Came to Us*, by Meryl Doney (J 220) ☐ *Journey Through the Bible*, by V. Gilbert Beers, p. 52-53	**Bible/Church History Elective** ☐ Exodus 1:8-2:10 ☐ Luke 24:13-35 ☐ *What the Bible is All About*, by Henrietta C. Mears (220) chapter 1 **Philosophy Elective**
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

	ALTERNATE OR EXTRA RESOURCES			
TEXTBOOKS		☐ *The Story of the World, Volume 1*, by Susan Wise Bauer, introduction, chapter 2 (first part only)	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh, introduction and p. 42 (start at "Ancient Egypt")-50	☐ *Western Civilization* (Combined Volume, Sixth Edition) by Jackson J. Spielvogel, p. 16-17 (stop at "The Old and Middle Kingdoms"), 23 (start at "Daily Life in Ancient Egypt")-27 (top)
HISTORY: SUPPLEMENT	☐ *The Ancient Egyptians*, by Jane Shuter ☐ *Pharaohs and Pyramids* (*Usborne Time Traveler*) by Tony Allen (J 932) p. 2-11, 18-19, 30-31 (Week 1 of 3) ☐ *The Story of the Nile*, by Anne Millard ☐ *The Nile River*, by Allan Fowler (J 916)	☐ *Life Along the River Nile*, by Jane Shuter ☐ *DK Revealed: Ancient Egypt*, by Peter Chrisp (J 932) p. 16-23 (Week 1 of 3)	☐ *The Ancient Egyptians*, by Lila Perl (J 932) chapters I and VI (Week 1 of 3)	☐ *The Egyptian Book of the Dead*, by Raymond Faulkner (299) browse pictures, hieroglyphics and translations ☐ *Ancient Egypt*, by David P. Silverman (932) chapters 1, 4-6 OPTIONAL: chapter 14 (Week 1 of 3)
LITERATURE	☐ *Bill and Pete Go Down the Nile*, by Tomie dePaola	☐ *A Place in the Sun*, by Jill Rubalcaba (JUV FICTION) chapters 1-5 (Week 1 of 2) ☐ *Maïa of Thebes*, by Ann Turner (JUV FICTION) chapters 1-10 (Week 1 of 2) ☐ *Egyptian Myths*, by Jacqueline Morley (J 299) (Week 1 of 3)	☐ *Cat of Bubastes: A Tale of Ancient Egypt*, by G.A. Henty (JUV FICTION) chapters I-VI (Week 1 of 3)	☐ *Mara, Daughter of the Nile*, by Eloise Jarvis McGraw (JUV FICTION) parts I-III (Week 1 of 2)
ARTS/ACTIVITIES	☐ *Ancient Egyptian Costumes Paper Dolls*, by Tom Tierney	☐ *Pyramids! 50 Hands-On Activities to Experience Ancient Egypt*, by Avery Hart & Paul Mantell (J 932) p. 6-20, 27-35, 76-89 (Week 1 of 3)	☐ *Life in Ancient Egypt Coloring Book*, by John Green	☐ *The Story of Painting*, by Wendy Beckett (759) p. 14-17
WORLDVIEW		☐ *Reproducible Maps, Charts, Time Lines & Illustrations*, published by Gospel Light, p. 7		
ENRICHMENT	☐ *Geography from A to Z*, by Jack Knowlton (J 910) ☐ *Deserts*, by Angela Wilkes (J 574) (Week 1 of 2)		☐ AUDIO: *Cat of the Bubastes* (Greathall Productions)	☐ *Far as the Curse is Found*, by Michael D. Williams, chapter 2
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

1 CURTAIN RISES ON EGYPT: GIFT OF THE NILE

STUDENT THREADS	☐ Why study history? Because it's God's story. It's all about Him! What others have done before us was an example for us to learn from. ☐ Learn about various characteristics peculiar to the Nile. ☐ Read about the everyday life of ancient Egyptians. Think about how our lives are different from those of the Egyptians. ☐ Read about and discuss how farming was possible in a desert climate. ☐ Read about and discuss the different classes of people that worked and lived.		☐ Why study history? Because it's God's story. It's all about Him! ☐ Read about (or review) the everyday life of ancient Egyptians. ☐ Connect many facts you've learned in younger years with an overall understanding of Egyptian culture. ☐ Learn how the geography of Egypt affected her history. ☐ Note that specialized vocations in Egypt indicated an advanced civilization.	☐ Why study history? Because it's God's story. It's all about Him! ☐ Review basic information about the Egyptian civilization at your teacher's request. ☐ Consider ways to analyze civilizations and establish a good definition of this term. ☐ Learn ways that Egypt was the gift of the Nile.
PEOPLE				
VOCABULARY/TIME LINE DATES	**Recognize or spell (optional) these words:** ☐ delta ☐ flood ☐ papyrus ☐ desert ☐ swamp ☐ ancient ☐ crocodile ☐ soil ☐ pharaoh	**All lower grammar words, plus these:** ☐ villa ☐ inundate ☐ famine ☐ irrigation ☐ reed ☐ linen ☐ tunic ☐ amulet ☐ hieroglyphic	**Set up your time line according to the instructions and suggestions found on the *Loom*.**	
	LOWER GRAMMAR	**UPPER GRAMMAR**	**DIALECTIC**	**RHETORIC**

	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC
ACTIVITIES	☐ Help set up your notebook and learn to use Daily Assignment Charts or a planner. ☐ Decorate the cover of your portfolio and/or notebook. ☐ Help your mom shop for and organize school supplies. ☐ Make a paddle doll. ☐ Read about, and observe, ancient Egyptian art.	☐ Help set up your notebook and learn to use Daily Assignment Charts or a planner. ☐ Decorate the cover of your portfolio and/or notebook. ☐ Help your mom shop for and organize school supplies. ☐ Make a beaded collar such as Egyptians would have worn. ☐ Make a model of a Nile reed boat. ☐ Read about, and observe, ancient Egyptian art.	☐ Organize your workspace and help to shop for and set up school supplies. ☐ Set up a notebook for the year. Decorate the cover and organize your dividers. ☐ Make a bracelet or necklace similar to one that Egyptians might have worn. ☐ Learn and practice cleaning clothes the Egyptian way. ☐ Make a model Egyptian sailboat.	☐ Organize your workspace and help to shop for and organize school supplies. ☐ Set up a notebook for the year. Decorate the cover and organize your dividers. ☐ Read about, and observe, ancient Egyptian art. ☐ If you wish to do other projects, please reference dialectic activities.
GROUP ACTIVITY	☐ Make a paddle doll.	☐ Make a salt map of Egypt with a working Nile river. ☐ Make a model of a Nile reed boat. ☐ Make and play the ancient board game called Senet.	☐ Prepare five to seven trivia questions to ask the group as a fun way to review basic facts about Egyptian life and culture.	☐ Read about, and observe, ancient Egyptian art.
GEOGRAPHY	With your teacher, choose some of these activities this week: ☐ Learn/review major landform terms. ☐ Using a blank world map, label continents. ☐ Label a map of ancient Egypt with the places listed in the Student Activity Pages. In which direction does the Nile flow? ☐ Begin making a salt map of an imaginary country with labels for each of the landforms listed in the Student Activities Pages for this week.	With your teacher, choose some of these activities this week: ☐ Learn/review major landform terms. ☐ Learn major terms associated with bodies of water. ☐ Using a blank world map, label continents, oceans, and major seas. ☐ Label a paper map (or salt map) of ancient Egypt with the places listed in the Student Activity Pages. In which direction does the Nile flow? ☐ Begin making a salt map of an imaginary country with labels for each of the landforms listed in the Student Activities Pages for this week. This can be a two-week project if you wish.	☐ Review major geographic terms. ☐ Learn or review major features of Africa. ☐ Label geographic formations on a map of the world. ☐ Label an outline map of Egypt.	☐ Review major geographic terms. ☐ Learn or review major features of Africa. ☐ Label geographic features on a map of the world. ☐ Label an outline map of Egypt.

1 CURTAIN RISES ON EGYPT: GIFT OF THE NILE

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	☐ Word Banks: Nouns	☐ Begin to build a Word Bank this week. Decide on the colors of your cards for each part of speech. ☐ You can use pictures on the back of your Word Bank cards to help you remember the meanings of words. ☐ Learn about nouns from your teacher. ☐ Make noun cards for your Word Bank. Look around your house for ideas on which nouns to include. With your teacher's help, you could also include nouns that pertain to your history readings this week.
2	☐ Word Banks: Nouns ☐ Grammar & Composition Notebook	☐ Ask your teacher to show you how to set up your Grammar & Composition Notebook. The first tabbed section will be labeled "Reference." The first page in this section should be entitled "Nouns." ☐ Ask your teacher to explain (or review) what nouns are. Be able to recognize the differences between common and proper nouns. ☐ Record as many nouns as you can in your notebook on your Nouns page. Distinguish which are common and which are proper nouns.
3	☐ Parts of Speech: Nouns ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Ask your teacher to show you how to set up your Grammar & Composition Notebook. The first tabbed section will be labeled "Reference." This week, label a page "Nouns" and record the definition. If your grammar book has taught you more details about nouns, write them here. ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ What is your weakest area in the steps of the writing process? Write this down in your notebook under "Goals."
4	☐ Parts of Speech: Nouns and Verbs ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). Under Noun and Verb, write their definitions. ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
6	☐ Parts of Speech: Nouns and Verbs ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
7	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
8	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.

1 CURTAIN RISES ON EGYPT: GIFT OF THE NILE

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
10	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
11	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section "Reference." Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). ☐ From *Writing Aids*, print the Talking Points entitled "Steps in the Writing Process." Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. ☐ With your teacher's guidance, write out some goals for improvement this year. File them under "Goals" in your notebook so you can refer to them later for fresh vision.
12	☐ Parts of Speech ☐ Classical Comparison Paper (Week 1 of 15) ☐ Grammar & Composition Notebook	☐ If you have a Grammar & Composition Notebook from previous years, review the parts of speech this week. If not, look in Level 11 and follow the instructions there. ☐ Our first project for this year will be a Classical Comparison Paper. From *Writing Aids*, print the Talking Points entitled "Classical Comparison Paper." Read the goals and processes of this paper and discuss them with your teacher. Using your planner, record how much work you will need to accomplish each week, along with any due dates that your teacher may give you. ☐ From *Writing Aids*, look at "Grading Strategies" so that you can get an idea of how the end product will be graded. ☐ This week, your job for your Classical Comparison Paper is to read short biographies about your chosen authors. In future weeks, you will be asked to write a 2-3 page summary of each author's life, so make sure you take enough notes this week.

General Information for All Grades

Welcome to Unit 1 of our Year 1 *Tapestry* study! This first week-plan of the unit serves students in a variety of situations, so read below to find the one that is closest to yours. (If needed, be sure and ask your teacher for specific directions.)

Let's get started! Read these pages carefully; then, with your teacher, decide what you'll do this week.
If you're new to *Tapestry*, you're going to start doing more things for yourself this year than ever before. You might help your teacher shop for supplies, setting up your work environment and study tools, and making some of your study tools yourself.[1] It's all part of taking hold of your education for yourself!

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

Lower Grammar

Dialectic

Upper Grammar

Rhetoric

Our Topic for the Week
This 9-week unit is entitled "Moses' World." The first three weeks of "Moses' World" are a mini-unit, devoted to a study of ancient Egypt, where the Children of Israel suffered cruel oppression and slavery until God raised Moses up from among them as a leader and mediator.

This week, we will study the land and people of ancient Egypt. We are going to be reading about the culture in which Moses grew up. We'll learn about the sights he saw out his back window every morning during his youth. We'll study how his neighbors lived: how they worked, played, and dressed. We'll learn what they ate and what kinds of toys and pets they had. We will learn about Egypt's geography and how it affected everyday life in Egypt as well. Next week, we'll be learning about the courts of Pharaoh, where Moses lived and worked and played, and where he was educated. In two weeks, we'll be focusing on Egyptian beliefs about deity.

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

You may be wondering why we begin our study with Exodus, the second book of the Bible. It is possible that Moses wrote Exodus first and then recorded the Creation account in the wilderness as an encouragement to discouraged Israelites in order to remind them that God had had a plan for them since the beginning of time. Our historical study will follow this possible order of the these books because there is rich meaning to be found in the pages of Genesis by reading the Exodus account first. Though Exodus is not about the beginning of the human story, it is about a major move of God: Israel being called out of Egypt as a nation by works of power. So, as a way of introducing the author of the first five books of the Bible and the giver of the Law, and as a means of gaining rich insights into what the book of Genesis would have meant to Israelites who wandered in the wilderness, we will first study the book of Exodus. Then, in Weeks 4-6, we'll "flash back" to the Bible's account of the beginning of humankind, found in Genesis.

1 Detailed set-up and orientation directions are on your copy of the *Loom*.

1 Curtain Rises on Egypt: Gift of the Nile

Lower Grammar Level[1]

Fine Arts & Activities

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

1. If you have not already set up your notebook for this year, with your teacher's help, do so this week. Ask your teacher if you should shop for school supplies and, if so, help make out a list and go shopping.
2. Take time to decorate your notebook's cover in such a way that you will be reminded about ancient times.
3. From your art history book, read about, and observe, ancient Egyptian art.
4. Make a paddle doll using supporting links on *Tapestry* website.

Geography

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

1. Label the continents on a blank map of the world.
   - ❑ North America
   - ❑ South America
   - ❑ Europe
   - ❑ Australia
   - ❑ Africa
   - ❑ Antarctica
   - ❑ Asia
2. Learn these geographic terms for landforms and bodies of water:
   - ❑ peninsula
   - ❑ island
   - ❑ canal
   - ❑ delta
   - ❑ island
   - ❑ mountain range
   - ❑ sea
   - ❑ cliff
3. Color and label the following on a map of Egypt or Africa:
   - ❑ Lower Egypt
   - ❑ Upper Egypt
   - ❑ Nile Delta
   - ❑ Mediterranean Sea
   - ❑ Nile River
4. Have you ever made a salt map? Follow the instructions below to make a project using salt dough.
   - ❑ You should make a salt map that displays as many of the landforms as possible that you are learning about this week. (See #2 above.)
   - ❑ You can copy your salt map from a resource map picture, imaginary place,[2] or make a place up from your imagination!
   - ❑ Your map should be of a coastal region and progress from mountains to sea level, including islands and a peninsula.
   - ❑ If you wish, you can make labels ahead on little slips of paper and insert toothpicks before the dough hardens. After it hardens, affix the labels to the toothpicks to form "label flags."
   - ❑ Also later, when it dries, you can paint your salt map with acrylic or poster paints.
   - ❑ Be sure you have an adult's permission before starting this project!

Salt Dough Recipe

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

Literature

There is no Literature assignment for this week.

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

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

Upper Grammar Level

Fine Arts & Activities

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

1. If you have not already set up your notebook for this year, do so this week with your teacher's help. Ask your teacher if you should shop for school supplies, and, if so, help make out a list and go shopping.
2. Take time to decorate your notebook's cover in such a way that you will be reminded about ancient times.
3. If you make a salt map of Egypt for your Geography assignment, make a working Nile River so that you can see how it flows up!
4. From your art history book, read about, and observe, ancient Egyptian art.

From *Ancient Egypt (Make it Work!)*:

5. Make a beaded collar ("pectoral").
6. Craft a reed boat.
7. With parental supervision, use balsa wood and a craft knife to make the ancient board game called Senet. When you are finished, you can play it with your family and friends!

1 Curtain Rises on Egypt: Gift of the Nile

Geography

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

1. Review previous studies by labeling the following on a blank map of the world:

Continents of the world

- ❑ North America
- ❑ South America
- ❑ Europe
- ❑ Africa
- ❑ Antarctica
- ❑ Asia
- ❑ Australia

Oceans of the world

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

Some add:

- ❑ Southern Ocean

Major geographic terms

- ❑ equator
- ❑ longitude
- ❑ latitude
- ❑ isthmus
- ❑ mesa
- ❑ strait
- ❑ estuary
- ❑ archipelago
- ❑ glacier
- ❑ piedmont
- ❑ fall line
- ❑ arroyo
- ❑ chasm
- ❑ reservoir
- ❑ precipice
- ❑ cataracts
- ❑ fiord or fjord

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

- ❑ Sahara Desert
- ❑ Sudan (area, not country)
- ❑ Atlas Mountains
- ❑ Indian Ocean
- ❑ Congo River
- ❑ Zambezi River
- ❑ Cape of Good Hope
- ❑ Atlantic Ocean
- ❑ Niger River
- ❑ Lake Tanganyika
- ❑ Lake Malawi
- ❑ Madagascar

3. Label a paper map of Egypt (or base map for overlays) with the following features. Alternatively, you can make a salt map that you paint and label.

- ❑ Mediterranean Sea
- ❑ Nile River
- ❑ Red Sea
- ❑ Upper Egypt
- ❑ Lower Egypt
- ❑ Nile Delta
- ❑ 1st Cataracts
- ❑ 2nd Cataracts
- ❑ 3rd Cataracts
- ❑ Red Lands
- ❑ Black Lands
- ❑ Shade the region where the "black land" would have been, in green, on your map.
- ❑ Shade the region where the "red land" would have been, in brownish red.

4. Have you ever made a salt map? Follow the instructions below to make a project using salt dough. You should make a salt map that displays as many of the landforms as possible that you are learning or reviewing this week (they are listed above in #1 under "Major geographic terms").

- ❑ See a recipe for salt dough on page 12, or on the *Loom*.
- ❑ You can copy your salt map from a resource map, an imaginary place,[1] or make it up from your imagination!
- ❑ Your map should be of a coastal region and progress from mountains to sea level, including islands and archipelago.
- ❑ If you wish, you can make labels ahead on little slips of paper and insert toothpicks before the dough hardens. After it hardens, affix the labels to the toothpicks to form "label flags."
- ❑ Also later, when it dries, you can paint your salt map with acrylic or poster paints.
- ❑ Be sure you have an adult's permission before starting this project!

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

Worldview

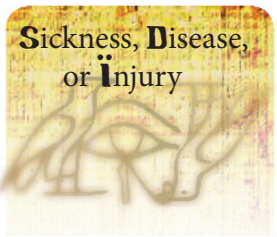
1. With your teacher's help, familiarize yourself with (or review) the general layout of the Bible.
   - ❑ Your teacher may want to do some simple Bible drills that will enable you to quickly and easily find such key books as Genesis, Exodus, Psalms, and the four gospels.
   - ❑ Your teacher may direct you to begin memorizing the books of the Bible in order.
   - ❑ What is your favorite Bible story? Your teacher can help you to find it after you've learned to better find your way around your Bible. Read it aloud to your teacher from your Bible this week.
2. After you've learned a bit about your Bible's structure, see if you can answer these questions for your teacher by this week's end:
   - ❑ How many major sections are there in the Bible?
   - ❑ What historical event divides the two sections?
   - ❑ How many books are in the Bible?
3. Moses was born to slave parents in Egypt, and then grew up as the foster child of the Pharaoh's sister.
   - ❑ You and your teacher will be talking about the fact that Moses played and learned and grew like you do today. Prepare to share with your teacher: What kinds of sights, sounds, and games or pastimes might Moses have enjoyed, both in his mother's slave hut and in his foster mother's palace?
   - ❑ Though his birth mother, Jochebed, was his nurse and he lived in his father, Amram's, house for several years, until Moses was grown up, he could not acknowledge or honor them as his parents. Think about this as you prepare to talk with your teacher about how that might have felt.
4. What problem did Pharaoh have with the Israelites, and how did he try to solve it?
5. What name did Pharaoh's daughter give to the baby she found? Why?
6. In what kind of setting did Moses, who was born a slave, grow up after he left his mother?

Moses rescued from the Nile

Literature

Worksheet for *Peeps at Many Lands: Ancient Egypt*, by James Baikie

Egyptians lived their lives very differently from how you live yours. Write descriptions of Egyptians' lives in the following areas.



In the spaces below, write quotations from your book about the Nile River.

Dialectic Level

History

Accountability Questions

1. The Nile River has many interesting, unique features. List three that most interested you, and why.
2. The Nile hosts a variety of unique wildlife and flora. List three animals and three plants that were found in or near the Nile and were important in the life of the Egyptians.
3. Which lands did the Egyptians call the "Red Land" and why? How about the "Black Land"?
4. Describe what type of clothing the Egyptians wore.
5. Describe what their early houses were like.

Thinking Questions

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

Fine Arts & Activities

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

1. If you have not already set up your notebook for this year, with your teacher's help, do so this week. Ask your teacher if you should shop for school supplies and, if so, help make out a list and go shopping.
2. Take time to decorate your notebook's cover in such a way that you will be reminded about ancient times.
3. Prepare five to seven trivia questions to ask your friends or family. This is a fun way to review facts that you've learned this week about Egyptian life and culture.

From *Ancient Egyptians and Their Neighbors*:

4. Make a bracelet or necklace similar to one that Egyptians might have worn.
5. Cleaning dirty laundry is quite different today. Learn about and practice cleaning clothes the Egyptian way.
6. Gather the appropriate materials and make an Egyptian sailboat.

Geography

As you study history lessons and read your Bible, the people you will read about this year *really lived* in space and time. Stop a moment to think about it. How did you feel about getting up this morning for the first week of school? Excited? Happy? Grumpy? Sleepy? How did you dress for your area's climactic conditions? What style is your house built in (and how much is that style determined by your physical environment)? Do you tend to travel by boat, car, or foot? Geographical conditions shape many aspects of our lives—including our moods at times!

The people you will read about this year had feelings just like yours! They were all children once; they all struggled with not wanting to do their duties. Some called on the name of the Lord; others died in their sins. Some lived and died unremembered by history books; others made a profound impact on the world, which is felt to this day. All these real people lived and breathed. They all opened their eyes each day and looked around their home and saw… what? They went outside and saw… what?

1. Review previous studies of these major geographic terms:
   - ❑ equator
   - ❑ longitude
   - ❑ latitude
   - ❑ isthmus
   - ❑ mesa
   - ❑ strait
   - ❑ estuary
   - ❑ archipelago
   - ❑ glacier
   - ❑ piedmont
   - ❑ fall line
   - ❑ arroyo
   - ❑ chasm
   - ❑ reservoir
   - ❑ precipice
   - ❑ cataracts
   - ❑ fiord or fjord
2. Learn or review major features of Africa. Looking at a resource map, label the following on a paper (or base) map:
   - ❑ Sahara Desert
   - ❑ Sudan (area, not country)
   - ❑ Atlas Mountains
   - ❑ Indian Ocean
   - ❑ Congo River
   - ❑ Zambezi River
   - ❑ Cape of Good Hope
   - ❑ Atlantic Ocean
   - ❑ Niger River
   - ❑ Lake Tanganyika
   - ❑ Lake Malawi
   - ❑ Madagascar
3. Label a paper map of Egypt (or your base map for overlays) with the following:
   - ❑ Red Sea
   - ❑ Upper Egypt
   - ❑ Nile Delta
   - ❑ Lower Egypt
   - ❑ 1st Cataracts
   - ❑ 2nd Cataracts
   - ❑ 3rd Cataracts
   - ❑ Red Lands
   - ❑ Black Lands
4. Label a world map with the following:
   - ❑ Mediterranean Sea
   - ❑ Black Sea
   - ❑ Caspian Sea
   - ❑ Tigris River
   - ❑ Euphrates River
   - ❑ Sinai Peninsula
   - ❑ Italian peninsula
   - ❑ Greek peninsula
   - ❑ Nile River
   - ❑ Sinai Desert
   - ❑ Sahara Desert
   - ❑ Arabian Desert

Got extra time for hands-on geography? Try a salt map of Egypt! Sometimes the best way to fully understand history is to "get your hands dirty." Creating a salt map of Egypt will help you to examine the contours of the land more closely. This suggestion is truly optional: be sure to get your parents' approval. A recipe for salt map dough can be found on page 12 of this week-plan, and on the *Loom*.

Worldview

***How the Bible Came to Us*, by Meryl Doney**

1. How many books of the Bible are there, and over how many years were these books written?
2. What are the four major sections of the Old Testament?
3. Name several of the Old Testament writers.
4. In what language was most of the Old Testament written?
5. Why is the Bible such a remarkable book?

Answer these questions as well:

6. What does it mean to "redeem" something, or someone? How do you think the Bible is a history of redemption?
7. What problem did Pharaoh have with the Israelites?
8. How did Pharaoh try to solve his problem ?
9. From what you read in the first chapter of Exodus, why might the Israelites have been tempted to think that the God of their fathers had forgotten them?
10. What is interesting about the name that Pharaoh's daughter gave to the baby she had found?

Literature

Worksheet for *The Golden Goblet,* by Eloise Jarvis McGraw
Answer the following questions.

Why does Ranofer live with Gebu?

Describe Gebu's physical appearance.

Who is Ibni, and what is his relationship with Ranofer?

How is Ranofer's job at the gold shop different from the apprentice job he desires?

Who is Heqet, and what is his relationship with Ranofer?

How does Ranofer meet the Ancient?

Describe the encounter between Ranofer and Gebu when Ranofer reveals he knows what is in the wineskins.

1 Curtain Rises on Egypt: Gift of the Nile

Rhetoric Level

History

Accountability Questions

1. From chapter 1 of your reading in the *Historical Atlas of Ancient Civilizations*, what are the four classifications that author John Haywood lists to categorize the levels of complexity (and advancement) of any given society?
   - ❑ Briefly outline the characteristics of each of these four.
   - ❑ Which of these societal classifications is "to all intents and purposes synonymous with civilization"?
2. Outline the yearly cycle that Egyptian farmers and laborers followed. Include information on the typical crops, harvest times, and labor on public works. Be prepared to explain this cycle in detail to your teacher.
3. The Greek philosopher, Herodutus, famously called Egypt "the gift of the Nile." Note three or more major ways that the Nile directly "gave" the world the Egyptians' civilization.

Thinking Questions

1. During author John Haywood's in-depth discussion of civilizations in this week's readings in the *Historical Atlas of Ancient Civilizations*, why does he say that it's important to avoid value judgments when assessing a society's level of advancement? Do you agree with his assertions? (Be sure to have good reasons for your opinion!)
2. Haywood makes interesting observations about what has and has not affected the development of human civilizations. Take notes on his points concerning the two aspects below, and be prepared to discuss them in class.
   - ❑ Observations concerning changes in human intelligence since prehistoric times.
   - ❑ Facts regarding the role that technologies have generally played in the development of advanced societies.
3. Most modern scholars talk of human beings existing for tens of thousands of years on the earth before some kind of "spark" resulted in rapid improvement and, following relatively quickly, civilization. (For an example, re-read page 24 of *The Pharaohs of Ancient Egypt*, by Elizabeth Payne.) Prepare to discuss Payne's explanation: that the Nile forced men to think. Do you agree with this idea? If you allow the existence of the Creator God of the Bible, what different explanations might you give for rapid advances in civilization?[1]

Geography

1. Review previous studies of these major geographic terms:
   - ❑ equator ❑ mesa ❑ glacier ❑ arroyo ❑ precipice
   - ❑ longitude ❑ strait ❑ piedmont ❑ chasm ❑ cataracts
   - ❑ latitude ❑ estuary ❑ fall line ❑ reservoir ❑ fiord or fjord
   - ❑ isthmus ❑ archipelago
2. Learn or review major features of Africa. Looking at a resource map, label the following on a paper (or base) map:
   - ❑ Sahara Desert ❑ Indian Ocean ❑ Cape of Good Hope ❑ Lake Tanganyika
   - ❑ Sudan (area, not country) ❑ Congo River ❑ Atlantic Ocean ❑ Lake Malawi
   - ❑ Atlas Mountains ❑ Zambezi River ❑ Niger River ❑ Madagascar
3. Label a paper map (or your base map for overlays) with the following:
   - ❑ Red Sea ❑ Lower Egypt ❑ 3rd Cataracts
   - ❑ Upper Egypt ❑ 1st Cataracts ❑ Red Lands
   - ❑ Nile Delta ❑ 2nd Cataracts ❑ Black Lands
4. Label a world map with the following:
   - ❑ Mediterranean Sea ❑ Tigris River ❑ Greek peninsula ❑ Sahara Desert
   - ❑ Black Sea ❑ Euphrates River ❑ Crete ❑ Arabian Desert
   - ❑ Caspian Sea ❑ Nile River ❑ Sicily ❑ Anatolia (modern Turkey)
   - ❑ Sinai Peninsula ❑ Italian peninsula ❑ Sinai Desert

1 Please note that we are not accepting without challenge the common typification of humans as living as savages for tens of thousands of years.

Literature

Literary Introduction

"Books of wisdom were their pyramids…
And the memory of those who write such books shall last
to the end of time and for eternity"
—"Epilogue: The Immortality of Writers" (lines 15, 25-26)

The focus of this year's literary studies will be on ancient literature. We will study the vast difference between the worldviews expressed in most cultures of the Ancient World and the worldview expressed in the Bible. Year 1 presents a unique opportunity because most of the works we will be reading express belief in a god or gods, but the gods in these works are very different from the biblical account of God. As we study the gods and worldviews of various cultures, we will be able to compare them with the God of the Bible.

In addition to our study of content and worldviews, we will learn about many literary techniques used in ancient literature. Although the cultures we will study were often separated by great distances and times, there is a remarkable similarity in many of the forms that they used. We will begin our study of literary techniques this week as we learn about the beautiful imagery in Egyptian literature. But the crowning jewel of our literary studies this year will be the Bible itself. We hope that you will see the beauty and power of the Bible as you have never seen it before, and that you experience it as the living Word, in which the God who speaks reveals Himself to His people in His own words.

You will be using an important resource to guide you in your literary studies this year: *Poetics*. "Poetics" is a word that essentially means a "theory of literature." It refers to beliefs about the nature, purpose, forms, and principles of literature. Our literary handbook, called *Poetics*, covers these ideas and also provides you with a history of major literary movements and their connections to historical worldviews. Finally, our *Poetics* contains appendices which include literary vocabulary terms, brief biographies of the various authors whose works we will be reading, tools for literary analysis, a guide to metrical poetry, and a number of useful charts and diagrams. Each week's reading assignments in *Poetics* are listed under the "Reading" header in the Student Activity Pages.

What you see on the following pages are the sections that you will normally see each week in the Literature segment of your Student Activity Pages. Follow the level (Beginning or Continuing) that your teacher directs. As you start each week's work, don't forget that the written exercises and thinking questions are likely to be based at least in part on your reading from *Poetics*. Be sure to do that reading before you attempt to complete the exercises and questions.

Literature questions come in two basic types: written exercises and thinking questions. You should write out your answers for the written exercises, but you need only think about the thinking questions (unless your teacher directs you to write out answers) so that you are prepared to discuss them in class.

Reading

From *Poetics*

- ❑ Book I
  - ❑ Introduction
  - ❑ I.A-B: "What is Language?" through "Artistry, Literary Language, and Imaginative Literature"
  - ❑ IV.A.1: "The Clock Analogy: Two Perspectives and Two Principles of Literary Analysis"
  - ❑ IV.H.5.a-b: "Defining Imagery" through "Interpreting Imagery"
  - ❑ IV.K.1-2: "Introducing Content" through "Topic and Theme"
- ❑ Book II — II.Intro.d and f: "Small Literary Circles" and "The Oral Tradition"

Recitation or Reading Aloud

Each week you will have a chance to memorize and recite (or just read aloud) in class a selected passage from that week's literary reading assignment. This week's selection is "Love of you is mixed deep in my vitals" (*Ancient Egyptian Literature: An Anthology,* p. 24).

1 Curtain Rises on Egypt: Gift of the Nile

Defining Terms

Your teacher may instruct you to make literary vocabulary cards this year. These are flashcards that help you to learn literary terms. If your teacher assigns you to make these cards, you may be quizzed on them at any time, so be sure to review your cards before class!

Whether or not you make literary vocabulary cards, remember that you always have the literary terms glossary (Appendix A of *Poetics*) at your disposal as a reference. This glossary includes definitions, descriptions, examples, and "what to look for" advice for many terms that you will be using in your weekly exercises, so you can always go to it for help and review.

If you see no "Defining Terms" section in your Student Activity Pages, then you do not need to make any cards for that week. If your teacher does assign literary vocabulary cards for you this year, you should either begin or continue your index card bank of literary terms this week, and make cards for whichever of the following terms you do not already have:

- ❑ Artistry: The selection and arrangement of elements in such a way that the artist's purposes for the whole are fulfilled.
- ❑ Artistry (Literary Analysis Category): A literary analysis category that deals with the selection and arrangement of elements in a literary work.
- ❑ Content: What is expressed through a literary work.
- ❑ Content (Literary Analysis Category): A literary analysis category that deals with the message(s), meaning(s), and view of reality communicated through a literary work.
- ❑ Fiction: Literature that expresses its portrayal and interpretation of reality primarily through imaginary elements.
- ❑ Form: The artistic elements that embody, express, and/or enhance the content of a work of literature.
- ❑ Form Follows Function: An author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.
- ❑ Image (Imagery): A literary device that presents an object through a concrete, usually non-literal, informing word picture (based on Mary Oliver, *A Poetry Handbook* 93).
- ❑ Imagination: Image-making and image-perceiving capacity (Ryken, *Words of Delight* 13).
- ❑ Imaginative Literature: A sub-genre of literature that appeals primarily to the imagination.
- ❑ Language: Words and methods of combining them for the purposes of expression, communication, and naming.
- ❑ Literature: The portrayal and interpretation of reality, in a verbal artistic form, for a purpose.
- ❑ Meaning Through Form: The audience receives the author's meaning through various elements of form which he uses to embody and convey it.
- ❑ Oral Literature: Literary works that are made to be memorized and sung or recited.
- ❑ Pattern: An element of artistry in which parts are arranged so that they form a recognizable unit or a series of units.
- ❑ Repetition: An artistic element in which something is repeated for emphasis or to form a pleasing rhythm.
- ❑ Theme: The message or meaning of a literary work, which also reveals what the author believes to be real or not real; true or false; right or wrong; valuable or worthless.
- ❑ Topic: The subject(s) addressed by a literary work, about which the author will comment through his theme(s).

Note: Continuing students only, please review your old stack of cards and add any of the terms in the Beginning Level list that you do not already have. If you did not do vocabulary cards last year, then you should be careful to do all the cards for both Beginning and Continuing levels throughout this year, unless your teacher instructs otherwise.

Beginning Level

1. This week and in the weeks ahead, be prepared for the fact that your teacher may ask questions about what was in your reading assignments from *Poetics*. Read those assignments carefully each week so that you are prepared for questions about them.
2. Written Exercise: Based on your *Poetics* reading about topic and theme, write down what you think are the topics and themes of "The Instruction for Little Pepi on His Way to School," "Menna's Lament," and "The Immortality of Writers."

3. Written Exercise: For "Love of you is mixed deep in my vitals," do the following exercises based on your *Poetics* reading about images:
   - ❑ Identify at least three images.
   - ❑ Tell whether each one is literal or non-literal (figurative).
   - ❑ Explain what object (person, place, thing, idea, emotion, etc.) is presented through each of those images.
4. Thinking Question: How did each of the images that you identified affect you personally? How did you experience them?
5. Thinking Question: Having identified and experienced the images in "Love of you is mixed deep in my vitals," it is time to interpret them. What qualities does the speaker convey from the images to their objects?
6. Thinking Question: How are the principles of meaning through form and form follows function at work in the Egyptian poems that you read this week?

Continuing Level

Do everything in the Beginning level above, plus the following OPTIONAL questions, if your teacher so directs:

7. Written Exercise: From the author's perspective, why do you think the poet who wrote "Love of you is mixed deep in my vitals" chose these particular similes for his poem? What does each of them accomplish?
8. Thinking Question: In the last line of "Love of you is mixed deep in my vitals," the poet uses a metaphor. What is the metaphor? How is it artistically effective to introduce a metaphor at the end of this string of similes?
9. Written Exercise: You are well acquainted with the ten basic elements of artistry: balance, contrast, symmetry, repetition, rhythm, unity, variety in unity, unified progression, central focus, and pattern. Give an example of one or two of these elements in "Love of you is mixed deep in my vitals."

Worldview

This week, we are going to introduce our study of the Bible. The goal of this year's Bible Survey course is to show you how the Bible consistently and wonderfully communicates one central message: that a holy God loved sinful men enough to sacrifice His Son so that they could enjoy eternal life with Him. In preparation for your teacher's introduction to the survey, please look over these questions. You are not required to answer them; just think about them. Your teacher will be answering them for you during your discussion time. However, you might want to copy out these questions ahead of time as you consider them, leaving space between them to write your notes. If you have any ideas of your own answers to them, feel free to jot down some notes as you copy!

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

Government

This week, we will begin our survey of the history of government. Over the next few weeks, we will discuss foundational questions such as: "What is a government?" "Why do people form governments?" "What are different types of governments?" To help you begin to think about these things, as you read, pay attention to ancient Egyptian legal procedures and penalties for crimes. If your teacher so directs, journal a short paragraph describing details of the legal system and some laws of ancient Egypt that strike you as unique. Be sure to bring your notes to discussion time!

Philosophy

There is no Philosophy assignment for this week.

History: Background Information

As you feel led, go over Supplement 1 (found at the end of this week-plan) with your student. Discuss with students why it is important to study history, and establish a scriptural basis for doing so.

***World Book* on Egyptian life and culture**[1]

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

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

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

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

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

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

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

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

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

The Egyptian World

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

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

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

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

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.

Life of the People

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

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

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

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

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

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

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

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

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

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

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

Recreation. The ancient Egyptians enjoyed numerous leisure activities. They fished and swam in the Nile River. Sailing on the Nile was a popular family activity. Adventurous Egyptians hunted crocodiles, lions, hippopotamuses, and wild cattle with bows and arrows or spears. Many Egyptians liked to watch wrestling matches. At home, the Egyptians played senet, a board game similar to backgammon.

Work of the People

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Before beginning your discussion, please read the following:

- ❑ Newcomers to *Tapestry of Grace* should read "Accountability and Thinking Questions" on the *Loom*, which explains the intended purposes for these types of questions.
- ❑ Newcomers to *Tapestry of Grace* should read "Answer Keys and Socratic Discussions" on the *Loom*, which gives detailed information on our approach to discussion outlines.
- ❑ History Background Information

History: Dialectic Discussion Outline[1]

Did you see the orange box above? It applies to discussion leaders of both dialectic and rhetoric students. Each week, students are learning about a historic era from more than just their history readings. Their geography work, literature readings, and Bible study all enhance their history studies. This is the joy of integrated learning! (And, this is especially true in Year 1 because so much of our study dovetails with the Bible.) Weekly, the orange box above alerts you to information *besides* the History Background Notes that you would be well served to read before holding the discussion outlined below. This week's suggested readings give the newcomer key guidance on how this curriculum is intended to be used with students in discussion.

Discussion outlines are written as if for a single student, but you can see that they are easily adapted to multiple-student co-op classes. As explained in the Unit Introduction notes, the discussion outline is not usually a "one-on-one" question and answer time that simply seeks to answer the questions asked of students in the Student Activity Pages, as is common with textbook teacher manuals. Rather, it is an aid to help you hold a discussion that will take your student *beyond* what he is capable of independently, helping him to connect bits of information that he has learned on his own from his reading with larger themes, patterns, and concepts. In general, the idea of these Teacher's Notes is that, taken together, they will fully prepare *you* to lead meaty, worldview-shaping discussions with your older students.

In this first week, because you and your student may be new to this kind of format, we do include answers to the Accountability Questions in the Student Activity Pages. Eventually, these answers *will not be included* in detail in the discussion outlines, since the information that they ask for from the student is included in your Teacher Notes' Background Information already. We assume that you'll soon get into the habit of reading these regularly before holding class.

General Suggestions:

1. We suggest that you begin your discussion by outlining the unit that your student is about to study.
   - ❑ Start with the title of this unit (The Books of Moses). Ask your student why that is the title, and what he would expect to learn in a unit that has such a title.
     Answers will vary. What you want the student to see is the "big picture." The unit as a whole is covering the history and theology of the Pentateuch (the five books of Moses). As such, we are covering the beginning of mankind, and the histories of the earliest Mediterranean and Middle Eastern civilizations.
   - ❑ Walk through the weekly topics in the order you've chosen to do them. (See Unit 1 Introductory Notes for more information about the order of the first six weeks of Unit 1.) Explain the gist of each week-plan to your student.
2. Then, ask your student (or go around the group asking each student) what he or she found most interesting about the Nile or Egyptian culture this week. As your student speaks, check off the listed topics so that you don't go over them again. Then, using a question and answer format, go over the details of the forms and functions of the Nile River and everyday life in ancient Egypt.

1 In all *Tapestry* discussion outlines, please note that **answers in italics are general wordings that most students can glean from their readings independently. Answers printed in regular font are ones that you'll need to impart in lecture mode, rather than Socratic questioning**. Please don't be limited by this outline. We pray that the Holy Spirit will guide you as you converse with your student. Also remember that various resources cover different aspects of our historical content for the week. Resources that you choose to substitute may not contain information on some of the student's questions. Feel free to adapt questions as necessary. Remember, you are the teacher!

Checking Your Student's Comprehension

Below are sample answers to Accountability Questions from Student Activity Pages. You won't typically go over facts like these week to week, unless you're not sure if your student did a thorough job with his readings. If your student is writing out the answers to Accountability Questions *before* class, you should be able to see if he understood the key concepts of his readings. In groups, you may just wish to require students to briefly show you such written work to demonstrate thoroughness, rather than spending precious class time going over facts.

3. You may wish to start with making sure that your student has connected the Nile River with its position on the globe, and its relative importance as a major river. Also key to understand is why it flows "up." (Of course, really, it flows downhill, but north. Most maps represent this as "up.") Thus, the land that is south of Egypt is higher than the land that is near the Nile delta.

4. The Nile River has many interesting, unique features. Ask, "What were three that most interested you, and why were these interesting?"
   Answers will vary, but might include such aspects as yearly flooding, red and black soils, that it flows "up" (north), the unique forms of fauna and flora that are common there, its importance to ancient Egyptian life, etc.

5. The Nile hosts a variety of unique wildlife and flora. Ask your student to list three animals and three plants that grew in, or near, the Nile and were important in the life of the Egyptians.
   Answers will vary; some possibilities include the following:
   - ❑ *Plants: papyrus, lotus. Wheat and barley were the main crops of ancient Egypt. Other crops included lettuce, beans, onions, figs, dates, grapes, melons, and cucumbers.*
   - ❑ *Animals: hippopotamus, crocodile, ibis. The Egyptians raised dairy and beef cattle, goats, ducks, geese, and donkeys. Some people kept bees for honey.*

6. Ask, "Which lands did the Egyptians call the 'Red Land' and why?" Then, "What about the 'Black Land'?"
   "Red Land" was desert land; "Black Land" was fertile soil that the Nile replenished each year with silt washed down from the Ethiopian Highlands.

7. Ask, "What did you notice about the Egyptians' clothing and housing as described in your reading assignments this week? Can you describe these for me?"
   Answers will vary. Notably, the Egyptians wore light colored clothing made of cotton. They also used heavy cosmetics. Their houses were made of mud bricks, and generally slung low, not tall. Students may go in to detail about either the clothing or housing (including furniture).
   Note: The goal of this question is to keep your student thinking about details so that when we do our Bible survey, he has something with which to connect. The Israelites constantly looked back to Egypt as the standard of ease, sophistication, and worldly pleasure. Going over these details helps make Egypt more real!

8. Discuss the lives of Egyptian women with your student. Inform him about their freedoms and responsibilities.
   - ❑ Egyptian women had more freedoms and rights than did women in other ancient cultures. Owning or renting property, inheriting wealth, and engaging in business were some of the freedoms females enjoyed.
   - ❑ Their societal standing largely depended on their father or husband.
   - ❑ In lower society, women looked after the children and husband, frequently participating in jobs as servants, musicians, and dancers in homes of the elite.
   - ❑ In privileged households, women also took care of their children and husband, as well as overseeing the servants.

9. Check with your student to make sure he understands the yearly cycle of the flooding Nile River. Ask him to summarize the yearly, seasonal activities regulated by the river.
   Note: You can use your Background Information to check his accuracy on further details, but here's a summary:
   - ❑ *In a nutshell, every Egyptian spring (July to September in the Northern Hemisphere) the Nile flooded.*
   - ❑ *Growing season was mid-November to mid-March; in March and April the harvest was gathered.*
   - ❑ *Also between harvest and the next inundation, new irrigation ditches were prepared and farmers worked for the pharaoh on building projects as fulfillment of a labor tax.*

10. The Nile River affected Egypt's history in many ways. Your student was asked to be prepared to name at least three ways, so see what he noticed.

There are many good answers to this question. Here are some starter ideas:

- ❑ *Provided abundant food: fruits, vegetables, waterfowl, domesticated animals, fish, etc.*
- ❑ *Provided transportation (important to governmental needs and trading interests), and communication.*
- ❑ *Was the playground of children and adults.*
- ❑ *Useful plants—especially papyrus—grew on the banks of the Nile.*

11. Note with your student the fact that the Egyptian culture was stable for thousands of years for three main reasons. His readings may not have explicitly stated these reasons, so by questions and answers (and hints!) draw out of your student the following main reasons:
    - ❑ There was a steady stable food supply granted by the Nile River. This meant several important things: people could eat well and therefore multiply (large population) in a fixed place (they were not nomads) and also specialize their vocations. Some could farm, but others could become builders, artisans, politicians, or priests (since they didn't have to spend all their time in survival activities).
    - ❑ Egypt's unique geography afforded safety from enemies. This meant that what they built each year was not regularly destroyed or stolen. The mountains, deserts, and seas that surrounded the Nile River Valley helped to make Egypt prosperous and peaceful. Only the mouth of the Nile afforded invaders with easy access, and it is notoriously difficult to move large armies by boat. Look with your student at a map and note these geographic features.
    - ❑ They developed a strong central government very early on. This meant that there were not frequent civil wars, political coups, or other destabilizing influences and that, generally speaking, civil order was preserved in the society. The government could also muster an organized defending army, which protected the ongoing development of Egyptian civilization.
12. Finally, go over any difficulties that your student may have experienced in working through this, the first week-plan of the year. Especially ask him to differentiate between Accountability and Thinking Questions. They have differing purposes, and the student should understand these in order to get as much as possible out of them!
    - ❑ Accountability Questions help students find the main ideas in the readings they've done. They cover *factual* information, *but the answers may not be worded exactly like the students' resource texts*, and students may need to extract answers. This is different from the way text books often work, where questions are worded exactly like answer passages, and even bolded! *It may take your student time* to learn how to find answers to Accountability Questions, even though the answers are most often right in front of him in the text. You may need to teach him how to find these answers, if this kind of learning is new to him. For help with this, you might want to access webinars by Marcia Somerville entitled "Developing Learning Skills" and "Holding Socratic Discussions." These are sold at the Lampstand Press Store.
    - ❑ Thinking Questions prepare students for more thoughtful aspects of their discussions. They are intended to help students to think ahead about connections that you (as teacher) will emphasize and clarify during your discussions. Students may not be able to fully answer these questions independently, but they should be encouraged to make a stab at them in writing. As with all of *Tapestry's* suggestions, it's up to you, the teacher, how many of these questions you require to be answered in written form, and in what amount of detail.

History: Rhetoric Discussion Outline

Did you see the orange box on page 27? It applies to discussion leaders of both dialectic *and* rhetoric students each week. Students are learning about each historic era from more than just their history readings. (This is especially true in Year 1 because so much of our study dovetails with the Bible.) Weekly, the orange box alerts you to information *besides* the History Background Notes that you would be well served to read before holding the discussion outlined below. This week's suggested readings give the newcomer key guidance on how this curriculum is intended to be used with students in discussion.

As explained in the Unit Introduction notes, each week's discussion outline is not usually a "one-to-one" question and answer time that seeks to cover factual material asked about in the Accountability Questions. Rather, it is an aid to help you hold a discussion that will take your student *beyond* what he is capable of learning independently, as you help him to connect and analyze pieces of information, major patterns of human history, or to see God's hand and purpose in history.

1 CURTAIN RISES ON EGYPT: GIFT OF THE NILE

In general, the idea of these Teacher's Notes is that, taken together, they will fully prepare you to lead meaty discussions with your older students. In this first week, because you and your student may be new to this kind of format, we include detailed answers to the factual information asked for in the Accountability Questions in the Student Activity Pages. Eventually, these will not be regularly included in the discussion outlines, since these facts are included in your Background Information already, and we'll assume that you will get into the habit of reading these *regularly* before holding class.

Generally speaking, you need to assume that your older students absorb the factual information from doing the reading. At this learning level, it should not be necessary to go over factual information in discussion times in order to check for reading comprehension. Rather, take those readings as a basis for advanced thinking and analysis that you foster and direct.

If you only have one student, this discussion may not take two hours. Discussion outlines are timed as if for a co-op group of between 10 and 15 students, but you will note that the questions you will ask are written to our most common application of these outlines: a one-on-one session between a mom and her high school-aged son or daughter. We hope that you take time to enjoy with your student the wonder of learning interesting facts and unusual tidbits that you are both learning each week!

Part I: Give your student the big picture and establish a basis for analyzing ancient civilizations this year.

1. We suggest that you begin your discussion by outlining the unit they are about to study.
   - ❑ Start with the title of this unit (The Books of Moses). Ask your student why that is the title, and what he would expect to learn from a unit that has such a title.
     Answers will vary. What you want your student to see is the "big picture." The unit as a whole is covering the history and theology of the Pentateuch (the five books of Moses). As such, we are covering the beginnings of mankind as related in Holy Scripture, and the histories of the earliest Mediterranean and Near East civilizations. Unit 2 will take us into parallel ancient societies in other parts of the earth.
   - ❑ Walk through the weekly topics in the order you've chosen to do them. (See Unit 1 Introductory Notes for more information about choosing the order of the first six weeks of Unit 1.) Explain the gist of each week-plan to your student.
2. In chapter 1 of the student's assigned reading in the *Historical Atlas of Ancient Civilizations*, author John Haywood lists four classifications to categorize the levels of complexity (and advancement) of any given society.[1] These are then used throughout the book, so it is good to take time to make sure that your student has firmly grasped the details of Haywood's categories.
   - ❑ Your student was asked to outline the characteristics of each of these four. Ask him to share (either from memory or using his notes) the important distinctions between these levels of advancement for societies.
     - ❑ *Bands: typical among hunter-gatherers. These are small societies, usually under 100 people, who are really extended families. They have no formal leadership, tend to be migratory, and display very little disparity in levels of wealth or status.*
     - ❑ *Segmented societies or tribes: larger than bands—typically up to a few thousand people. Most often associated with settled farming peoples, this is a society wherein smaller groups connect to one another as a greater whole, usually related by kinship ties. Though their leadership is more formal than bands, leaders lack real coercive power outside of their own small group.*
     - ❑ *Chiefdoms: these are still larger, usually falling between 5,000 and 20,000 members. The element of status as a social organizer sets chiefdoms apart from tribes. Social status becomes an index that determines each member's relationship to a superior lineage. Chiefs have real coercive power, and use it to control food surpluses. They also command the labor of the whole society (and thus can accomplish building projects) and can use their food surpluses to support retainers and craftsmen, who often live with chiefs in their power centers.*
     - ❑ *States or civilizations: these are the most complex (and advanced) forms of society, and are typically larger than chiefdoms. They display considerable specialization of roles and settlements in cities. Status is not defined by lineage; rather, status comes from occupational specialization which forms classes in society. Leaders have full coercive powers, either based on a standing army or ideological/religious beliefs, and can issue*

1 Information given in this discussion topic is taken directly from pages 8-9 of *The Historical Atlas of Ancient Civilizations*, by John Haywood. Penguine Group, New York, 2005.

laws. Subjects pay taxes, which support the leader's armies, craftsmen, and the administrative staffs who become essential to maintaining the system.

- ❑ Ask, "Which of these societal classifications does Haywood say is "to all intents and purposes synonymous with civilization"?
  The last: a state

Note: We want our children to become discerning readers. Many resources about the Ancient World include statements that secular authors take for granted that their audience agrees with. The next few discussion topics are aimed at helping your student to notice (and respond well to) such assumptions.

3. Ask, "During author John Haywood's in-depth discussion of civilizations in this week's readings in the *Historical Atlas of Ancient Civilizations*, why does he say that it's important to avoid value judgments when assessing a society's level of advancement?"
   - ❑ *His central point is that value judgments vary according to the standards one applies, and can lead to unhelpful (or damaging) assessments of the merits of societies.*
     Note: The fact that he uses Christian missionaries' tendencies to require converts to their religion to also conform to their cultural norms may bother some students; hence this discussion point!
   - ❑ *This, of course, is a set up for him to advance (and define for the purposes of this book) his own criteria for analyzing all ancient societies in this book. So, another reason for his assertions is to "clear the decks" for his own view, which is legitimate and helpful. We know where he's coming from!*
   - ❑ Ask, "Do you agree with his assertions?"
     Answers will, of course, differ.
     - ❑ Your student should have rational, reasons (based in fact or Scripture) for his opinions. Be a good listener, and draw him out, helping then by gentle questioning to clarify his thoughts.
     - ❑ *Most thoughtful students will agree with Haywood that value judgments alone form inconsistent and unreliable bases for comparing the relative advances in organization and the accomplishments of people groups.*
     - ❑ *However, even while accepting a classification system based on the complexity of human relationships and achievements, note with your student that we should not relegate biblical (God-oriented) assessments of ancient civilizations to the sidelines, nor will we!*
     - ❑ The LORD establishes and tears down civilizations for His own good purposes, and He has opinions about them that stand in eternity. As we explore the civilizations of the Ancient World, we'll be looking at both assessments that scholars make on the basis of advancements and biblical assessments of ancient societies.

4. Haywood makes interesting observations about what has and has not affected the development of human civilizations. Your student was asked to take notes on Haywood's points concerning the two aspects below, and to be prepared to discuss them in class.
   - ❑ Ask, "What were Haywood's observations concerning changes in human intelligence since prehistoric times, and how did they strike you?"
     - ❑ *Haywood writes that, "Mentally fully modern humans probably evolved between 50,000 and 40,000 years ago, when art, body ornaments and other material evidence of symbolic thought begin to appear in the archaeological record" (10). This, of course, is widely accepted by secular scholars, though it seems to many to contradict biblical accounts of man's beginnings.*
     - ❑ *What is more interesting is his next observation, however: "The immense scientific and technological accomplishments of the present day are not, however, evidence that human mental capacities have gone on evolving" (10). Haywood is noting here a phenomenon that he can't explain without admitting the "divine spark" of God-breathed revelation. There is no plausible reason why mankind should have existed for tens of thousands of years without advancement, and then, in well under 7,000 years (of recorded history) advanced to present-day status* with no appreciable difference in mental capacities!
   - ❑ Discuss the role that technologies have played in the development of advanced societies.
     - ❑ *Here, Haywood asserts that "technological innovation does not seem to have been a critical factor in the emergence of civilization" (10). He gives several good examples, among which is the astounding achievement of the construction of 40-foot high stone pyramids in ancient Egypt, which were erected without the benefit of wheels, pulleys, cranes, or hard metal tools.*
     - ❑ This is an important point for students to grasp, since modern people do tend to equate technological advancement with both higher intelligence and general social "goodness" (for lack of a better term). This

general outlook can lead one to look upon biblical wisdom as "old fashioned" or "outdated" or "primitive." This is especially true when scientific constructs (such as the correct model of a heliocentric universe) are applied to biblical expressions like "the sun rose in the east." Crude critics of Bible wisdom point to such expressions as "primitive" when, of course, what they really are is phenomenological (meaning, they express the phenomenon of a sunrise as one experiences it while standing on earth, not as a scientific construct for the universe).

5. Most modern scholars talk of human beings existing for tens of thousands of years on the earth before some kind of "spark" resulted in rapid improvements and, following relatively quickly, civilization. (For an example, students were asked to re-read page 24 of *The Pharaohs of Ancient Egypt*, by Elizabeth Payne.) Discuss Payne's explanation: that the Nile forced men to think, and that is why (and how) they acquired the ability to rapidly form an advanced civilization in the Nile Valley.
   - ❑ Ask, "Do you agree with this idea?"
     Answers will, of course, vary. What you are listening for is your student's basis for his answer.
     - ❑ *Because of your earlier discussions regarding human intelligence, thoughtful students who are biblically informed may be able to articulate that, even granted a long period of savagery before their rapid advances, humans probably did not figure out how to tame their environment because the Nile forced them to do so.*
     - ❑ *From earlier cycles of studying the Ancient World, students may also point out that mankind advanced in parallel ways in other parts of the world; therefore, the argument that the Nile "forced men to think" seems incomplete at best.*
   - ❑ Ask, "If you allow the existence of the Creator God of the Bible, what different explanations might you give for rapid advances in civilization?" [1]
     Note: This prompt is intended to encourage students to consider Payne's idea from a biblical perspective.
     Answers will vary.
     - ❑ *A good suggestion from your student would be that God Himself instructed mankind in advanced farming (Adam was a gardener even before the Fall). This would explain how mankind advanced relatively quickly from a savage state to the complex societal organizations that gave rise to the great civilizations of the Ancient World, including Egypt.*
     - ❑ *The Bible records many individuals receiving gifts, skills, or talents directly by the Spirit of God. After all, the Bible teaches us that we were created in His image, and part of that image includes the abilities to reason, relate, and organize. These skills form the basis of all human advancement.*
       Note: See Genesis 4:20-21, Exodus 31:1-11, and Ephesians 3:17 all provide examples that will uphold the idea that the "spark" of advancement (in the physical and spiritual realms) is a direct, specific, and purposeful gift from God.

Part II: Go over details about ancient Egypt.

1. Ask your student what he found most interesting about the Nile or Egyptian culture this week. This open-ended question is intended for the student to talk, expressing a personal opinion. There is no wrong or right answer here: encourage your student by affirming his participation (and don't move on too quickly with a student who is not eager to participate).
2. Ask your student to explain the yearly cycle of the Nile's flooding, and how Egyptian society as a whole was regulated by its rhythm.
   - ❑ *In a nutshell, every spring (our July to September) the Nile flooded.*
   - ❑ *Growing season was mid-November to mid-March; in March and April the harvest was gathered.*
   - ❑ *Also, between harvest and the next inundation, new irrigation ditches were prepared and old ones were repaired.*
   - ❑ *During the inundation, fields were covered with water and (especially as the society aged) idle farmers who lacked employment now worked for the pharaoh on building projects as fulfillment of a labor tax.*
3. Circle back to the earlier discussion about how mankind suddenly advanced beyond a savage, tribal state. Both Payne and Haywood note correctly that there was too little rainfall for the fertile Nile silt to become productive

1 Please note that we are not accepting without challenge the common typification of humans living as savages for tens of thousands of years. Rather, we are using this reading as a springboard to point out that, even were we to accept the framework, the question still presents itself: how *did* mankind begin to make rapid societal and/or technological advances, no matter how long he existed in a relatively savage state beforehand?

farmland without human ingenuity and self-organization, as evidenced by the development of intensive irrigation. These authors are quick to point out that irrigation was one of the first significant steps to rapid advances in advanced social organization, yet advanced social organization was needed in order to create significant irrigation systems, both in Egypt and, as students will learn in Weeks 5 and 10-12, in other ancient societies. Bring up the crucial fact that Egypt had very little rainfall, and ask how it was that Egyptians learned to farm the rich silt successfully.

- ❑ *Biblically informed students will again point to the likeliness of divine inspiration for the rapid progression (that involved complex and cooperative organization among humans) of intensive irrigation of Egyptian soils.*
- ❑ Point out that both secular authors this week noted irrigation as a key aspect of Egyptian development:
  - ❑ They say that this was a crucial step in the development of mankind, but slur over how early people accomplished this step.
  - ❑ Both note that Egypt's methods involved the use of a *shaduff*, and that the irrigation systems had to be maintained by hard labor on a yearly basis.
  - ❑ Both point out that irrigation led to larger crop yields, that then led to increases in population and a release from the pressure of subsistence living, which in turn led to the ability of Egyptians to specialize occupationally.
  - ❑ Thus, for both authors, the ability to irrigate intensively was both an indication of advanced society and a means to advancement. This is somewhat circular thinking, and leaves out important answers to the obvious question: how did these advances happen? For most Christian students, divine inspiration provides the most satisfying answer!

4. The Greek philosopher, Herodutus, famously called Egypt "the gift of the Nile." Ask your student to name several ways that the Nile directly "gave" the world the Egyptians' civilization.
   Answers will vary. Any of the following would be correct, and your student may have additional ideas to offer:
   - ❑ *Coupled with irrigation, the yearly flooding of the Nile provided abundant food for a growing population, such that, once irrigation efforts were organized and people regularly coordinated their efforts, the stable civilization could advance beyond primitive conditions.*
   - ❑ *The Nile provided relatively easy transportation to a low-technology society.*
     - ❑ *The combination of prevailing winds that filled sails to push boats upriver, and the current that flowed down river made the Nile an ideal highway.*
     - ❑ *This was important in terms of the great public works unique to Egypt. Workers and building materials were both transported far more easily on water than on land.*
     - ❑ *It also helped with societal stability: the river provided a means of quick communication throughout the long, skinny civilization, which facilitated unity and centralized authority.*
     - ❑ *Easy and rapid transportation on the Nile facilitated trading, adding to Egypt's wealth and grandeur.*
   - ❑ *The Nile regulated the work and play of the society in a reliable way so that an advanced civilization could emerge.*
   - ❑ *The river was the playground of children and adults, shaping Egyptian society in unique ways.*

5. Finally, go over any difficulties that your student may have experienced in working through this, the first week-plan of the year. Especially talk to him about the Accountability and Thinking Questions. They have differing purposes, and the student should understand their intended goals in order to get as much as possible out of them!
   - ❑ Accountability Questions help students find the main ideas in the readings they've done.
     - ❑ They cover *factual* information, *but the answers may not be worded exactly like the students' resource texts*, and students may need to *extract* answers. This is different from the way text books often work, where questions are worded exactly like answer passages, and even bolded!
     - ❑ *It may take your student time* to learn how to find answers to Accountability Questions, even though the answers are most often right in front of him in the text. Encourage him that he can learn to do this, especially if he's had trouble this first week.
       Note: You may need to spend extra time teaching him how to find these answers, if this kind of learning is new to him.
   - ❑ Thinking Questions prepare students for more abstract and analytical aspects of their discussions.
     - ❑ They may not be at all answered in exact ways by student readings, and are usually not primarily about fact finding. They are *thinking* questions because they ask for effort on the student's part in assembling ideas.

- ❑ They are intended to help students to think ahead about connections and/or worldview ideas that you (as teacher) will emphasize and clarify during your discussions.
- ❑ Students may not be able to fully answer these questions independently, but they should be encouraged to make a stab at them in writing. Again, if this kind of work is new to your student, encourage him that it will get easier with practice!
- ❑ As with all of *Tapestry's* suggestions, it's up to you, the teacher, how many of these questions you require to be answered in written form, and in what amount of detail.

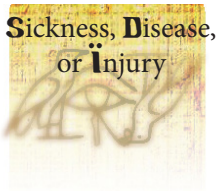
Note: For help with this new style of teaching, you may want to access two of the Tapestry Teacher Training videos entitled "Developing Learning Skills" and "Holding Socratic Discussions." These are sold at the Lampstand Press Store.

Literature: Lower Level Questions and Answers

Answers to Upper Grammar Worksheet for *Peeps at Many Lands: Ancient Egypt*

Egyptians lived their lives very differently from how we live today. Your student has been instructed to describe Egyptians' lives in the following areas. If you desire, you can ask your student to verbally contrast these ways with modern day life.

- *Children wore very few clothes because Egypt was so hot.*
- *Children played with such things as string toys, toy crocodiles, dolls, and played games such as ninepins.*
- *Boys went to school and learned how to read and write.*
- *Children were taught to be respectful, especially to their mothers.*
- *Families would sometimes go on fishing or fowling expeditions.*



- *Pills were made up of moisture scraped from pig's ears, lizard's blood, bad meat, decaying fat, and more.*
- *Sometimes a doctor would declare that a child was "bewitched" and write an odd prescription to drive it away.*
- *There were times that a doctor wrote down magic words and tied the words around the painful part of the body.*

- *The King of Egypt was called a Pharaoh and was considered a god.*
- *Ramses II was the king in described in Chapter III.*
- *Counselors gave the king advice in matters of importance.*
- *The king wore a sacred headdress and a false, braided beard.*

Your student has been instructed to write quotations from his book about the Nile River. The point of this exercise is to further the ability to mine a book for information and to reinforce the importance of the Nile River.

- *Images of gods were carried in procession to important services and festivals.*
- *Shrines to gods were carried on poles to the temple.*

  Note: Please take the time to read Bible verses that reiterate that, as Christians, we should not worship other gods. See Exodus 20:3, Deuteronomy 11:16, and Psalms 44:20-21.

- *"The real Egypt is just a narrow strip of land on either side of the great River Nile…." (3)*
- *"An old Greek historian once said, 'Egypt is the gift of the Nile,' and it is perfectly true." (4)*
- *"All the lower lands are covered, and a fresh deposit of Nile mud is left upon them…." (5)*

Discussion and Answers to Dialectic Worksheet for *The Golden Goblet*

1. Explain to your student the meaning of the word "genre."
   - ❑ A genre is a type of literature that has either definite characteristics of form or definite characteristics of content (or both).
   - ❑ There are three major genres: poetry, story, and drama. Each of these has unique characteristics that we will learn throughout our literary journey in *Tapestry of Grace*.
   - ❑ The book we are reading this week is in the broad genre of "story." More specifically, it is "historical fiction." *World Book* defines historical fiction as works that "combine interesting stories with an accurate description of how people lived at a particular time."
2. Literature is made up of two basic "ingredients": content and form. We will discuss form in the future, but today, introduce the word "content" to your student.
   - ❑ Content is what is expressed through a literary work.
   - ❑ Content is generally composed of the topic and themes of a work, as well as its portrayal and interpretation of reality.
   - ❑ In other words, "content" is the subject material that a poetry, story, or drama contains.
3. Go over questions on your student's worksheet to make sure he understood the content of this week's reading assignment.
   - ❑ Why does Ranofer live with Gebu?
     He lives with Gebu, his half brother, because his father has died.
   - ❑ Describe Gebu's physical appearance.
     He is like a figure hewn out of a block of stone. His legs are like massive columns, his face is like a crag, and his eyes are black as chunks of obsidian.
     Note: This is a good example of the use of simile. A simile is a figure of speech that describes, explains, or relates two unlike things. It is a direct comparison between two unlike objects using a connective word such as "like" or "as." The form of simile here helps the reader to better visualize the man who intimidates Ranofer.
   - ❑ Who is Ibni and what is his relationship with Ranofer?
     Ibni is a Babylonian porter who charges Ranofer with delivering wineskins to Gebu. Ranofer distrusts him and considers investigating the wineskins at the risk of Gebu's anger.
   - ❑ How is Ranofer's job at the gold shop different from the apprentice job he desires?
     Ranofer does not have the money to be an apprentice on his own and Gebu has ordered him to work at the goldhouse as a lowly hireling.
   - ❑ Who is Heqet and what is his relationship with Ranofer?
     Heqet is a 12- or 13-year old apprentice who works at the same goldhouse that Ranofer does. The two become fast friends and build a relationship that continues throughout the book.
   - ❑ How does Ranofer meet the Ancient?
     While fleeing to the swamp in order to avoid a confrontation with Gebu, he encounters the Ancient and learns how the old man supports himself cutting reeds. He immediately sees in the Ancient's lifestyle a possible way for him to escape Gebu's domination and still support himself.
   - ❑ Describe the encounter between Ranofer and Gebu when Ranofer reveals he knows what is in the wineskins.
     Gebu violently attacks Ranofer, physically and verbally. He is clearly a brute of a man who takes advantage of Ranofer's relative weakness as a young boy.
4. Your student was asked to name at least three of the gods mentioned in this week's reading. Check his work and talk to him about how Ranofer believes he interacts with them. (Answers below are not exhaustive.)
   - ❑ Your child may have listed *Osiris the Merciful, Great Amon,* and the *Great Lord Ra.*
   - ❑ Generally, when Ranofer mentions the gods of Egypt, he uses their name in an expression of anger or fear.
   - ❑ Point out to your student that Ranofer's limited interaction with his gods stands in direct contrast to the type of relationship that we can experience with our God.
   - ❑ Ask: "Do you think the gods mentioned in this week's reading make the story more plausible? Why or why not?"

Yes, the gods in the story make the story itself more believable because this type of polytheism was predominant in ancient Egypt. To have a work of historical fiction accurately depict a particular time and place, prominent details should not be left out.

Note: You will study Egyptian polytheism in more detail in History in Week 3.

- ❑ Get a biblical perspective of idolatry and foreign gods by reading Exodus 20:3-5, Leviticus 19:4, and Deuteronomy 4:15-19.

5. Begin a character analysis of Ranofer by asking your student for examples of the following categories. (You can either do this on a white board or ask your student to write it on notebook paper.) Answers below are not exhaustive, but demonstrate how each category contributes to the overall perception of Ranofer's character.
   - ❑ Traits and abilities:
     - ❑ He is able to lay a coil of wire in preparation for it to be fashioned into a linked collar.
     - ❑ He knows enough about working with gold to help an apprentice learn about gold washing.
     - ❑ Ranofer considers himself a coward, and possibly an unintentional thief.
     - ❑ Before his father died, Ranofer had lessons with a scribe and is able to write some hieroglyphs.
     - ❑ All of the traits and abilities tell the reader that Ranofer is capable of learning, that he has the skill level to teach another person, and that he desires honesty.
   - ❑ Thoughts and feelings:
     - ❑ Ranofer likes to think that his work as a goldsmith might grace a nobleman's tomb or be a part of a wide and glittering collar. This is an example of Ranofer's ambitions.
     - ❑ He wishes that his father had never died and that he had never had to live with Gebu. This is a pivotal part of Ranofer's characterization that alerts the reader to the fact that he is not happy and is living in unpleasant circumstances.
     - ❑ When he ponders the thought of gold being smuggled via a wineskin, he feels his flesh crawl, which shows that he has an innate sense of justice that fills him with disgust for Gebu's actions.
   - ❑ Responses to circumstances and events:
     - ❑ As his mind strays to thinking of his life with Gebu, he tells himself not to ruin the day by thinking of him. This example sheds light on the negative feelings Ranofer has for Gebu.
     - ❑ When Gebu confronts Ranofer about being late, he is honest and tells him that he walked down to the river on the way home. This example contrasts Ranofer's desire to be moral and upright and Gebu's rough and hateful mannerisms. In this case Ranofer shows greater maturity than his elder brother.
     - ❑ On more than one occasion, Heqet offers him food, and Ranofer protests in spite of a dismal growling from his empty belly. Even in difficult circumstances, Ranofer desires to maintain his self-respect and does not want to burden his friend with his greater poverty.
   - ❑ Beliefs:
     - ❑ Ranofer makes several references to Egyptian gods when speaking. While these references are casual and are not proof of Ranofer's belief in Egyptian gods, we assume he does believe in them since the author does not specify otherwise, and it would be likely within this ancient Egyptian context.
       - ❑ He acknowledges that Lord Ra (the sun god) does not provide so much sun as to scorch and burn the men's backs.
       - ❑ Gebu accuses Ranofer of lying and Ranofer says that Maat is his witness in speaking the truth.
     - ❑ He believes that anyone who would steal gold is treacherous and low. This shows his view that stealing is wrong.
   - ❑ Actions:
     - ❑ Ranofer jumps guiltily when his mind wanders instead of focusing on his work properly. This demonstrates that he has a good work ethic.
     - ❑ One task that he is required to do as an apprentice is to sweep gold dust and scraps with a hare's foot. This menial task displays his hireling status.
     - ❑ Ranofer writes hieroglyphs in the dust. Because he possesses this uncommon skill, the action comforts him when he feels powerless and oppressed.
     - ❑ Ranofer believes that the stolen gold is being delivered via the wineskins and is suspicious enough to confront Gebu.

6. Compare and contrast the Street of the Crooked Dog with the Street of the Goldsmiths.
   - ❑ Gebu and Ranofer live on the Street of the Crooked Dog, which is described as a narrow and dirty lane with houses joined together to look like the sides of a canyon. The pavement is rough, the light is dim, and there is rubbish concealing cracks.
   - ❑ When the Street of the Goldsmiths is mentioned, it is in a positive light with phrases such as "sky flamed," "massive gateways," "temples," "whitewashed," etc.
   - ❑ This variance in descriptions gives the reader a birds' eye view into the two vastly different worlds that Ranofer lives in.
7. At the end of each unit, you have the option of giving a literary terminology quiz, which you'll find in *Year 1 Evaluations* (available at our online Store). This week, inform your student that the following words are subject to the quiz: genre and historical fiction.

Literature: Rhetoric Discussion Outline

- ❑ We recommend that you pre-read the rhetoric literature class plan each week before teaching class, as well as the Literary Introduction in your student's Student Activity Pages.
- ❑ This week's plan assumes that you have already read the Unit 1 Introduction, and we strongly recommend that you read your student's assigned reading in *Poetics* (available at our online store) if you have time. You can find your student's *Poetics* reading assignments listed in the Student Activity Pages this week and every week.
- ❑ If you find anything in this class plan confusing, please see "Teaching Rhetoric Literature" (a document on the *Loom).* You will find there an explanation of each component of the class plan, together with tips for using it and suggestions for grading, customizing assignments, etc.
- ❑ Your student has been instructed to ask you for instructions about recitations and literary vocabulary cards. If he is just beginning rhetoric literature, he will need some direction. If he is a Continuing student (i.e., he has used *Tapestry* literature at the rhetoric level before), you might choose to have him spend some time this week brushing up on his old vocabulary cards.
- ❑ Teachers of Beginning students, please note that the questions and answers which appear each week in blue boxes are intended for Continuing students. We do invite you, however, to make use of any information in those sections that you think would enrich your Beginning class discussion.
- ❑ If you have time, we recommend that you read the poem "Love of you is mixed deep in my vitals" (*Ancient Egyptian Literature: An Anthology*, p. 25), and also glance over our summaries of the two longer poems (below).
- ❑ In *Ancient Egyptian Literature: An Anthology*, the poems unfortunately lack line 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 cases where it is difficult to tell whether a stanza extends past the end of the page, footnotes have been made to help you differentiate one stanza from another. If there is no note, then you should assume that any given stanza at the bottom of a page ends with the page and does not extend to the next page.

Summary of *The Instruction for Little Pepi on His Way to School* (*Ancient Egyptian Literature: An Anthology,* p. 32)

The poem is divided into roughly two parts: stanzas i-xxi (comprising about two-thirds of the total number) and stanzas xxii-xxx.

The first stanza introduces a man who is taking his son, Pepi, to be enrolled at the scribes' school in the Royal City. The next two stanzas present and enlarge on this poem's theme: the superiority of a scribe's trade above all others. After this, "example" stanzas of various lengths each briefly describe and dismiss a trade as being beneath that of the scribe: some of these are metalworkers, hoemen, masons, barbers, reedcutters, potters, wall-builders and carpenters. The father seems to divide occupations into various levels of wretchedness, though he says that the fisherman is "worse off than any other occupation" (xxi). In general, whereas artisans and craftsmen are "weary" (v, vi) and "exhausted" (xv), it is the laborers of various kinds (reedcutters, wall-builders, gardeners, porters, stokers, washermen) to whom the poet applies his worst epithets: words like "death" (viii, xii, xvii) and "sickness" (viii, xvi) appear frequently, together with mentions of the shame of having only a loincloth to wear (x, xvi). Thus, the scribe's trade is best of all (xxi, lines 11-12).

The last third of the poem (stanzas xxii-xxx) is advice for the young scribe who wishes to do well in his trade.

Summary of *Menna's Lament* (*Ancient Egyptian Literature: An Anthology,* p. 51)[1]

The introduction notes that Menna's son, Pay-iry, has run away to sea (51). Menna expresses his father's heart in the anguished cry, "My arm does not know how to save you!" (line 4). Menna wants his son to come home. His basic reasoning hinges on two points:

- ❑ Menna points out that he has never failed to "set good advice of every sort" (stanza 2, lines 1-2) before his son. Menna says that his instructions are built on "long experience" (stanza 12, line 4), and besides, sons are supposed to obey their fathers (stanza 7, lines 1-2). He predicts disaster for Pay-iry in a sailor's terms, such as a "coming storm" or a "watery grave," a "founder" or "sinking in the chambers of the sea" (stanzas 1, 6, 8, and 9).
- ❑ Menna also believes that his son is heedless (stanza 2, line 2; stanza 3; stanza 4, lines 5-6; stanza 7, lines 3-4; stanzas 11-13) and that Pay-iry longs to chase after wickedness or foolishness (stanza 6, line 1 and line 4). He compares Pay-iry to an "able seaman, lost for the final mooring" (stanza 1, line 2), or a "drowning man" (stanza 9, line 6) who is "lost through [his] own piloting" (stanza 8, line 4).

Menna never explains why the sailor's life is harmful, or what advantage there is for his son in following the scribe's trade. Instead, he appeals to the wisdom of fathers, the foolishness of sons, and the belief that children should obey their fathers.

Recitation or Reading Aloud[2]

The subject for recitation or reading aloud this week is, "Love of you is mixed deep in my vitals" (*Ancient Egyptian Literature: An Anthology,* p. 24). This selection can be read aloud or recited at any time that suits you, but we do particularly recommend it with topic 3 or 5, since we discuss this poem in both of these topics.

Defining Terms[3]

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question:[4] Which poem that you read this week was your favorite? Why?
Answers will vary.

Class Topics[5]

1. From *Poetics*,[6] introduce the related concepts of language, artistry, and literature, and describe the literary realm of ancient Egypt.
   - ❑ This week you read in *Poetics* about language. How do we define human language?[7]
     - ❑ *The* Oxford English Dictionary *defines language as, "Words and the methods of combining them for the expression of thought."*
     - ❑ *We define language as, "Words and methods of combining them for the purposes of expression, communication, and naming."*
     - ❑ This definition includes both the idea of expressing thoughts and the concept of receiving another's expressed thoughts, as well as naming.

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

2 Please see "Teaching Rhetoric Literature" (on the *Loom)* for explanations and recommendations concerning recitations and reading aloud.

3 Each week you also have the option of giving your student an oral or written vocabulary quiz. Doing a few such quizzes is one good way to get a participation grade for your student. See "Teaching Rhetoric Literature" for more on vocabulary cards and vocabulary quizzes as a means of grading.

4 The class-opening question or comment is meant to provide a fun or thought-provoking way for you to open your class, if you choose to use it. Please see "Teaching Rhetoric Literature" for further information about this feature.

5 Continuing teachers, please note and remember throughout this year that whenever we teach or review a literary term, concept, etc., with which your Continuing student is already well acquainted, you are welcome to skip or only briefly review that section!

6 *Poetics* is available at our online Store.

7 Whenever you see that part of an answer to a question is italicized and part of it is not, you should know that the italicized part(s) is the answer that your student might be expected to give, either from his *Poetics* readings or from his own analysis (though Beginning students may need help). Non-italicized parts are further comments or examples that you may choose to mention. Sometimes we will ask a question that has no one short answer, then invite you to share some of the comments listed below it after hearing your student's thoughts.

- ❑ Language is one necessary ingredient of literature. Another necessary ingredient is artistry. From *Poetics*, what is artistry?
  The selection and arrangement of elements in such a way that the artist's purposes for the whole are fulfilled.
- ❑ Language and artistry together help to make up literature. From *Poetics*, what is literature? What are its characteristics?
  - ❑ *We define literature as the portrayal and interpretation of reality, in a verbal artistic form, for a purpose.*
  - ❑ *Three main characteristics of literature are contained in this definition:*
    - ❑ *Literature is a portrayal of reality with a corresponding interpretation of reality.*
    - ❑ *It is a portrayal of reality in a verbal (sung, spoken, or written) artistic (selected and arranged) form. In other words, it is artistic language.*
    - ❑ *It is a portrayal invented, crafted, and sustained by one or more particular authors for a definite purpose.*
- ❑ Ancient Egypt had a literary realm within its culture, just as we do now. From your reading in *Poetics,* describe the world of Egyptian literature. For instance, were there many books? Were there many authors and big audiences? Who did most of the writing and reading?
  Compared to our own times, there were very few books and authors, and very small audiences. Most people in America can read, and many authors write to provide books for us. We have libraries, books and bookstores both online and in our towns, as well as books at home. In Egypt, there was much less to read, and it was only the priestly, administrative, scribal, and aristocratic classes (a small group of people in the upper classes) who did most of the writing (and reading, for that matter!).
- ❑ From *Poetics*, what are some reasons why the literary realm of ancient Egypt was so much smaller and more specialized than ours?
  - ❑ *Because there was less need for it: most people did not need to read or write in order to conduct their lives.*
  - ❑ *Because there was less opportunity for it: most people in the lower classes had to work hard for their living; anything extra like reading and writing was out of the question.*
  - ❑ *Because it was more difficult to learn and use: Egyptian writing was more complicated and repetitive than our writing system, so it took longer to learn. Also, it was more time-consuming to use (no editing software!).*
  - ❑ *Because things to read and writing materials were scarcer to find, harder to make, and harder to preserve.*
- ❑ From *Poetics*, what is oral literature, and how does it become lost? Since all Egyptian literature is in the oral tradition, why do we still have the compositions of the upper classes of Egypt, but not those of the lower?
  - ❑ *Oral literature is made up of literary works that are made to be memorized and sung or recited. It becomes "lost" when it is never written down but only handed down by word of mouth, eventually becoming distorted or forgotten.*
  - ❑ *Ordinary Egyptians invented plenty of songs, stories, poems, jokes, proverbs, and spells. However, only the works of the upper classes were written down, and so the rest have been lost.*

2. Discuss content and form in literature, and apply these ideas to three Egyptian poems. (Student Question #2)
- ❑ Literature is made up of two basic "ingredients": content and form. From *Poetics*, what is "content"?
  - ❑ *Content: What is expressed through a literary work.*
  - ❑ Content is generally composed of the topic and themes of a work, as well as its portrayal and interpretation of reality (and, often, a portrayal of morality and values).
- ❑ When we are analyzing literature, one of the ten major analysis categories that we use is Content. Within the literary analysis category of content, there are two sub-categories that we study: "topic" and "theme." From *Poetics*, what are topic and theme?
  - ❑ *Topic: The topic is what the story is about—the subject(s) it addresses, about which the author will comment through his theme(s). It can be narrow or as broad as "love" or "homecoming."*
  - ❑ *Theme: A theme is the author's message or meaning, which also reveals what he believes is real or unreal, true or false, right or wrong, valuable or worthless. If the topic is homecoming, then the theme might be, "Home is the most valuable place in the world, and you should do whatever you have to do in order to get home."*
  - ❑ So, if the topic of "I think I'll go home and lie very still" is romantic love, then the theme might be, "The speaker is not really ill; he is really playing a joke on the whole town (except his beloved, who is in on it!)."
  - ❑ The author's themes can usually be divided into three general categories of 1) Reality (what is real or unreal, true or false), 2) Morality (what is right or wrong), and 3) Values (what is valuable or worthless).

- ❑ We must be careful not to confuse topic with theme. From *Poetics,* what is a main difference between the two?
  - ❑ *Topic tells us what a work of imaginative literature is about, whereas theme tells us what the author thinks about the topic.*
  - ❑ *For example, the topic of "homecoming" says nothing about whether the author thinks it is possible or impossible (reality), good or bad (morality), and/or worthwhile or not (values), to come home. The* theme *is a statement that tells what the author thinks within the topic he has chosen.*
- ❑ Try to describe the content of the three poems listed in the chart below. For each poem, provide both the topic and theme.
  Review with your student the left-hand column on topic and theme. (He may need some help in identifying the topics and themes, and he need not have the same wording as we do, though the ideas should be similar.)

	Content (Topics & Themes)	Form (Pattern and Repetition)
Instruction for Little Pepi	☐ Topic: *A scribe's advice to his son, and a comparison of the scribe's trade to other trades* ☐ Theme: *The scribe's trade is the best; the one who learns it will enjoy good fortune.*	In this poem, there is a pattern of comparisons between the scribe's trade and other trades. In literary studies we sometimes call this "variety within unity," because a variety of trades are being examined, but the unified theme is that none of them are as good as the scribe's trade.
Menna's Lament	☐ Topic: *A scribe's sorrowful letter to his son, who has run away* ☐ Theme: *The son should obey his father's advice and return home, because his father is trustworthy and the son is heedlessly chasing folly and destruction.*	☐ There is an alternating pattern of the father warning his son of the danger he is in and of giving advice about how he can escape that danger. ☐ The first, second, and third lines of stanza 8 have an artistic repetition of the words "should you."
Immortality of Writers	☐ Topic: *The blessings and benefits of being a writer* ☐ Theme: *One should aspire to be a writer, because a writer's name is preserved forever in his books, and the wisdom that he leaves behind is the best legacy, just as good as sons and pyramids built in memory of his name—or better.*	☐ The second stanza uses a pattern of interlocking ideas to contrast the writer's legacy of literature to that of a non-writer who leaves behind pyramids and children: ☐ Lines 1-2: non-writer's pyramid (memorial after death) ☐ Lines 3-4: non-writer's children ☐ Lines 5-6: a writer's works *are* his children ☐ Line 7: a writer's works are *his* lector-priest (connected to memorial after death) ☐ Line 8: a writer's child ☐ Line 9: a writer's pyramid ☐ Line 10: a writer's child ☐ Oft repeated is the idea that writing provides a kind of immortality that nothing else can give to man.

- ❑ Do you agree with the fathers in these poems (Pepi's father and Menna) in their value for education, or would you honestly have preferred to run away like Menna's son, Pay-iry? Do you think that authorship really is a kind of immortality, as good as children and pyramids?
  Answers will vary. The first question above might provide an opportunity to discuss the wisdom of listening to advice from those who know what they are talking about, and/or to acknowledge the hardships of learning and encourage them in their struggle—after all, no discipline at the time seems pleasant (Hebrews 12:5-11)!
- ❑ The other basic "ingredient" of literature, besides content, is form. From *Poetics*, what is form? How is form different from content?
  - ❑ *Form: The artistic elements that embody, express, and/or enhance the content of a work of literature.*
  - ❑ In imaginative literature, the forms chosen are those that appeal primarily to the imagination.
  - ❑ *Content and form are sometimes referred to as the* what *and* how *of literature. Content is all about* what *is said, whereas form is a matter of* how *it is said. Content is meaning; form is the selection and arrangement of parts (in other words, artistry) that make up a whole.*
- ❑ There are ten major literary analysis categories that you will learn this year. One of them, which we have discussed, is Content. Another is Artistry, which has a lot to do with literary forms and techniques. Within Artistry we look for some basic artistic elements that appear in literary works. Two of the most common artistic elements used in Egyptian literature are repetition and pattern. From *Poetics*, what do these terms mean?
  - ❑ *Repetition is an artistic element in which something is repeated for emphasis or to form a pleasing rhythm.*

- ❑ An artist may repeat words, phrases, lines, or even whole sections in his literary work. He may also repeat an idea, an event, a color, a character trait, or an idea. *Any* element in a work of literature may be repeated.
- ❑ *Pattern is an element of artistry in which parts are arranged so that they form a recognizable unit or a series of units.*

❑ Please review the examples of pattern and repetition in the right-hand column of the chart on the previous page.

❑ We have already mentioned the "oral literature" of the Ancient World. From *Poetics*, why are pattern and repetition especially appropriate for literature written in the oral tradition?
Pattern and repetition are especially appropriate for literature written in the oral tradition because both of them assist with memory. It is easier for the reciter to memorize lines that repeat themselves and are part of a pattern; similarly, it is easier to for the audience to catch hold of the subject and meaning of a long recitation if it includes plenty of repetition and a strong pattern.

❑ Can you imagine standing or sitting in one of those high-pillared Egyptian halls, listening to a poet read or recite stories and poems in the glow of lamplight, perhaps at a feast? Can you imagine his voice rising and falling—following the patterns and repetitions of a familiar story or song?
This is simply an opportunity for your student to consider what it must have been like to be an Egyptian, in a time when there was no television, and stories were found in scrolls, and reading was an unusual privilege.

3. Discuss imagery as an example of form. (Student Questions #3-5)

❑ As we have said, techniques of form are important in literature. One kind of literary form or device that was beloved by Egyptian poets is called an "image." From your readings in *Poetics* and in *A Poetry Handbook*, what is an image?

- ❑ *An image is a literary device that presents something in a concrete, usually non-literal, informing word picture.*
- ❑ *Concrete* means that the image is something human beings know and can remember or visualize, usually something we could taste, hear, touch, feel, and/or smell.
- ❑ *Usually non-literal* means that poets tend to portray objects (persons, places, things, ideas, emotions, etc.) not as they literally are, but rather in a "figure" (figuratively). Thus, a poet might describe his friend's green eyes as "emeralds." Eyes are not literally green stones, but the non-literal word picture of an emerald may captures an audience's imagination better, and may be more memorable.[1]
- ❑ An image can also be highly *informing.* It informs us that the qualities of sparkle and deep brilliant green in an emerald might belong to a person's eyes as well. If we have seen an emerald but have not yet met your friend, this word-picture also allows us to imagine more exactly what his eyes are like.
- ❑ "A picture is worth a thousand words" because it takes many words to fully describe a person's eyes, or anything. But most poems don't come with illustrations. Instead they come with images, which are *word-pictures* through which the poet tells us what the object he is portraying is like, or what qualities it has.
- ❑ Thus, a poet is able to pack three or four qualities (sparkle, depth, brilliance, a shade of green) into a few words by presenting his friend's eyes non-literally in the concrete, informing word-picture of an emerald.

❑ In "Menna's Lament," Menna describes the dangerous state of his son Pay-iry in images like 1) an "able seaman, lost for the final mooring" (stanza 1, line 2), 2) a "drowning man" (stanza 9, line 6), and 3) a man who is "lost through [his] own piloting" (stanza 8, line 4). For "Love of you is mixed deep in my vitals," you were asked 1) to identify at least three images, 2) tell whether each one is literal or non-literal (figurative) and 3) to explain what object (person, place, thing, idea, emotion, etc.) is presented through each of those images. What did you find?
There are eight separate images, which we have numbered below. Your student may have chosen any three of these. All of them are non-literal. Three of them refer to one object, two to another, and three to a third object (see the explanation below):

- ❑ The first three images are all used to describe an object (in this case an emotion), which is the speaker's kind of love. "Love of you is mixed deep in my vitals,"[2] he says: 1) like flour and water mixed together to make bread, 2) like simples compounded together into a sweet-tasting drug, and 3) like a pastry soaked in honey.

1 It should be noted that although the vast majority of poetic images are non-literal (especially those in poems written before the twentieth century), there are still plenty of literal word-pictures in poetry—especially in twentieth-century poetry—that are considered imagery as well.
2 A person's "vitals" are literally the things in him that sustain vitality or life. "Vitals" often refers to vital organs, such as the heart.

- ❑ The next two images have to do with how the speaker's beloved should respond. Again, the object being described in images is an emotion. The beloved should "hurry to look at your love," like 4) horses rushing into battle[1] or like 5) "a gardener up with the sun, burning to watch his prize bud open."
- ❑ Finally, the speaker in the poem considers "a girl's lovelonging." Again, the object being described here is an emotion: longing for the person whom one loves. The speaker says it is like 6) being too far from the light, and 7) far from the hearth of familiar arms. He also describes it as 8) "this being so tangled in you."

❑ Now that we have identified some images, let's talk about what we should do with them. From *Poetics*, what do images require of a reader?
- ❑ *Poetic images 1) "ask to be experienced as images," and 2) they "require interpretation."*[2]
- ❑ The first thing that we do, when we run across an image of eyes like emeralds, is to *experience* the image. We remember the emeralds we have seen in pictures or museums (if any). We think of an emerald's qualities. Since an emerald is a beautiful thing, our feelings in experiencing those qualities are pleasurable.
- ❑ Next, we have to *interpret* the image, which means thinking not only about the qualities of the emerald (greenness, sparkle, etc.), but also any secondary meanings that it has (such as "valuable," because it is a gem), and try to understand which of these qualities the poet wants us to transfer to the friend's eyes.
- ❑ Note: Not all qualities should always be transferred. For instance, emeralds are *green*, which is a beautiful color, but one that can symbolize envy or poisonous thoughts. Since we know that the poet is describing his *friend*, it makes sense to assume (unless the poet gives us a clue that this is a false friend) to transfer only the qualities of beauty and value (rather than envy or poison) from the emerald to the friend's eyes.

❑ How did each of these images affect you personally? How did you experience them?
Only your student can tell how these images affected him as a reader. We invite you to draw him out on this point and see what he thinks.

❑ Having identified and experienced the images in this poem, it is time to interpret them. What qualities does the speaker convey from these eight images to his three objects (the way his love is mixed deep in his vitals, the manner in which his beloved should hurry to see him, and "a girl's lovelonging")?
Note: Your student was only asked to answer this question in relation to the three images he identified earlier. We, however, provide answers for all eight images below.
Answers may vary slightly. After hearing your student's thoughts, we invite you to make whichever of these points are appropriate:
- ❑ The poet's first three images all convey a quality of inseparableness, showing how his love cannot be separated from him any more than 1) flour can separate from water once made into dough, nor 2) "simples" (another word for ingredients) be distinguished once they are mixed in a drug, nor 3) honey be removed once it has soaked into a pastry.
- ❑ The next two images convey two startlingly different qualities to the idea of hurrying to see one's love. The first uses a "horse charging into battle" to communicate a quality of rushing intensity and passion. The second brings to mind qualities of tenderness, eager expectation, and attentive care, through the image of the gardener rising early, "burning to watch his prize bud open."
- ❑ The last three images all portray "a girl's lovelonging." The first two depict qualities of intense need and being at a distance from the place where one belongs: a girl far from her love is like a person who is "too far from the light" and "far from the hearth of familiar arms." Finally, the poet speaks of a girl's lovelonging as "being so tangled" in her love, as if her thoughts and feelings are completely wrapped around him.

❑ As it turns out, images are an important part of what it means to have imagination. From *Poetics*, how do we define imagination?
We define imagination as the image-making and image-perceiving capacity.[3] *In other words, explains, human imagination is the ability to make pictures (word-pictures, for instance) and to see other people's pictures.*

❑ From *Poetics*, what is a main difference between literature in general and imaginative literature in particular?
- ❑ *Imaginative literature in particular, unlike literature in general, appeals primarily to the imagination.*

1 An interesting note is that the image of the power and strength of the warhorse was common in ancient cultures. For example, God uses this image in his response to Job: "[The horse] paws in the valley, and rejoices in his strength; He gallops into the clash of arms" (Job 39:21).
2 This understanding of what to do with images, as well as the two quotes, are based on Leland Ryken's explanation in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), 161, 165.
3 We borrow our definition of imagination from Leland Ryken's *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), 14.

- ❑ *When elements of reality are presented primarily through images, or through imagined characters and events (as in a story), then we say that literature appeals to the imagination, and is "imaginative" literature.*[1]
- ❑ Literature that expresses content partly or wholly through the form of imagined elements is, as you know from your literary terms this week, called "fiction." Fictional works tell about imaginary things which never happened, but still say things which may be true.

4. Discuss the twin principles of "meaning through form" and "form follows function." (Student Question #6)
   - ❑ This week you learned that there are always at least two perspectives of a given literary work. From *Poetics,* what are those two perspectives?
     - ❑ *The two perspectives are the audience's perspective and the author's perspective.*
     - ❑ If literary works were like clocks, then the audience's perspective would be the one that looks at the clock face, whereas the author's would be that of looking at the cogs and gears in the back that make the clock go.
     - ❑ Each of these perspectives can enrich our understanding, evaluation, and enjoyment of meaning and form in a piece of literature.
   - ❑ From *Poetics*, what are two principles that help us to understand the way content and form interact and work together in literature? What do each of these principles state?
     - ❑ *The principle of meaning through form, and the principle that form follows function, together help us understand the way content and form interact:*
       - ❑ *Meaning through Form: This principle states that the audience receives the author's meaning through various elements of form which he uses to embody and convey it.*
       - ❑ *Form Follows Function: This principle states that an author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.*
     - ❑ The forms that an author chooses may enhance and adorn, provide structure, convey meaning in a powerful way, or do any number of other things, but they will all function in a way that serves his overall purpose for the work of literature.
   - ❑ How do you think that these two principles might work together with these two points of view to deepen our understanding and enjoyment of literature?
     - ❑ *Looking from the audience's perspective, we can seek to understand and enjoy the way that the meaning of a story comes to us through its forms.*
     - ❑ *Recalling the principle of meaning through form gives us the clue that we should expect to find meaning artistically conveyed and enhanced by form. It helps us to remember to look for the connection between characters' experiments in living and the theme of the story, which enable us to better interpret the story and understand its meaning.*
     - ❑ *Looking from the author's perspective helps us to appreciate artistry more deeply as we see how all the elements in a work of literature (the cogs and wheels on the back of our clock) work together to make up the meaning and pleasure of the whole. It can also help us to interpret the author's work more accurately.*
     - ❑ *The idea that form follows function helps us to recall that meaning and form in a literary work are also like a gem in a gold setting. The setting must be carefully crafted to enhance the gem, just as literary forms must be artistically selected, arranged, and presented in such a way as to set off the author's meaning and message. Or, in the language of our clock, the gears and cogs in the back are carefully selected, arranged, and set running in such a way as to give the time (meaning) on the clock face that the clockmaker (author) wants to display.*
     - ❑ *Application of these two principles from these two perspectives will allow us to work from function to form, and from form to content, to discover the complete meaning and artistry of the whole.*
   - ❑ Did you see these two principles at work in the imagery that you studied this week? If so, how?
     Yes! Your student may need a little help to make this connection, but each image that he identified was an example of both principles. An image exemplifies "meaning through form" because it is a form that the poet uses to carry meaning to the reader. Images are also examples of "form follows function" because the poet carefully chose suitable images which would function in the way he wanted and carry the meaning he had in mind.

5. Optional: Further analyze "Love of you is mixed deep in my vitals." (Student Questions #7-9)
   - ❑ From the author's perspective, why do you think this poet chose these particular seven similes for his poem? What does each of them accomplish?

1 In *Tapestry* rhetoric literature studies, we confine ourselves to imaginative literature. Excellent works of non-fiction literature can be found in our other spheres of study, such as government, history, philosophy, and church history.

Answers will vary. After hearing your student's thoughts, you may wish to make some of the following points.

- ❑ Stanza 1: Because each of these similes compares the poet's love to something that the Egyptian would have viewed as valuable, they enhance the idea that the poet's love is pleasurable and vital.
- ❑ Stanza 2: For the reader, the first simile brings together two unlikely things—a girl's hurry to look at her love and a battle horse—but the simile reveals the passion that exists in love in a startling (and thus powerful) way. The second simile balances the first by showing the tenderness and delicacy of a girl's budding love.
- ❑ Stanza 3
  - ❑ There is only one "like," but it arguably compares a "girl's lovelonging" to two things: being "too far from the light" and being "far from the hearth of familiar arms."
  - ❑ Both of these similes affect the reader by expressing a sense of separation and longing for something that is needful for life (light and human love). Yet there is a difference between one's need for light (which is almost physical) and one's need for a home or haven in "familiar arms" (which is emotional and spiritual). Thus each presents a different facet of a "girl's lovelonging."

- ❑ In the last line of "Love of you is mixed deep in my vitals," the poet uses a metaphor, rather than a simile. What is the metaphor? How is it artistically effective to introduce a metaphor at the end of this string of similes?
  - ❑ *The metaphor occurs when the poet says that a "girl's lovelonging" is "this being so tangled up in you."*
  - ❑ *Answers may vary as to the artistic effectiveness of this metaphor, but we argue that the metaphor gives an unexpected (and, arguably, pleasing) twist to the end of the poem. After using a string of similes, the poet makes a more vivid and powerful statement by using a metaphor that completely identifies the girl's love-longing with being tangled up inside. It is doubly appropriate to use a metaphor here because it is the final image of the poem, and thus it reinforces the last idea that the poet wishes to leave in the reader's mind.*
- ❑ Though "Love of your is mixed deep in my vitals" is a non-metrical poem, it is by no means unstructured or inartistic. You are well acquainted with the ten basic elements of artistry: balance, contrast, symmetry, repetition, rhythm, unity, variety in unity, unified progression, central focus, and pattern. What examples of these elements did you notice in "Love of you is mixed deep in my vitals"?

  Here are a few interesting examples, though your student may find others:
  - ❑ Unity and Central Focus: The poem is unified around a central focus of describing romantic love, but each stanza is also unified around its own particular central focus. The first is a collection of statements that describe the poet's love. The second is a set of commands describing what the poet wants his girl to do or be. The third is again a series of statements—but it describes the love of the girl, not the poet.
  - ❑ Pattern
    - ❑ Each stanza is composed of four lines (each is a quatrain). The first line of each stanza is either a statement (first and third stanzas) or a command (second stanza), which forms an alternating pattern.
    - ❑ The first stanza has three similes, the second has two, and the third has two and a metaphor. Together the two similes and metaphor make three images, creating a pattern of three images, then two, then three across the three stanzas.

Geography: Background Information

Note: See the Year 1 Geography links by accessing the *Tapestry of Grace* website for helps for teaching and/or reviewing the geographic terms this week.

***World Book* on the Nile** [1]

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

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

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

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

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

The land. Ancient Egypt was a long, narrow country through which the Nile River flowed. Deserts bordered the country on the east, south, and west. The Mediterranean Sea lay to the north. The Nile River flowed north out of central Africa through the Egyptian desert to the Mediterranean. The Egyptians called the desert ***Deshret***, meaning **Red Land**. The Nile's course through Egypt was about 600 miles. The river split into several channels north of what is now Cairo, forming the Nile Delta. Rolling desert land lay west of the Nile Valley, and mountains rose to the east.

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

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Fine Arts & Activities: Background Information

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

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

Note: Rhetoric students need only look in the Weekly Overview pages for a summary of Fine Arts activities for the week. If you assign a hands-on activity for rhetoric students, the directions will be found in younger student's Student Activity Pages.

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

***World Book* on Egyptian art, music, and literature** [1]

Painting and sculpture. Many of ancient Egypt's finest paintings and other works of art were produced for tombs and temples. Artists covered the walls of tombs with bright, imaginative scenes of daily life and pictorial guides to the afterlife. The tomb paintings were not simply decorations. They reflected the Egyptians' belief that the scenes could come to life in the next world. The tomb owners therefore had themselves pictured not only as young and attractive but also in highly pleasant settings that they wished to enjoy in the afterlife.

Ancient Egyptian sculptors decorated temples with carvings showing festivals, military victories, and other important events. Sculptors also carved large stone sphinxes. These statues were supposed to represent Egyptian kings or gods and were used to guard temples and tombs. The Great Sphinx, for example, is believed to represent either King Khafre or the god Re-Harakhte. This magnificent statue has a human head and the body of a lion. It is 240 feet long and about 66 feet high. The Great Sphinx, which is near the Great Pyramid at Giza, was carved about 4,500 years ago. Sculptors also created small figures from wood, ivory, alabaster, bronze, gold, and turquoise. Favorite subjects for small sculptures included cats, which the Egyptians considered sacred and valued for protecting their grain supplies from mice.

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

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

***World Book* on Fresco paintings**[2]

Fresco, pronounced FREHS koh, is a painting made on damp plaster, using pigments mixed with water. Fresco is the Italian word for fresh. In a true fresco, called buon fresco, the artist paints on freshly laid plaster. In a less common type, called fresco secco (dry fresco), the artist paints on plaster that has been allowed to dry, and then moistened.

Worldview: Background Information

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

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

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

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

Scriptural basis for "common grace"

Matthew 5:44-45

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

2 Peter 3:9

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

John 3:16

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

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.

2 Excerpted from a *World Book* article entitled *Fresco*. Contributor: Roger Ward, Ph.D., Chairman, Curatorial Department, Curator of European Art, The Norton Museum of Art.

Worldview: Grammar Levels Discussion Outline

Discussion Instructions

Week by week, we recommend that your student listen to (in the case of non-reading lower grammar students) or read for themselves a children's Bible and a few pages of some supportive resources, as listed on page 4 of each week-plan in the appropriate column. Here are our thoughts in thus arranging *Tapestry* plans:

1. We plan to cover a majority of the Bible in our survey over the 36 weeks of Year 1 (for most families, this means a 9-month time period). This is a lot to cover, and these children are young! We favor children's Bibles because they cover the stories (the facts) of the Bible without burdening small children with too much detail.
   Note: We in no way feel that the actual Bible (in translation) should be withheld from students as a means of grace for parenting, sanctification, memorization, etc. It is purely for the purposes of *surveying* the Bible that we suggest substituting a Bible storybook.
2. We do not provide direct questions in the Student Activity Pages for lower grammar students because they cannot read. Rather, we provide this brief guide that you can adapt for non-readers if you wish. However, we suggest that simply reading aloud from your Bible storybook to little ones and enjoying a friendly chat about it as the Lord's Spirit leads you is probably sufficient for children of this age, especially since they will be returning to the Bible survey in four years' time.
3. With upper grammar students (who are reading independently) we are providing questions in the Student Activity Pages, but we strongly recommend that you not require these young students to answer them in written format. The most we suggest is that they look them over and see if they can answer them. The questions will undergird the brief discussion outlines that we provide most weeks in this section of the Teacher's Notes. We don't feel that discussion is mandatory at this age, however the Bible survey is uniquely tied to shaping your child's spirituality. Your home is the place for bringing personal applications to Bible readings. Our guides will therefore often encourage you to share anecdotes from your own life as a Christian, and go beyond the questions we've given your student in order to seize this year's study as a springboard for spiritual growth. If your upper grammar child is fluently reading, you can just allow him to enjoy his Bible storybook without closely checking his comprehension. However, parents have asked us for guidance on how to discuss the readings with children of this age, so we do provide this sample for you, week by week. We hope it serves you!

Scriptural basis for "special grace"

Job 36:7
He does not take his eyes off the righteous; he enthrones them with kings and exalts them forever.

Psalm 34:15
The eyes of the Lord are on the righteous and his ears are attentive to their cry.

Isaiah 41:9-10
I took you from the ends of the earth, from its farthest corners I called you. I said, "You are my servant"; I have chosen you and have not rejected you. So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand.

Jeremiah 31:3
The Lord appeared to us in the past, saying: "I have loved you with an everlasting love; I have drawn you with loving-kindness."

Matthew 6:26
Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them. Are you not much more valuable than they?

As is always the case in using *Tapestry of Grace*, you are free to use, adapt, change, or ignore any of our suggested approaches to teaching. You know your child best, and should decide which of our suggestions to follow.

Discussion Questions

1. Familiarize your student with (or review with him) the general layout of the Bible. You may also want to do simple Bible drills, assisting him if necessary, so that he can find the books that he needs to in the year ahead.
2. Students who are able can also begin memorizing the books of the Bible, in order. (You will not be reminded of this throughout the year, so make a note in a place so that you won't forget this ongoing task.)
   - ❑ The purpose for memorizing the names of the books of the Bible in order is to enable your child to easily find passages therein for the rest of his life.
   - ❑ Ask your student what his favorite Bible story is and help him to find it in his Bible. Then, show him how his memory work will make that task easier in the future.
3. Ask your student, "How many major sections are there in the Bible?"
   There are two major sections in the Bible: the Old Testament and New Testament.

4. Ask, "What happened in history that divides the two sections?"
   There are about 400 years between the events recorded in the last books of the Old Testament and the events recorded in the New Testament. Christ's birth is the event that begins the New Testament.
5. Ask, "How many books are in the Bible?"
   - ❑ *There are 66 books in the Bible.*
   - ❑ Dwell on the fact that these 66 books are the very Word of God: living and active and able to provide wisdom and guidance to all of life's situations, including providing invaluable insight into your child's heart.
   - ❑ Share the interesting fact that these 66 books were written by a wide variety of people (farmers, soldiers, statesmen, shepherds, fishermen, scholars, and tent makers, to name just a few) over a very long time (thousands of years, even if just dating from Moses), yet the message of this glorious book is unified and consistent: it is the good news that mankind, while fallen and hopeless in itself, has been provided the means of salvation in Jesus Christ's finished work on the cross alone.
6. This week, we are learning about the land where Moses was born and grew up: ancient Egypt. The book of Exodus records that Moses was born to slave parents in Egypt, and then grew up in the royal palace complex as the foster child of the Pharaoh's sister. Talk with your youngster about these conditions, and relate them both to the history studies this week and also to some human elements in Moses' story.
   - ❑ Talk about the fact that Moses played and learned and grew like your child does today. Ask your child to share from his history work: "What kinds of sights, sounds, and games or pass times might Moses have enjoyed, both in his mother's slave hut and in his foster mother's palace?"
     Answers will vary. You might want to employ some of your history resources to give images that you can then talk about with your child as you both picture Moses in this setting.
   - ❑ Though his birth mother, Jochebed, was his nurse and he lived in his father, Amram's, house for several years, until Moses was grown up, he could not acknowledge or honor them as his parents. Talk with your child about how that might have felt.
     Note: This is speculation, so do not confuse your child with what the Bible actually says about Moses' childhood. The purpose of this question is to help young students to remember, as they learn about Egypt, that the Bible is a book about real people. This week's overall *Tapestry* study is devoted to finding out all the real, everyday activities of Moses' world!
     Answers will vary.
7. Ask, "What problem did Pharaoh have with the Israelites, and how did he try to solve it?"
   - ❑ *Pharaoh was afraid that the Israelites had become so numerous a subculture within Egypt that, if war broke out, they would join his enemies (Exodus 1:9-10).*
   - ❑ *His response was to oppress them as slaves, but they only multiplied in numbers all the more (Exodus 1:8-14).*
   - ❑ *Finally, he gave the harsh and cruel order that all male babies must be exposed (thrown into the Nile River where they would certainly perish) (Exodus 1:22).*
8. Ask, "What name did Pharaoh's daughter give to the baby she found? Why?"
   - ❑ *She named him Moses because she drew him out of the water (Exodus 2:10).*
   - ❑ Share with your student how this name has a double meaning, in that Moses will grow up to be the one who draws God's chosen nation out of Egypt.
9. Ask, "In what kind of setting did Moses, who was born a slave, grow up after he left his mother?"
   - ❑ *Moses grew up in Pharaoh's household, which would have been the center of power, wealth, and religious emphasis in Egypt (Exodus 2:10).*
   - ❑ Moses could well have been turned from faith in the God of his fathers during these years. We can speculate that early training in his parents' home was effectively used by God's Spirit to keep his heart steadfast. (What an encouragement for mothers to carefully instruct young children in the ways of the Lord!)
   - ❑ The Bible pictures Egypt over and over again as the center of worldly temptations and pride. It was one of the most sophisticated cultures of the Ancient World. Show children that this rich and well-established culture would definitely presented temptations for any young man, and especially so in a privileged household of that culture. If you wish, share a time when worldliness was a temptation for you, and how God kept you strong as you resisted that temptation.

Worldview: Dialectic Discussion Outline

Share with your student that the Bible gets its name from the Greek word for "books." The Protestant Bible is a collection of 66 separate "books" (some are letters; some are collections of poetry, etc.) arranged between two covers that consistently delivers one continuous message: God's story of redemption. Our goal in this year's Bible survey is to demonstrate to young readers that this central and consistent message is the most important feature of the Bible.

You can find the gospel story latent in every page of the Scripture. If you are watching for them, you can find accounts or expressions of man's sin and hopeless state apart from God (and the reasons why he is that way), as well as depictions of God as He actually is: loving, sovereign, powerful, omniscient, the Creator, merciful, just, kind, compassionate, and both angered and sorrowful at the sight of sin. In the Bible alone, we learn that our biggest problem is a rebellious desire to live apart from God, and that this pervasive (and perverse) desire places us in active enmity with God. We read that from the first sinful acts in the Garden of Eden and down through human history, God has come looking for man, and has planned a way to redeem him at great cost to Himself. The Bible is, front to back, a story of redemption: buying back captivated and helpless sinners from destruction, and transferring them into a Kingdom of Light through the voluntary, loving, and merciful sacrifice of Christ Jesus. The Bible reveals that all of human history is a testament to who God really is: the good and promise-keeping King who offers salvation through the death of Christ in response to our enmity, sin, and helplessness. For all who believe God's promises, He offers eternal life with Him, which is the greatest possible blessing, and far beyond our thoughts or imaginations.

Some part—and usually, more than one part—of the amazing gospel story plays on every page of sacred Scripture. Our goal this year is to awaken your child to this fact, and to familiarize him with the content of the "old, old story!"

***How the Bible Came to Us*, by Meryl Doney**

1. Ask your student why it is important to know the history in the Bible.
   Answers will vary. The following are excellent answers:
   Note: These answers are not strictly given in student readings, so they are not in italics print. Seek to bring all of them out as you interact with your student in a discussion—question and answer.
   - ❑ The past is prologue: the accounts of historical events, of the story contained in the Bible tell us many things about how God views mankind and how mankind views God. History is therefore an introduction.
   - ❑ The Bible is a selected history that truly relates to (and often is the only correct interpretation of) what God has done in the world.
   - ❑ Knowing the past helps us predict future acts God might do.
   - ❑ Studying Bible history helps us know what God does and what He says about what He does. Thus, knowing the past builds our faith in God.
2. Ask, "How many books of the Bible are there, and over how many years were these books written?"
   There are 66 books in the Bible and, all told, it took over 2000 years to write them.
3. Ask, "What are the four major sections of the Old Testament?" Consider with your student what richness the Bible gains from having different forms of writing filling its pages.
   Note: This is a thinking question that goes beyond what is written in the student's resource. Thus, you will need to lead your student to the answer. For this reason, it is not printed in italicized text, which is reserved for answers in *Tapestry* discussion outlines that the student could find in the pages assigned for independent reading.
   - ❑ *The four major sections are the Books of the Law, History, Poetry and Wisdom, and the Prophets.*
   - ❑ The variety of literary genres allows God to express his one message to mankind in a variety of ways. Think together about what those kinds of differences might be.
     - ❑ Books of the Law tell us about God's decrees for mankind as Creator, and mankind's reactions to those decrees.
     - ❑ History books tell us the story of how God acted, and how people reacted to God and to other people.
     - ❑ Poetry allows the expressions of strong emotions of both God and people as they interact.
     - ❑ Books of wisdom tell people how to rightly see their God and their world.
     - ❑ Prophets were God's messengers, sent to interpret events from God's perspective, and often to give warnings to turn from sinful ways and back to God.

4. Ask your student to name several of the Old Testament writers. Then ask, "Why do you think God used such a varied group of people to write down His words?"
   Note: The second question is another thinking question that it is not completely answered in *How the Bible Came to Us*. Hence, the answers are not given in italics text.
   - ❑ *Some of the Old Testament writers include Moses, David, Isaiah, Jeremiah, Ezekiel, Ezra, and Nehemiah.*
   - ❑ *The variety of writers demonstrates that God is active in the lives of people from different walks of life and of different generations.*
   - ❑ His one consistent message has resounded in the hearts of differently educated people in different places, cultural settings, and eras of human history. This consistency across the varied authors glorifies God and builds our faith in His message and the fact that it is also for us today.
5. Ask, "In what language was most of the Old Testament written?"
   Most of the Old Testament was written in Hebrew.
6. Ask, "Besides its variety of authors, why is the Bible such a remarkable book?"
   It is remarkable because from the earliest times, this, God's own story, has changed thousands of people from every tribe and nation. It tells us of the life, death, and resurrection of Jesus Christ and gives us the message of salvation even today.

Questions and discussion about this week's thematic connections gleaned from student readings

1. Talk about what "redemption" means, then ask, "How do you think the Bible is a history of redemption?"
   - ❑ *To "redeem" is to buy back, as in the case of a pawnshop, where you leave an article as a promise to buy it back later. When you get enough money, you "redeem" your article from the shop.*
   - ❑ *It also applies to those sold into slavery or captivity. Family members or rich benefactors would pay money for the freedom of unfortunate people, which was their "redemption price."*
   - ❑ *The Bible is the story of how God rescues powerless people who are held captive by their sin and blindness. In the case of human beings, our first parents sold our race into slavery through sin and disobedience. Each person is born with a sin nature that he is powerless to overcome in his own strength. But God, who owed us nothing but judgment and damnation, chose to buy us back from rightful damnation at the price of His only Son's blood. This story unfolds throughout the entire Bible.*
2. Through the fears of the Pharaoh, God started the process of redeeming His people from their slavery in Egypt. Talk about this with your student.
   - ❑ Ask, "What problem did Pharaoh have with the Israelites?"
     Pharaoh was afraid that the Israelites had become too numerous and if war broke out, they would join his enemies (Exodus 1:9-10).
   - ❑ Ask, "How did Pharaoh try to solve his problem?"
     Pharaoh tried to solve this problem in three different ways:
     - ❑ *First, he enslaved the Israelites, making their lives difficult so that they would slow their reproduction and thereby become fewer in number (Exodus 1:11).*
     - ❑ *Then, Pharaoh ordered the Israelite midwives to kill newborn Hebrew baby boys (Exodus 1:15-16).*
     - ❑ *Finally, he sent his own servants to throw newborns into the Nile, where animals and vermin would make a quick end of them (Exodus 1:22).*
3. Ask, "Why might the Israelites have been tempted to think the God of their fathers had forgotten them?"
   - ❑ *Enslavement and infanticide were a discouraging turn of events! It is often hard, when going through difficult trials, to believe that God is at work for our good and His glory.*
   - ❑ Furthermore, the Israelites did not know God very well!
     - ❑ God had never made Himself visible, nor had they worshipped any images of Him. He was the unseen God, who was simply known as the God of their fathers.
     - ❑ Unlike with Christians today, God's Spirit was not resident in the hearts of the Israelites.
     - ❑ God had not spoken to any leader, or been obviously active in the Israelites' lives, for many hundreds of years, since the days of Israel and Joseph (though, of course, He was always working invisibly in their lives). Since there was no fresh evidence of God's existence, the Israelites would have been tempted to think that He was no longer active in their lives.

- ❑ The Egyptians' culture was, for its day, sophisticated and mighty. In those days, prosperity and worldly might were seen as proofs of the power of unseen deities. The Egyptians' idols seemed more tangible (since there were statues and paintings of them) and mighty.
- ❑ For all these reasons, the Israelites might have been tempted to think that the God of their fathers had forgotten them! Ask your student to share if he is ever similarly tempted, and why.
  Answers will vary; this is a good opportunity to listen hard to your student and gain insight into any struggles that he might currently have!

4. Ask your student, "What is interesting about the name that Pharaoh's daughter gave to the baby she had found?"
   - ❑ *She named him Moses (which sounds like Hebrew for "to draw out," because she drew him out of the water (Exodus 2:10).*
   - ❑ *It is an interesting name because, as your student probably knows from his previous years of studying the Bible, Moses was God's instrument to draw the Israelites out of Egypt.*
5. Ask, "Why is it interesting that Moses, who was born a Hebrew slave, grew up in the house of Pharaoh?"
   - ❑ *Exodus establishes the fact that the Israelites were much oppressed with slave labor by Pharaoh, and that he oppressed them for fear of their numbers (Exodus 1:12-13). As we've already discussed, the king even ordered his servants to kill all of the Hebrew baby boys (Exodus 1:16). So, it's interesting because Moses was one of the very children that Pharaoh, driven by his fears, had sought to kill, yet Moses was raised by Pharaoh's sister in his own royal household.*
   - ❑ *From what your student has read in his History resources, though, it is quite possible that Pharaoh was only vaguely aware of Moses' presence in the royal household. It would have been a large and bustling place, filled with servants, separate dwellings for various members of the royal family, etc. It was probably not until Moses was coming to young manhood that he was even noticed much by Pharaoh.*
   - ❑ There is a foreshadowing connection to be made here as well. While it is not certain how well Pharaoh knew Moses, it is sure that Moses' placement by God in the royal household made him familiar with its ways and grandeur. This must have helped Moses later when God sent him to confront Pharaoh.

Worldview: Rhetoric Discussion Outline

Students have seen the questions that form the skeleton of our introductory discussion in the questions found in the Student Activity Pages but have not been asked to answer them in written format, as they will in future week-plans.

Every week, this section of your Teacher's Notes contains information that students cannot get on their own from their readings. You can deliver it in a straight lecture, or through Socratic (question and answer) format, or in some other creative way that's all your own!

As with all *Tapestry* discussion outlines, Bible discussions are printed in either regular or italic font. If information in the discussion outline is in italics, the student should have read that material in his assignments. If the information in the discussion outline is in regular font, this is considered information the your student may only know through your lecture.

We suggest you start your first class with this simple exercise. Get your student to pull out a piece of clean, lined paper and give him five minutes to write down "a history of him." Don't give any more direction than that: let him choose what information he will write. After he is done, ask, "What did you write?" (If you do this with a group of students, you can go around the room asking them. Some will have put their names, their parents' and grandparents' names, where they live, when they were born, or an outline/summary of their whole lives, etc.) The point that you want to make is this: history is an introduction. It tells us about the person, or nation, we are interested in.

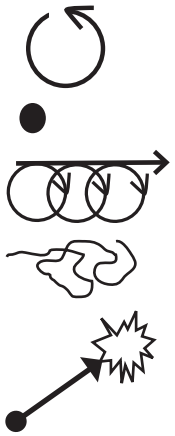
Discussion Questions

1. Ask your student, "Why is it important to know the history in the Bible?"
   Answers will vary. The following are excellent answers (though not based on readings, so they are not in italics), and you should bring all of them out as you interact with your student:
   - ❑ The past is prologue: the accounts of historical events, of the story contained in the Bible tell us many things about how God views mankind and how mankind views God. History is therefore an introduction.
   - ❑ The Bible is a selected history that truly relates to (and often is the only correct interpretation of) what God has done in the world.

- ❑ Knowing the past helps us predict future acts God might do.
- ❑ Studying Bible history helps us know what God does and what He says about what He does. Thus, knowing the past builds our faith in God.

2. Ask your student a foundational question that he may never have thought about before: "What kind of pattern would you draw to express your view of how history progresses, and will end?" After attempts are made, tell him that, from the Bible, we learn that human history is linear and apocalyptic: it is a planned progression of events that has a clear purpose (the glory of God) and will have an end. (An arrow with a fixed beginning and definite ending point can represent this view of history, as the diagram at the right shows.)

3. This view of history is very different from other views. Consider with your student these alternate versions:



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

4. Ask, "What does 'redemption' mean? How is the Bible a 'history of redemption'?"
   - ❑ To "redeem" is to buy back, as in the case of a pawnshop, where you leave an article as a promise to buy it back later. When you get enough money, you "redeem" your article from the shop.
   - ❑ It also applies to those sold into slavery or captivity. Family members or rich benefactors would pay money for the freedom of unfortunate people, which was their "redemption price."
   - ❑ The Bible is the story of how God rescues powerless people who are held captive by their sin and blindness. In the case of human beings, our first parents sold our race into slavery through sin and disobedience. Each person is born with a sin nature that he is powerless to overcome in his own strength. But God, who owed us nothing but judgment and damnation, chose to buy us back from rightful damnation at the price of His only Son's blood. This story unfolds throughout the entire Bible.

5. Ask, "What is one word that can define the Old Testament?"
   Encourage your student, no matter what he says, and ask him to explain why he thinks what he's said is true. If his answer is not "preparation," explain this viewpoint:
   - ❑ It is the record of how God prepared the world for Jesus' arrival and work.
   - ❑ Stories of Abraham, Moses, David, and Isaiah—indeed, all the Old Testament—provide a record that was written down so future generations would be prepared for Jesus.
   - ❑ The entire Old Testament speaks of Christ and His work. We'll be looking more at this in future weeks.
   - ❑ Your student was assigned to read Luke 24:13-35. This passage includes Jesus telling the disciples that all of the Old Testament (which is what would have been written by the time this story took place) pointed to His coming.

6. Ask, "In light of Luke 24:13-35 (which you may want to read aloud at this point with your student), what is one word that can define the New Testament? Explain why."
   - ❑ Fulfillment: The New Testament shows how Jesus fulfilled all the promises and types that the Old Testament used to prepare us for His coming.
   - ❑ For emphasis, see Matthew 4:14-17; 5:17; 26:56; Luke 18:31; and John 17:12. There are many others!
7. Ask, "What is a type?"
   - ❑ Most high school students won't know this one off the top of their heads, but they'll think it's interesting once you tell them. Still, start by asking!
   - ❑ A biblical type is a reality that points to a future, greater reality: something that happens in history that foreshadows future, greater historical events.
8. Share some examples of types found in the Old Testament.
   - ❑ Historical types:
     - ❑ Egypt is a type of worldliness. Egypt was the greatest civilization of its day, and was known as the pinnacle of political and cultural sophistication and strength. It's a type of the entire world system that entices Christians away from greater, spiritual realities. When God delivered Israel from Egypt by means of great acts of power, the gospel message of deliverance from "the world" was foreshadowed.
     - ❑ The Israelites passed through the Red Sea during the Exodus. The Sea allowed them to pass and then swept away their enemies and oppressors. Similarly, we are saved through faith in the message of the gospel, and we show this transformation by passing through the waters of baptism, where we "die" to sin while the water "washes away" all past sins. The baptismal waters always stand as a barrier between our past lives of slavery to sin and our new lives as free children of God. The Red Sea passage is thus a "type" of baptism, which is in itself a type (symbol) of our salvation.
   - ❑ Ritual types:
     - ❑ For centuries, under the Mosaic Law, Israelites sacrificed perfect animals to atone for their sins. This taught people that sin must be paid for by a perfect blood sacrifice. Jesus became the ultimate, and final, blood sacrifice on mankind's behalf.
     - ❑ When sacrificing an animal, the sinner laid his hand upon the animal's head to establish that this animal was being killed for his fault. Similarly, we must confess Christ in order to have His saving blood applied to our sinful states.
   - ❑ People as types:
     - ❑ Moses is a type of Jesus in that he communicates the laws of God to men, he intercedes for God's people, he institutes sacrifices, and he functions as a mediator.
     - ❑ Joshua's name is the same as Jesus' in the Hebrew dialect. Joshua leads Israel into the Promise Land by faith and great deeds, just as Jesus leads the sinner to salvation through steadfast faith in His Father and great deeds.
     - ❑ David is also a type of Jesus: he defeats the Lord's enemies, brings unity and peace to Israel, trusts in God during great dangers and difficulties, and is a righteous king. Jesus is all these things, to a greater degree.

Talk about the life of Moses in the context of his nation.

9. Ask, "What is 'irony'?"
   Irony is an unexpected contrast. A person expects things to turn out one way and then events turn out very differently. Sometimes, the irony points to deeper truths than the person expected.
10. There were several examples of ironic twists in the brief passage that students read in their Bibles about Moses' early life. Introduce your student to the fact that the plight of the Israelites and the story of Moses all fit together. God used Pharaoh's fears to accomplish part of His plan. Moses was one of the children who was affected by these fears. First ask your student, "What was Pharaoh's fear, and what did he do about it?"
    Pharaoh's fear was that the Israelites would multiply in numbers and eventually rise up against him when his enemies attacked (Exodus 1:9-10). He therefore ordered all the Israelite boys to be murdered.
11. Ask, "What are three ironic reversals found in your Bible passages assigned this week that connect the story of the Israelites with the story of the life of Moses?"
    - ❑ *His first solution was to "make their lives bitter with hard toil." Thus, they were tired and shorter-lived, and did not have children. But, ironically, the Bible tells us they multiplied all the more.*

- ❑ *His second solution was to command the Israelite midwives to commit infanticide (kill all the male newborn children). Ironically, the midwives disobeyed him and lied to Pharaoh, and God then established these midwives in households of their own.*
- ❑ *Finally, Pharaoh sent his own people to deal with the Israelite babies. He ordered his soldiers to throw newborn male babies into the Nile, which, as we've just learned last week, was infested with crocodiles. If the infants didn't drown, they'd stand small chance against predators. Moses' mother hid him until he was three months old, and then, by faith, put him into a papyrus ark and floated him on the Nile. Ironically, a member of Pharaoh's own house found him, pitied him, and then paid his mother to nurse him! Finally, Moses was taken into Pharaoh's own household and raised there as an adopted son.*

12. Ask, "How is Moses the high point of the three stories and the height of irony?"
The very baby that Pharaoh wanted to kill was raised in his own household. The very one he harbored became Israel's leader in leaving Egypt. Moses was 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 was not divine, but a human being, must have given him courage when God asked him to speak later on.

13. Discuss the story of the Israelite midwives who defied and lied to the mighty Pharaoh.
    - ❑ Ask, "What happened to the midwives who lied to Pharaoh?"
    The simple answer is that God established households for these midwives (in other words, He gave them husbands and families of their own—a very great reward). (See Exodus 1:21.)
    - ❑ Ask, "Does this mean that God approves of lying?"
    Note: Students were not asked to look up Scripture passages and prepare for a discussion of this question. You are meant to work through this question with your student, looking up and reading aloud these passages as you go.
        - ❑ *God certainly does not approve of lying. However, if people are lying to others out of loyalty to God, He does at times bless them.*
        - ❑ Read Proverbs 12:22, Psalm 26:4, and Proverbs 30:8. These are just a few of the many verses that tell us that God does not want us to lie, especially to save ourselves trouble, hide our sins, or harm others.
        - ❑ However, verses like Proverbs 16:19 show us that God hates both lying and the shedding of innocent blood. The midwives lied to Pharaoh in order to save children from being slaughtered, and God blessed them for this.
        - ❑ Read verses such as Acts 5:29 and Joshua 2:1-13. Though, strictly speaking, these situations are about lying, they are about standing out against human authorities who oppose the clear will of the Creator God. Typically, we teach our children to obey such authorities and to tell the truth when questioned by them. In both these cases, God approves of these Bible heroes putting His interests above those of earthly authorities.
        - ❑ Some Christians believe and teach that it is *always* wrong to lie, and that God will protect a Christian who tells the truth to their own peril, or that of someone else. This is a matter of personal conviction, and you should, of course, teach your child your personal views of this moral question.
    - ❑ Ask, "Can you think of other examples where people lied, yet events that followed benefited them?"
    Note: The question is complex; discussion is good—don't look for a pat answer.
        - ❑ *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.*
        - ❑ Note that 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 sale.
        - ❑ Again, 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.

14. Conclude your time by looking ahead to the rest of the unit. Your student will be reading and discussing the five books of Moses over the next eight weeks. His goal will be to see how these books give types—historical, ritual, and personal—of Christ. He should be looking to see the ways that "beginning with Moses and all the Prophets, [we can see how Jesus could] interpret and show in . . . all the Scriptures the things concerning himself" Luke 24:27 (*ESV*).

Government: Rhetoric Discussion Outline

In this first week of our rhetoric government elective, students should begin to notice what constitutes government. Modern governments are complex institutions which affect almost every area of life. Ancient governments were smaller and simpler, which makes them easier for beginning students to understand. Our goal this week is to pay attention to the role of law and government in ancient Egypt.

Ask your student for his or her observations. They may include items such as these:

1. The Egyptians had no lawyers. Accused people argued their own cases before judges.
2. By our modern, egalitarian standards, Egyptian laws were strict, harsh, and always overbalanced in favor of the wealthy.
3. According to some scholars, there were no jails. Punishments included mutilation, fines, and increased taxes. However, we do know from the Bible that Joseph was kept in a "pit" (or prison) during his time in Egypt.
4. Women were full equals before the law in Egypt, held property, and argued their own cases.

Philosophy: Rhetoric Discussion Outline

There is no Philosophy discussion outline for this week.

Glance Into Next Week...

Week 2: Pharaohs and Pyramids	
Lower Grammar	❑ History: Not all books with information about mummies are equal. Glance through your chosen resources to make sure that your young children can handle the illustrations and descriptions. ❑ *Tutankhamen's Gift* has several mentions of foreign gods. Please flip through this book and determine how you will discuss this with your children. Additionally, this book has unnumbered pages, so assign approximately half of the book in Week 2, and the other half in Week 3.
Upper Grammar	❑ The History assignment could be quite lengthy, so determine your own "threads" before making this assignment as-is. ❑ Chapter IX in *Peeps at Many Lands: Ancient Egypt* has a reference to donkeys that could be construed as a curse word by youngsters. Additionally, Chapter XIII is called "An Egyptian's Heaven," which you may want to read ahead of time so that you can appropriately discuss it with your students.
Dialectic	❑ Mummy preparation, which is rather gruesome, is discussed on p. 63-67 of *Early Times: The Story of Ancient Egypt* (Fourth Edition). ❑ You have the option of assigning a mini-report about the seven wonders of the world. Outside research will be needed. See Week 2 Teacher's Notes, Historical Background section for good information. ❑ History and Literature assignments are hefty this week, so be aware that our In-Depth selection is optional. If your student doesn't have time to read it this week, save it for a lighter week.
Rhetoric	History: In-Depth reading is quite long. Think about other tasks for the week before making this assignment in totality.
Teacher	There are no special concerns this week.

Supplement 1: A Scriptural Basis for the Study of History

Answering the question, "Why Study History?"

What is our Scriptural basis for the study of history?

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

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

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

Grammar Levels

1 Corinthians 10:11-12

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

Romans 15:4

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

Discuss each of the questions below:

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

1 Chronicles 16:8-12

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

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

Deuteronomy 31:19-22

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

DIALECTIC LEVEL

Exodus 17:13-14

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

Answer each of the grammar questions, plus the following:

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

1 Corinthians 15:3-4

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

Ephesians 1:4-6

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

Ephesians 1:9-10

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

1 Chronicles 16:8-12

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

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

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

Rhetoric Level

Answer each of the grammar and dialectic questions, plus the following:

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

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

1 Chronicles 12:32

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

Matthew 13:52

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

Jeremiah 30:1-3

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

Romans 1:18-25

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

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

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

Romans 9:15-21

For he says to Moses,
"I will have mercy on whom I have mercy,
and I will have compassion on whom I have compassion."

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

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

1 An old Chinese curse says, "May you live in interesting times!" (The point being that long eras of peace make uninteresting history; it's when things are in turmoil and confusion that interesting history is made.)

Teaching Objectives: Core Subjects

Threads: History — Teacher's Notes, p. 29-42

Lower Grammar / Upper Grammar

- ❑ 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.
- ❑ Learn about pyramids, grand tombs for pharaohs and monuments to the "glory of Egypt."
- ❑ Study embalming and mummies: Egyptians believed they were doing their best to provide for the after-life of their pharaohs and other important people.

Dialectic

- ❑ With younger siblings, learn about pharaohs, pyramids, and mummies.
- ❑ As a brief introduction to the general structure of the Egyptian government, realize the longevity of the Egyptian Empire, and note its general developments.

Rhetoric

- ❑ With younger siblings, learn about pharaohs, pyramids, and mummies.
- ❑ Learn more details about the chief features of the various Egyptian kingdoms up until Cleopatra by 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

- ❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!
- ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help in teaching the week's assignment.

Threads: Literature — Teacher's Notes, p. 43-53

Lower Grammar

Write synonyms for words found in this week's reading assignment.

Upper Grammar

- ❑ Write descriptions of three characters.
- ❑ Identify items in a list as either people or places.

Dialectic

- ❑ Complete an analysis of the main character.
- ❑ Review and identify similes in the story.

Rhetoric

Begin

- ❑ Introduce the literary analysis category of frameworks, the term "genre," and the genre of poetry.
- ❑ Discuss common formal elements of Egyptian literature, and look in detail at what the content and forms of some poems reveal about the royalty and aristocracy in ancient Egypt.
- ❑ Discuss the genres of story and narrative poetry, as well as the major elements of story (characters, plot, and setting) and two plot devices: plot frame and pattern plot.
- ❑ Analyze "The Tale of the Shipwrecked Sailor" in depth.

Continue

In addition to the above, discuss the artistry in "The Tale of Sinuhe."

Teaching Objectives: Electives

Threads: Geography — Teacher's Notes, p. 53

Lower Grammar / Upper Grammar

- ❑ Continue, as necessary, your review of major world landforms from last week.
- ❑ Label major cities of ancient Egypt.
- ❑ 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 Egypt.

Dialectic / Rhetoric

This week's map work is important again. 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.

Threads: Fine Arts & Activities — Teacher's Notes, p. 53

Lower Grammar / Upper Grammar / Dialectic

See the lower-grammar, upper-grammar, and dialectic sections of the Student Activity Pages for suggestions for hands-on projects related to ancient Egypt.

Rhetoric

Students working for a credit can read about, and observe, the unique architecture of ancient Egypt: her pyramids and temples.

Threads: Worldview — Teacher's Notes, p. 53-58

Lower Grammar / Upper Grammar / Dialectic

Read stories from the book of Exodus, focusing on the relationship between Moses and Pharaoh.

Rhetoric

Continue our Bible Survey by reading more of the book of Exodus. Our focus is on Moses' ministry and leadership skills amongst the Israelites.

Threads: Government — Teacher's Notes, p. 58-59

Rhetoric

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.

Threads: Philosophy — Teacher's Notes, p. 60-62

Rhetoric

Tapestry of Grace includes a four-year study of human thoughts about truth and the meaning of life called *The Pageant of Philosophy*. This week, students will meet a simple youth who wants to find wisdom but isn't ready simply to trust in God.

2 Pharaohs and Pyramids

READING ASSIGNMENTS

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Primary Resources				
History: Core	☐ *Ancient Egyptians* (Kingfisher Readers) by Philip Steele, p. 4-5, 10-19, 30-39 (Week 2 of 3)	☐ *DK Eyewitness: Ancient Egypt*, by George Hart, p. 6-7, 10-23, 66-67 ☐ Use Supporting Links for further information on Ancient Egypt.	☐ *Early Times: The Story of Ancient Egypt* (Fourth Edition) by Suzanne Strauss Art, p. 8 (start at second column)-14, chapters 2-3, 6-7 (Week 2 of 3)	☐ *Historical Atlas of Ancient Civilizations*, by John Haywood, p. 60-65 ☐ *Holman Bible Atlas*, by Thomas Brisco, p. 38 (start at "Egypt")-40 (stop at "Palestine and Syria"), 52-59
History: In-Depth		☐ *Pyramid*, by David MacAulay (J 932)	☐ *Technology in Ancient Egypt*, by Charlie Samuels, p. 6-7, 14-17, 20-25, 32-33, 40-43 (Week 2 of 3)	☐ *The Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 40-152 (Week 2 of 3)
	Suggested Read-Aloud ☐ *A Cry from Egypt*, by Hope Auer, p. 65-126 (Week 2 of 3)			**Government Elective** ☐ Internet links on the *Tapestry* website
Literature	☐ *Tutankhamen's Gift*, by Robert Sabuda (J 932) (Week 1 of 2)	☐ *Peeps at Many Lands: Ancient Egypt*, by James Baikie, chapters IX-XIII (Week 2 of 2)	☐ *The Golden Goblet*, by Eloise Jarvis McGraw (JUV FICTION) chapters IX-XVI (Week 2 of 2)	**Beginning and Continuing Levels** ☐ *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster, p. 8-16, 100-101, 183-185, 191-205 (Week 2 of 4) ☐ Readings in *Poetics* **Continuing Level** ☐ From *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster (893) p. 124-148 (Week 2 of 3)
Arts	☐ Internet links on the *Tapestry* website	☐ *Ancient Egypt (Make it Work)* by Andrew Haslam (J 932) p. 38-41, 54-55 (Week 2 of 4)	☐ *Ancient Egyptians and their Neighbors*, by Marian Broida (J 939) p. 8-11, 21-26, 42-45	**Fine Arts Elective** ☐ *The Story of Architecture*, by Jonathan Glancey (720) p. 8-11, 18-21
Worldview	**Bible/Church History** ☐ Listen to your teacher read stories related to Exodus 2:11-5:23.	**Bible/Church History** ☐ Read stories related to Exodus 2:11-5:23 in your children's Bible. ☐ *What the Bible is All About: Bible Handbook for Kids*, by Blanken-baker and Mears, p. 35-37 (stop before "Chapters 7-10")	**Bible/Church History** ☐ Read passages related to Exodus 2:11-5:23 in your youth Bible. ☐ *Journey Through the Bible*, by V. Gilbert Beers, p. 54-57	**Bible/Church History Elective** ☐ Exodus 2:11-5:23 ☐ *What the Bible is All About*, by Henrietta C. Mears (220) p. 49-52 (stop at "The Passover") **Philosophy Elective** ☐ *Pageant of Philosophy* supplement: *Meet Simplicio*

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Alternate or Extra Resources				
Textbooks		☐ *The Story of the World, Volume 1*, by Susan Wise Bauer, chapter 4, 12-13	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh p. 52-55 (stop at "The Hebrew Challenge"), 58 (start at "The Heretic Pharaoh")-61 (left column)	☐ *Western Civilization* (Combined Volume, Sixth Edition) by Jackson J. Spielvogel p. 17-23 (stop at "Daily Life in Ancient Egypt")
History: Supplement	☐ *You Wouldn't Want to be a Pyramid Builder!* by Jacqueline Morley (J 932) p. 5-21 (Week 1 of 2) ☐ *Pharaohs and Pyramids (Time Traveler)*, by Tony Allen p. 12-25 (Week 2 of 3) ☐ *The Great Pyramid*, by Elizabeth Mann, p. 13-46 (Week 1 of 2) ☐ *Tut's Mummy Lost… and Found*, by Judy Donnelly (J 932) ☐ *Mummies Made In Egypt*, by Aliki (J 393)	☐ *Bible Atlas & Companion*, edited by Christopher D. Hudson, p. 22-23 ☐ *DK Revealed: Ancient Egypt*, by Peter Chrisp (J 932) p. 6-15 (Week 2 of 3)	☐ *The Ancient Egyptians*, by Lila Perl (J 932) chapters III, IV, V, and VII (Week 2 of 3) ☐ *Secrets of the Mummies*, by Shelley Tanaka (J 932) ☐ *Gods and Pharaohs from Egyptian Mythology*, by Geraldine Harris (J 299) (Week 1 of 2)	☐ *The Riddle of the Rosetta Stone*, by James Cross Giblin (J 493) ☐ *Ancient Egypt*, by David P. Silverman (932) chapters 2, 8, 12, and 13 Optional: chapters 2 and 15 (Week 2 of 3)
Literature		☐ *A Place in the Sun*, by Jill Rubalcaba, chapters 6-11 (Week 2 of 2) ☐ *Maïa of Thebes*, by Ann Turner, chapters 11-19 (Week 2 of 2) ☐ *Egyptian Myths*, by Morley (J 299) (Week 2 of 3) ☐ *The Gods and Goddesses of Ancient Egypt*, by Fisher (J 299) (Week 1 of 2)	☐ *The Cat of Bubastes: A Tale of Ancient Egypt*, by G.A. Henty (JUV FICTION) chapters VII-XIII (Week 2 of 3)	☐ *Mara, Daughter of the Nile*, by Eloise Jarvis McGraw (JUV FICTION) parts IV-VI (Week 2 of 2)
Arts	☐ *Building the Pyramids (Sticker Book)* by A.G. Smith	☐ *Pyramids! 50 Hands-On Activities to Experience Ancient Egypt*, by Hart and Mantell p. 45, 61 (Week 2 of 3)	☐ *Ancient Egyptian Fashions*, by Tom Tierney	
Worldview		☐ *Reproducible Maps, Charts, Time Lines & Illustrations*, published by Gospel Light, p. 19 ☐ *Window on the World*, by Spraggett and Johnstone (J 266) Pray for the spiritual needs of Egypt today.		☐ *Operation World*, by Johnstone and Mandryk (266) Pray for the spiritual needs of Egypt today. ☐ *The Story of Philosophy*, by Brian Magee (180), p. 6-9
Enrich	☐ *Deserts*, by Angela Wilkes (J 574) (Week 2 of 2)	☐ AUDIO: *Egyptian Treasures: Mummies and Myths* (Greathall Productions)		

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Student Threads	☐ Learn the basics of Egyptian government, especially focusing on the pharaoh's role as leader and deity. ☐ Learn many fascinating facts about the pyramids. ☐ Learn about the interesting process of mummification.		☐ Learn about Egyptian government and its basic structure. ☐ Learn many fascinating facts about the pyramids. ☐ Learn why pharaohs built pyramids and were mummified.	☐ Learn the broad history of the dynastic periods of ancient Egypt. ☐ Understand the relationship between pharaohs, pyramid construction, mummification, and beliefs about the afterlife.
People		☐ Akhenaten ☐ Tutankhamun ☐ Ramesses II (the Great) ☐ Ramesses III ☐ Hatshepsut	☐ Imhotep ☐ Cheops ☐ Tutankhamun ☐ Ramesses II (the Great) ☐ Ramesses III ☐ Tuthmosis I ☐ Hatshepsut ☐ Akhenaten ☐ Cleopatra (Cleopatra VII)	☐ Imhotep ☐ Cheops ☐ Tutankhamon ☐ Tuthmosis I ☐ Hatshepsut ☐ Akhenaten
Vocabulary/Time Line Dates	**Recognize or spell (optional) these words:** ☐ mummy ☐ tomb ☐ pyramid ☐ quarry ☐ mason ☐ scribe ☐ burial ☐ embalm ☐ shroud	**All lower grammar words, plus these:** ☐ mastaba ☐ sarcophagus ☐ natron ☐ canopic jars ☐ vizier ☐ Egyptology ☐ excavator ☐ dynasty ☐ mortuary ☐ funerary	**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:** **c. 3100 B.C.** Egypt united by Menes **c. 2650 -2150 B.C.** Old Kingdom **c. 2150-2040 B.C.** First Intermediate Period **c. 1630-1550 B.C.** Second Intermediate Period **c. 1550-1050 B.C.** New Kingdom **c. 1050-656 B.C.** Third Intermediate Period **c. 644-332 B.C.** The Late Dynastic Period **Also add the dates that these Egyptian leaders reigned:** **2585-2560 B.C.** Cheops (Khufu) **1493-1482 B.C.** Tuthmosis I **1479-?1458 B.C.** Hatshepsut **1353-1336 B.C.** Akhenaten **51-30 B.C.** Cleopatra (Cleopatra VII)	

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Activities	☐ Make model pyramids. ☐ Make a model double-crown (red and white) for a pharaoh costume. ☐ Pretend that you are an Israelite slave and make clay bricks.	☐ Learn to write hieroglyphics. ☐ Construct a model of a pyramid. ☐ Replicate a tomb painting. ☐ Make a pen case. ☐ Create a death mask.	☐ Begin making a papíer-mâché mummy. ☐ Replicate a tomb painting. ☐ Make a 3-D model showing the process of building pyramids. ☐ Write a secret code in hieroglyphics.	☐ Read about, and observe, the unique architecture of ancient Egypt.
Group Activity	☐ Make model pyramids.	☐ Replicate a tomb painting.	☐ Begin making a papíer-mâché mummy. ☐ Begin constructing a model garden. ☐ Dramatize an Egyptian court scene. ☐ Build a miniature coffin for a mummy.	☐ Read about, and observe, the unique architecture of ancient Egypt.
Geography	☐ If necessary, finish all salt maps you started last week. ☐ Label the location of the Sphinx and the pyramids. ☐ Start a project making a lapbook, poster, or small book of the common plants and animals Egyptians and Israelites might have seen.	☐ If necessary, finish all salt maps you started last week. ☐ Label important places on a map of ancient Egypt. ☐ Start a project making a lapbook, poster, or small book of the common plants and animals Egyptians and Israelites might have seen.	☐ Finish any map assignments from last week as necessary. ☐ Label important cities on a map of ancient Egypt. ☐ Answer questions about the two early kingdoms of ancient Egypt.	☐ Finish any map assignments from last week as necessary. ☐ Label important cities on a map of ancient Egypt.

2 PHARAOHS AND PYRAMIDS

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	☐ Word Bank: Nouns ☐ Draw and Caption	☐ Review and learn more about nouns from your teacher. ☐ Add more noun cards to your Word Bank. ☐ This week, learn how to draw and caption. ☐ Start a "People of the Ancient World" book. You will be making a "draw and caption" representation for each famous person or people group you study this year. Here are some options for this week: ☐ This week, use coloring book pictures or draw pictures of Pharaoh and Moses. ☐ Draw and caption a picture of a pyramid.
2	☐ Grammar & Composition Notebook ☐ Word Bank: Pronouns	☐ In your Grammar & Composition Notebook, add a page entitled "Pronouns." Put it behind the "Reference" tab. ☐ Learn about or review pronouns with your teacher. ☐ Record as many pronouns as you can in your notebook.
3	☐ Dictation ☐ Grammar & Composition Notebook ☐ Parts of Speech: Pronouns ☐ Steps in the Writing Process	☐ Print and read the Talking Points about dictation and begin this practice. You'll work on dictation daily for the rest of this unit, and periodically thereafter. ☐ In your Grammar & 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. ☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Do some prewriting by filling out a Graphic Organizer on one of the following topics. File it in your Grammar & Composition Notebook under "Work in Progress" for use during Week 3. ☐ Describe the role of a pharaoh in ancient Egypt (*Writing Aids* Graphic Organizer: Describing Wheel). ☐ Explain the steps taken in making a mummy (*Writing Aids* Graphic Organizer: Ladder Diagram).
4	☐ Dictation ☐ Grammar & Composition Notebook ☐ Parts of Speech: Pronouns ☐ Steps in the Writing Process	☐ Print and read the Talking Points about dictation and begin this practice. You'll work on dictation daily for the rest of this unit, and periodically thereafter. ☐ In your Grammar & 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. ☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Learn about or review Graphic Organizers, how they are used for pre-writing, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers, one for each of the topics below. File under "Work in Progress" for use in Week 3. Don't write the paragraphs; just practice organizing your thoughts. ☐ Pretend you are a commoner in ancient Egypt. Describe how a king is important in your society (*Writing Aids* Graphic Organizer: Describing Wheel). ☐ Explain one of the burial customs of the ancient Egyptians (*Writing Aids* Graphic Organizer: Simple Cluster Diagram).

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	☐ Dictation ☐ Steps in the Writing Process	☐ Print and read the Talking Points about dictation and begin this practice. You'll work on dictation daily for the rest of this unit, and periodically thereafter. ☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Learn about or review Graphic Organizers, how they are used for pre-writing, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers using the topics below. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) ☐ Describe the system of Egyptian government (*Writing Aids* Graphic Organizer: Line Diagram). ☐ Explain the steps in mummification (*Writing Aids* Graphic Organizer: Sequencing Chart).
6	☐ Dictation ☐ Steps in the Writing Process	☐ Print and read the Talking Points about dictation and begin this practice. You'll work on dictation daily for the rest of this unit, and periodically thereafter. ☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Learn about or review Graphic Organizers, how they are used for pre-writing, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers using the topics below. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) ☐ Pretend you are a worker helping to build a pyramid. Describe the busy, active workplace that you see around you (*Writing Aids* Graphic Organizer: Sensory Chart). ☐ Explain why the interior of pyramids were built as they were (*Writing Aids* Graphic Organizer: Simple or Advanced Cluster Diagram).
7	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Learn about or review Graphic Organizers, how they are used for pre-writing, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers using the topics below. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) ☐ The making of mummies was related to religious beliefs of ancient Egyptians. Describe their beliefs of life after death (*Writing Aids* Graphic Organizer: Describing Wheel). ☐ What do pharaohs, pyramids, and mummies have in common (*Writing Aids* Graphic Organizer: Relationship Diagram)?
8	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of pre-writing. ☐ Learn about or review Graphic Organizers, how they are used for pre-writing, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers using the topics below. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) ☐ Describe the tomb of King Tutankhamen (*Writing Aids* Graphic Organizer: Describing Wheel). ☐ What do pharaohs, pyramids, and mummies have in common (*Writing Aids* Graphic Organizer: Relationship Diagram)?

Level	Genres	Instructions and Topics
9	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ This week, do some prewriting by completing two Graphic Organizers using the topics below. File under "Work in Progress" for use in Week 3. (Don't write the paragraphs; just practice organizing your thoughts.) ☐ Describe the Egyptian perceptions of the role of the pharaoh (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ What do pharaohs, pyramids, and mummies have in common (*Writing Aids* Graphic Organizer: Relationship Diagram)?
10	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ This week, do some prewriting by filling out a Graphic Organizer 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.) ☐ Was a pharaoh human or divine? Use Scripture to verify your viewpoint (*Writing Aids* Graphic Organizer: T-Chart). ☐ Describe the Egyptian perceptions of the role of the pharaoh. Consider the social, political, and religious rites of the monarch (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram).
11	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ This week, do some prewriting by filling out a Graphic Organizer for three paragraphs on one or more of the topics below. File under "Work in Progress" for use in writing a one-page report in Week 3. (Don't write the rough drafts; just practice organizing your thoughts.) ☐ 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 (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Report on the various roles that pharaohs played: they were religious, militaristic, and social leaders (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram).
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 2 of 15)	☐ This week, review the steps in the writing process, focusing on the skill of prewriting. ☐ 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 & Composition Notebook so you can refer to it later for fresh vision. ☐ 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 a king (who eventually came to be called a "pharaoh"). Most Egyptians believed that their pharaoh was a god in human form. Because they were divine (and related to other gods who controlled the forces of nature), pharaohs were obeyed without question. Egyptians believed that when pharaohs died, they mounted the sun's rays to return to his brother gods.

The pharaohs ruled the mightiest civilization that was known to the Mediterranean World. At the height of their civilization, many ancient peoples 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 the waters of both the Mediterranean Sea and the Red Sea gave Egypt wealth and prosperity. Given centuries of stable government, abundant food supply, and safety from enemies who might have destroyed what they built, Egypt became the wealthiest, most admired civilization of her day.

One of these "godlike" pharaohs was an 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, another pharaoh! How Moses 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 the pharaoh of Moses' day and the idols of Egypt; but this week, we need to understand just how grand Egypt's 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 papíer-mâché before?

Papíer mâché is a gooey, sticky paste in which you soak old newspapers. You can use it 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, is "both."
   - ❑ You'll start with strips. Tear newspaper into strips about ¼" to ½" 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 in thin layers. Your whole "mummy" will probably 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 papíer-mâché pulp, which is chewed up paper mixed with paste. You make the pulp out of tiny pieces of old newspaper shredded really fine and then blended with the paste (yes, you can use a blender or a hand-mixer for this part, but not without adult supervision). To make pulp, fill a container half full with 1" square (or smaller if you use a paper shredder) pieces of old newspaper. Fill the container 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 larger container. Finally, using your hands, squeeze papíer-mâché paste into the pulp until the mixture feels like clay. It can then be used like clay or to cover objects, or model fine details on any project. In this project you might use it to model raised carvings or moldings on sarcophagi.

Lower Grammar Level

Fine Arts & Activities

1. Make a model pyramid out of building blocks, clay, or sandpaper.
2. Make a replica of a double crown like the pharaohs wore.
3. Make Clay bricks using supporting links on *Tapestry* website.

Geography

1. On a blank map of Egypt, draw the location of the Sphinx and the Great Pyramids
2. Part of the study of geography is understanding the flora (plants) and fauna (animals) that are unique to various regions of the world. 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 return to Egypt! (Week 1 of 2)
3. If necessary, finish any of your Geography assignments that you didn't complete last week.

Great Sphinx of Giza

Literature

Worksheet for *Tutankhamen's Gift*, by Robert Sabuda
Write one synonym for each word found in this week's reading.

small	morning	speak

worry	new	huge

admiration	images	embellish

create	happy	honor

Upper Grammar Level

Fine Arts & Activities

1. One reason that Egyptian arts remained so uniform was that painters of tombs used a grid system to make sure that all figures were exact copies, though they were often different sizes. This week, use grid techniques to enlarge a small Egyptian drawing (perhaps one of their idols) to make a large mural. Look in your resources for this week to find a small picture to copy.
   - ❑ Look on the Internet or in your resource books and choose the drawing you want to enlarge.
   - ❑ Gather your materials: You may use posterboard or newsprint for your mural. You will need a pencil and a ruler or yardstick. If you use posterboard, you may use paints to finish your mural. If you use newsprint, markers or colored pencils will be a better choice.
   - ❑ Measure height and width. The height and width of your mural must have the same ratio as the height and width of the drawing. Ask your teacher for help if this is confusing.
   - ❑ Use a copy of the drawing you have chosen and draw a grid on top of the copy with your pencil and your ruler. Make sure the distances between the horizontal and vertical lines of your grid are all the same.
   - ❑ How many boxes does the grid you've drawn have? Is it 4 boxes by 5 boxes? Or 10 by 15? No matter how many, you must now divide your mural into the same number of boxes. Because your mural is larger, each box in the grid will be larger, but they must still all be the same size as each other. Make sure the short side of the mural has the same number of boxes as the short side of the drawing, and the long side of the mural has the same number as as the long side of the drawing. Now that you have made both your grids, you are ready to start drawing.
   - ❑ Look at the box in the top right corner of your drawing. Still using your pencil, draw the part of the picture in that box into the top right corner box of your mural so that it looks like a larger version of itself. Make sure it fits into the mural box the same way that part of the drawing fit into its grid.
   - ❑ Copy each of the boxes from your drawing into your mural until the mural is complete and you have successfully enlarged the drawing.
   - ❑ Color in your mural with paint, markers, or colored pencils.
2. Look at pictures of hieroglyphics in your history books or online. See if you can replicate any of them on paper that looks old or like papyrus.
3. Using small bricks you make by hand or toy building blocks, try making a model of a pyramid.

From *Ancient Egypt (Make it Work)*:

4. Use Plaster of Paris to replicate a tomb painting.
5. With supervision from an adult, make a pen case out of balsa wood.
6. Create a death mask out of modeling clay and cardboard.

Geography

1. Label these man-made places on a map of Egypt:
   - ❑ Memphis
   - ❑ Thebes
   - ❑ Red Sea
   - ❑ Nubia
   - ❑ Location of the Sphinx and the Great Pyramids
2. If necessary, finish any geography assignments left from last week.
3. Part of the study of geography is understanding the flora (plants) and fauna (animals) that are unique to various regions of the world. 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 return to Egypt! (Week 1 of 2)

Worldview

Discuss with your teacher the answers to the following questions:

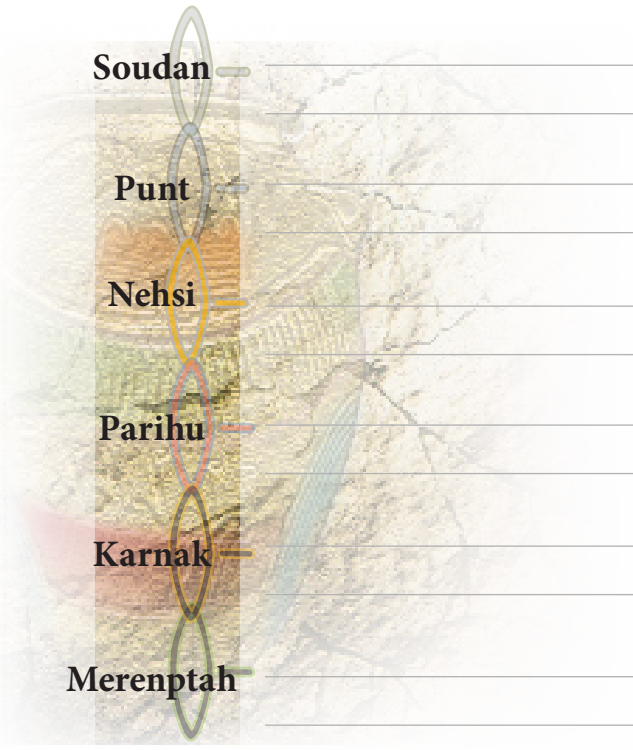
1. Why did Moses kill a man?
2. Where did Moses go after he fled from Pharaoh?
3. What did Moses notice about a bush while he was tending his flocks one day?
4. For what specific reasons did Moses think that he would not make a good leader? What did the LORD say to him about this?
5. How did Pharaoh first respond to Moses' request to let the LORD's people go?

The Great Sphinx and Pyramids of Giza

Literature

Worksheet for *Peeps at Many Lands: Ancient Egypt*, by James Baikie
Write two facts about each of the following topics:

Write "person" or "place" to identify each of the following:



Dialectic Level

History

Accountability Questions

1. The Egyptian Great Pyramid of Giza was one of the so-called Seven Wonders of the Ancient World. If you have a co-op group, your teacher may assign you to research and report on one of these wonders this week. (Ask for your teacher's direction before doing this work.)
2. The crown pharaohs wore was a double crown. Describe (or draw) the crown.
   - ❑ Why did it look this way? In other words, what was the history and symbolism behind its appearance?
   - ❑ What was a the title given to the pharaohs of the Old Kingdom?
3. What is a barter economy? How does this differ from your modern economy? Can you think of practical difficulties that might arise from day to day with a barter economy?
4. What unique features of winds and river flow made the Nile River into a central highway for trade?
5. What is a cartouche, and what is it used for when writing Egyptian hieroglyphics?
6. What is a bureaucracy? Why, and by what steps, did Egypt develop one after their two kingdoms were united?
7. Summarize the achievements of the three main periods of ancient Egyptian history: the Old Kingdom, the Middle Kingdom, and the New Kingdom.
8. List the factors that contributed to the decline, and eventual fall, of each of these three Egyptian kingdoms.
9. Of what metals is bronze made? Is it harder or softer than copper? Why did this matter to the Egyptians near the end of the Middle Kingdom?

Thinking Questions

1. What is "specialization"? Why is it an important step in the development of any civilization?
2. List factors that would have made unification of Upper Egypt and Lower Egypt challenging. Then list the wise measures that are attributed to the legendary King Menes as he established his new, united kingdom and overcame these challenges.
3. What combination of factors led to the Egyptians' reverence for tradition, which in turn led to their civilization remaining largely unchanged for nearly 3,000 years?
4. Since they were considered to be semi-divine, pharaohs had special duties and also special privileges. List these in two columns (duties/privileges), using an expanded version of this chart that you copy into your notebook:

Duties or Responsibilities	Special Powers or Privileges

5. What factors led to Egypt developing history's first great centralized government?
6. What evolving Egyptian beliefs led to the practice of mummification?
7. What do mummies, pyramids, and pharaohs have in common? Make a flow chart or diagram and fill it with phrases that show the connections between them.

Fine Arts & Activities

1. Make a papíer-mâché mummy. Create it this week, and then paint it next week. (Week 1 of 2)
2. 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 with you, giving yourself an hour or so. Debrief afterwards, and discuss what did and didn't work. If you could start over, what might you do differently? What other designs might work?
3. Use Model Magic™ and natural materials from outside in your yard to make a 3-D model showing the process of building pyramids. Show sledges, building materials, and a half-completed pyramid.

4. One reason that Egyptian arts remained so uniform was that painters of tombs used a grid system to make sure that all figures were exact copies, though they were often different sizes. This week, use grid techniques to enlarge a small Egyptian drawing (perhaps one of their idols) to make a large mural. Look in your resources for this week to find a small picture to copy.
   - ❑ Look on the Internet or in your resource books and choose the drawing you want to enlarge.
   - ❑ Gather your materials: You may use posterboard or newsprint for your mural. You will need a pencil and a ruler or yardstick. If you use posterboard, you may use paints to finish your mural. If you use newsprint, markers or colored pencils will be a better choice.
   - ❑ Measure height and width. The height and width of your mural must have the same ratio as the height and width of the drawing. Ask your teacher for help if this is confusing.
   - ❑ Use a copy of the drawing you have chosen and draw a grid on top of the copy with your pencil and your ruler. Make sure the distances between the horizontal and vertical lines of your grid are all the same.
   - ❑ How many boxes does the grid you've drawn have? Is it 4 boxes by 5 boxes? Or 10 by 15? No matter how many, you must now divide your mural into the same number of boxes. Because your mural is larger, each box in the grid will be larger, but they must still all be the same size as each other. Make sure the short side of the mural has the same number of boxes as the short side of the drawing, and the long side of the mural has the same number as as the long side of the drawing. Now that you have made both your grids, you are ready to start drawing.
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   - ❑ Copy each of the boxes from your drawing into your mural until the mural is complete and you have successfully enlarged the drawing.
   - ❑ Color in your mural with paint, markers, or colored pencils.
5. Imagine a pharaoh's court, and then write a skit that dramatizes a day in his life.

From *Ancient Egyptians and Their Neighbors*:

6. Construct a model garden. (Week 1 of 2)
7. Build a simple pyramid using sugar cubes on a paper plate.
8. Learn about hieroglyphic writing and write a secret note in hieroglyphs.
9. Read about Egyptian burial rituals and construct a coffin for a mummy.

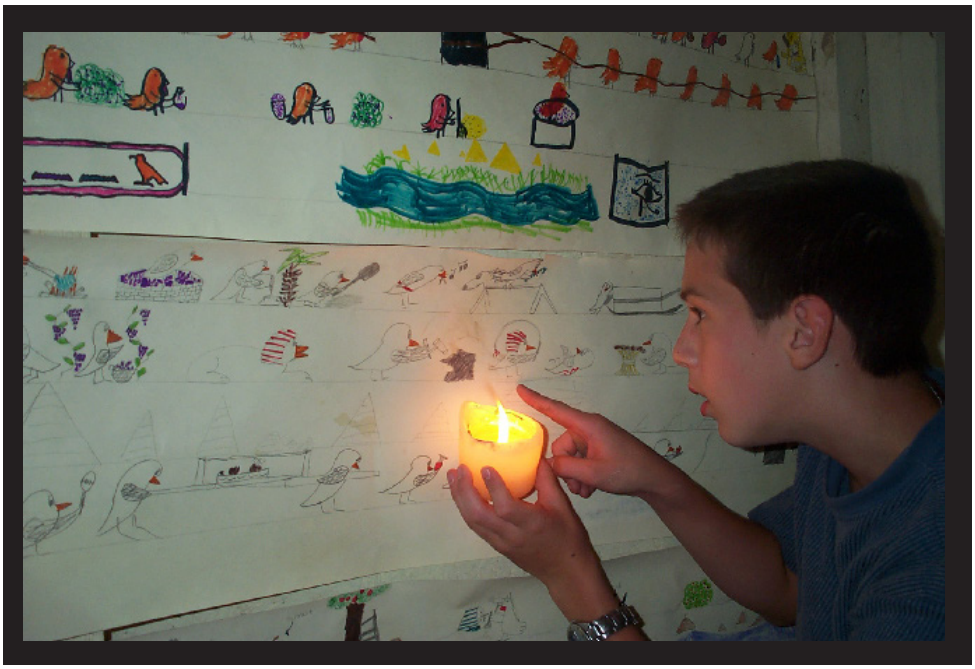
Geography

1. If you did not finish all the suggested Geography work from last week, do those assignments first.
2. Label these political places and pyramid locations on a map of Egypt:
   - ❑ Memphis
   - ❑ Abydos
   - ❑ Thebes
   - ❑ Heliopolis
   - ❑ Abusir
   - ❑ Sakkara (also spelled Saccara or Saqqara)
   - ❑ Cush (also spelled Kush)
   - ❑ Meidum
   - ❑ Herakleopolis
   - ❑ Nubia
   - ❑ Giza
   - ❑ Location of Sphinx and the Great Pyramids
3. 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.
   - ❑ Where was the new capital of the unified kingdom located?

Worldview

Among other things, the book of Exodus was written to demonstrate that Moses was God's choice for a leader. In our account this week, we can see a lot of details about Moses' personal character and the reactions of the people he led. Prepare for a discussion of these things by answering the questions below.

1. After Moses had grown up in Pharaoh's household, what was his reaction to seeing fellow Hebrews in bondage?
2. At this point, Moses attempted to take leadership where he was neither authorized nor invited. What happened in that situation?
3. What did Moses' unlawful killing of the Egyptian make him, in the eyes of the law? After Moses fled to escape just punishment, what did he become in legal terms?
4. Moses had other weaknesses when we size up his leadership potential. What objections did Moses make to God when God called him to serve as a leader of His people at the burning bush?
5. Given that the Lord can see qualities in people that human onlookers cannot see (1 Samuel 16:6-7) what were some qualities that Moses displayed in your readings this week that might give us a hint as to why God chose him?
6. How do we thus see the larger biblical theme of redemption operating in Moses' life?
7. How did God's people respond to Moses as the story unfolded?
8. To whom did Moses turn when things went from bad to worse, after he requested Pharaoh to let the people go? What was that interaction like?
9. List three connections you found this week between what you read in History and the Bible stories you read.
10. What do you think you might have thought of Moses as you were scouring the countryside looking for straw after pharaoh's overseers denied you your supplies, but demanded that you produce the same number of bricks?
    - ❑ Why is it easy to think hard things about leaders when circumstances get tough?
    - ❑ Have you had any experiences in your life where another person's leadership caused you extra work or hardship? How did you react or respond? Jot down a few ideas and prepare to share these with your teacher (and/or classmates).
    - ❑ Do difficult circumstances mean we should stop working toward a goal? How do you connect difficulties with leadership and with faith in God? Jot down some ideas, pray, and look up some Scriptures for reference as you prepare to discuss these things with your teacher (and/or class).



Literature

Worksheet for *The Golden Goblet,* by Eloise Jarvis McGraw
Complete a character analysis of Ranofer by giving several examples in each category below.

Traits and Abilities

Thoughts and Feelings

Responses to Circumstances and Events

Beliefs

Actions

Rhetoric Level

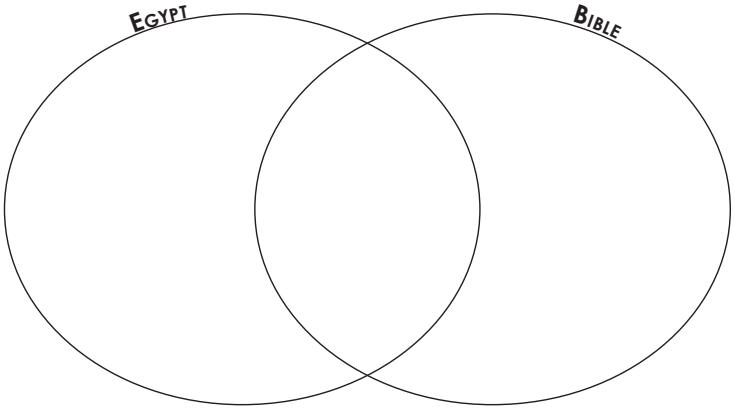
History

Accountability Questions

1. From your reading, summarize the general trends for each of the three periods in which the pharaohs of Egypt were strong: the Old Kingdom, the Middle Kingdom, and the New Kingdom. The chart offered as Supplement 2 (found at the end of this week-plan on page 63) summarizes this information in detail to aid you.
   - ❑ Notice how fundamentally unchanging Egyptian culture was for thousands of years! Jot down reasons for its stability during each of the three periods.
   - ❑ Now, list major factors that contributed to the downfall of each imperial period.
   - ❑ Jot down a few interesting facts about two or three of the pharaohs who most interested you as you read. Bring these to class to share with your teacher (and/or other students).
2. There are varying theories on how the Egyptians constructed their pyramids. Some are offered in your reading.
   - ❑ Take reading notes on amazing details about these massive building projects, and be prepared to explain at least one theory about pyramid construction to your teacher during discussion time.
   - ❑ What class of laborers built the pyramids?

Thinking Questions

1. Name at least three ways that the unique geography of Egypt affected its culture (think more about everyday life for this question, not the larger picture of society as a whole, or Egypt's history).
2. Why did the pharaohs who built them spend so much time, money, and manpower on their pyramids? (Try to think beyond selfish, personal desires. Some of these are accurate reasons, but there are broader ones having to do with nation building as well.)
3. From your reading, list specific ways that the religious beliefs of the Egyptians reinforced their pharaohs' power. Where core beliefs changed over time, note them and how they affected the pharaohs.
4. Summarize the Egyptian beliefs about death and the afterlife.
   - ❑ Use a Venn diagram[1] to compare/contrast biblical views of the afterlife with Egyptian beliefs. (Be sure to look up Scriptures to support the information in your diagram concerning Christian beliefs.)
   - ❑ Did Egyptians have any concept of judgment? If so, include comparative information on Egyptian and Christian views concerning final judgment in your Venn diagram.
5. Compare and contrast Egyptian burial customs with our culture's customs. (Again, you might want to use a Venn diagram.) What do those practices tell us about the beliefs of each culture and how they differ?



New to Venn diagrams?

Venn diagrams are useful for comparisons. Put information that applies *only* to one thing (like Egyptian or Biblical burial practices in this example) in the outer space of the appropriate oval spaces. Put information that applies to both Egyptian and Biblical practices in the overlapping center space.

1 You can print one of these from the Graphic Organizer in *Writing Aids,* or simply draw one into your notebook like the one pictured above, but larger.

Geography

1. If you did not finish all the suggested Geography work from last week, do those assignments first.
2. Label these political places and pyramid locations on a map of Egypt:
   - ❑ Memphis
   - ❑ Abydos
   - ❑ Thebes
   - ❑ Heliopolis
   - ❑ Abusir
   - ❑ Sakkara (also spelled Saqqara or Saccara)
   - ❑ Meidum
   - ❑ Herakleopolis
   - ❑ Cush (also spelled Kush)
   - ❑ Sphinx
   - ❑ Nubia
   - ❑ The Great Pyramids
   - ❑ Giza

Literature

Literary Introduction

This was a princess. . . .
See her, her hands here shaking the sistra[1]
to bring pleasure to God, her father Amun.
—*"For a Portrait of the Queen"* (Ancient Egyptian Literature: An Anthology, *101)*

This week we will be discussing poems that focus on Egyptian royalty and aristocracy. As we learned last week, 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.

As you read this week's poems, remember what you have learned in your history readings about pharaohs and the way Egyptians viewed them. In Egypt, a pharaoh was not only a king; he was also believed to be the son of a god, destined to become a god himself in the afterlife. (Pharaoh's wife, who was most likely also his sister, was also seen as the daughter of a god.) As a child of the gods and the ruler of Egypt, pharaoh was in a sense father as well as high priest for his people. He was thus expected to govern with compassion and justice.

This week you will see several of these ideas appear, expressed, however long ago, in words that show what real people passionately felt and thought. As you read, try to put yourself in an Egyptian's place and see the world as he would for a little while. It is always worthwhile to be able to see through another person's eyes, and from another person's perspective.

Reading

From *Poetics*

- ❑ Book I
  - ❑ II.A: "Stories"
  - ❑ II.B.1-4: "A Basic Definition" through "Density and Compression: Language Fit for Kings"
  - ❑ IV.C.1 and 3: "Defining and Studying Plot and Plotline (or Storyline)" and "Pattern Plot"
  - ❑ IV.E.1: "Introducing Settings"
  - ❑ IV.I.Intro and 2: "Introduction" and "Genres"
- ❑ Book II
  - ❑ II.Intro.b-c: "Ethnocentricity in the Ancient World" through "Beliefs about Gender in the Ancient World"
  - ❑ II.A.3: "Favorite Topics and Forms of Egyptian Literature"
- ❑ Appendix A: Narrative Poem

Recitation or Reading Aloud

The subject for recitation or reading aloud this week is "For a Portrait of the Queen" (*Ancient Egyptian Literature: An Anthology*, p. 101).

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- ❑ Character: A personality, whether human or non-human, in a story.
- ❑ Character (Literary Analysis Category): A literary analysis category that deals with the character(s) in a literary work.

1 A sistra is a musical instrument.

- ❑ Frameworks (Literary Analysis Category): A literary analysis category that deals with the overarching structural elements of a literary work.
- ❑ Genre: A type of literature that has either definite characteristics of form or definite characteristics of content (or both).
- ❑ Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
- ❑ Pattern Plot: A kind of plot in which the events are arranged in patterns.
- ❑ Plot: The arrangement of events in a story such that they have a beginning, middle, and end (from Aristotle's *Poetics*).
- ❑ Plot Frame: A literary technique used to introduce and provide a framework for a story, usually by enveloping it in another story.
- ❑ Plot (Literary Analysis Category): A literary analysis category that deals with the plot in a literary work.
- ❑ Poetry (Verse): Highly compressed language, typically written in lines, which may be metrical or non-metrical and characteristically uses imagery as its main medium of expression.
- ❑ Setting: A location or situation in time, space, and culture which forms the background for a work of literature.
- ❑ Setting (Literary Analysis Category): A literary analysis category that deals with the settings in a literary work.
- ❑ Story: A piece of literature that has at least one character, plot, and setting, and uses narrative as its primary medium of expression.
- ❑ Thought Couplet: Two lines of poetry that together form a complete thought.

Beginning Level

1. Written Exercise: In the chart below are some poems that reveal an Egyptian perspective on the lives of scribes, priests, and aristocrats, as well as their interactions with each other and with the common people. What are some of the topics and themes that you see in these poems? Also, try to give examples of some common Egyptian forms used in them (pattern, repetition, thought couplets, or imagery). The first box in the form column has been done for you.

	Content (Topics and Themes)	Form (Pattern, Repetition, Thought Couplets, and Imagery)
The Peasant's Eighth Complaint	☐ Topic(s): ☐ Theme(s):	☐ Many of the lines repeat a thought with a slight variation to give depth of meaning. This is characteristic of the thought couplet: ☐ "The memory of [a just man] becomes a precious thing / he is a standard written in the Word of God" (stanza 6). ☐ "Is he a scales? It does not tilt. / Is he a balance beam? It does not dip awry" (stanza 6). ☐ The just man is portrayed through the images of an untilting scale and a balance beam that does not tip. Both of these images communicate something about the concept of justice, namely, that it is honest (like honest scales) and perfectly balanced (not tipping in favor of one person over another).
For a Portrait of the Queen	☐ Topic(s): ☐ Theme(s):	
Instruction for Merikare	☐ Topic(s): ☐ Theme(s):	

2. Thinking Question: Now that we have discussed the topics and themes of these poems, what do they tell us about what was important to the royalty and aristocracy in ancient Egypt?

3. Written Exercise: Using what you have learned in this week and last, fill in the blank spaces on the following analysis outline for "The Tale of the Shipwrecked Sailor." Ask your teacher if you need additional help.

Frameworks

Genre:

Characters

- ❑ The Leader of the Sailors: In the beginning, he is fearful because he must make a bad report to the King. Despite the sailor's efforts to cheer him, he remains fearful at the end of the poem.
- ❑ The Sailor Who Was Shipwrecked:
  - ❑ Foster's introduction to this poem describes the sailor as "a comic character—assertive, blustery, overconfident, forgetful of past favors, and unaware of the ironies of his speech and situation" (8).
  - ❑ He is also clearly a master storyteller and seems to be pious (by Egyptian standards), since he wants to offer sacrifices and thanksgiving to the serpent of the magic island.
  - ❑ He is the sort of man who might try to talk his way out of difficulties (stanza 2, lines 7-8), but at the same time believes himself to be honest (stanza 2, line 2).
  - ❑ "Just look at me!" (stanza 23, line 12) or "Just look at us!" (stanza 1, line 11) are phrases characteristic of the sailor, who uses many exclamations in his speech patterns.
- ❑ The Serpent:

Plot

- ❑ Plot Frame: This poem is a story (the great serpent who lives on an island and has lost his family) within a story (the sailor who meets the serpent when he is shipwrecked on the island) within a story (the leader whom the sailor is trying to comfort with his tale).
- ❑ Pattern Plot: The three plotlines in this story of serpent, sailor, and leader form a pattern of story within a story within a story. All of the stories are connected by the themes of fear and joy at homecoming.

Settings

- ❑ Physical Setting(s):
- ❑ Temporal Setting(s):
  - ❑ The first story takes place as the crew has at last returned home.
  - ❑ The middle story occurs at an earlier time, when the sailor is shipwrecked on the magical island.
  - ❑ The innermost story occurs at a still earlier time, when the snake lived on the island with his family.
- ❑ Cultural Setting: The cultural setting is that of ancient Egypt.
  - ❑ One important part of the cultural setting in this poem is the awe and fear that subjects (particularly the leader in this story) feel towards their king.
  - ❑ Another is the belief that it is pious to worship powerful creatures, as the sailor does when he pays homage to the serpent as a god with sacrifices and incense.

Content

- ❑ Topic(s):
- ❑ Theme(s):
  - ❑ The theme of the innermost story is the joy of dwelling with family and friends at home. This is what the serpent misses even among all his splendors, because his whole family, and especially his little daughter, was killed by a falling star.
  - ❑ The theme of the outermost story is the same as the theme of the innermost story: that there is a longing for a joyful homecoming (stanza 1; stanza 14, lines 5-8; stanza 21, lines 2-3).
  - ❑ There is at the same time a theme of the need to conquer fear and speak up:
    - ❑ The leader's fear of standing before the king, perhaps with bad news (stanzas 2 and 25), is echoed by the sailor's fear of the great serpent (stanzas 8-10).
    - ❑ The sailor's story suggests that, even as the serpent was kind to the ready-tongued sailor (stanzas 13-14 and 22), so the king may be kind to this leader if he takes the sailor's advice and is sure to "address the King staunch-hearted/responding with no hesitation" (stanza 2, lines 5-6). The leader is not confident in the sailor, however, and we never learn whether the sailor is correct.

Artistry

- ❑ Repetition:

- ❑ Pattern:
- ❑ Meaning Through Form:
- ❑ Form Follows Function:

Continuing Level
Do everything in the Beginning level above, plus the following:

4. Thinking Question: You studied free verse in Year 4. How similar do you think Egyptian poetry is to modern free verse?
5. Thinking Question: Foster says that "The Tale of Sinuhe" "embodied" some of the "fundamental values" or world-views beliefs "of ancient Egyptian civilization" (124). From the content of the poem, what would you say were some beliefs about reality, morality, and values among ancient Egyptians?
6. Written Exercise: Foster tells us that the "now-anonymous author [of "The Tale of Sinuhe"] 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). Let's test this idea. Jot down examples of literary texture techniques (imagery, personification, inversion, etc.) or elements of artistry that you find in this poem, which might give evidence of the poet's excellence.

Worldview

This week's objective is to understand the ministry of Moses: his goals for God's people, his role as a mediator, his weaknesses, and 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 (who wrote this book) proud? No! Rather, God knew that later generations who didn't know Moses personally 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.

Answer the following questions in preparation for this week's discussion:

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

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 essay[1] in which you discuss the strengths and weaknesses of the Pharaonic government. Here are some ideas to get you started:

Begin to fill in a three-way chart comparing Egyptian Law, Babylonian Law, and Mosaic Law. After drawing a three-column chart (or printing out the 3-Way Comparison chart found as a Graphic Organizer in *Writing Aids*), make these row labels on the side so you can compare information about them: Source of this Code, Civil Laws, Criminal Law, Status of Women, Enforcements/Administration, and Punishments.

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.

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.

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?

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.

Narrator: Oh yes! **For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold**.[1]

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**.[2]

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."** [3]

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."** [4]

Simplicio: *(uncertainly)* It is?

Narrator: Simplicio did not know that **her guests are in the depths of hell.**[5]

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?"** [6]

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**." [7]

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.**[8]

Simplicio: The fear of the Lord?

Narrator: **The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction.**[9]

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.**[10]

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

1 Prov. 3:14.
2 Prov. 3:15-18.
3 Prov. 9:16.
4 Prov. 9:17.
5 Prov. 9:18.
6 Prov. 1:22.
7 Prov. 1:22-23.
8 Prov. 9:10.
9 Prov. 1:7.
10 Prov. 3:5.

Narrator: **The fool hath said in his heart, "There is no God."** [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.**[2]

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.**[3]

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."** [4]

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

1 Psalm 14:1.
2 Prov. 3:7.
3 Prov. 3:6.
4 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 of—but upland of—the Nile delta region**) and **Lower** Egypt (in **northern Egypt, 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, and thus the Nile flows downhill, from south to north. Dialectic students learned this week that Upper Egypt was the more conservative culture, living in relative isolation in the hill country, and thus separated from foreigners. Lower Egypt was more progressive, accepting influences from Mediterranean cultures with whom they traded. Menes was king of Upper Egypt before the unification, so his views prevailed as the combined kingdoms became established, and traditionalism became a strength of Egyptian culture.

After Menes unified these two kingdoms, 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 fact out when discussing Egyptian government.

Older students will read about various dynasties from their printed resources. If they are keeping a time line, they can record the dates of these dynasties and kingdom eras 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. You'll find a handy chart in the Supplement at the end of this week-plan that has details that your rhetoric student can reference for his assignment in the Student Activity Pages. (Supplements are placed at the end of week-plan, after the Teacher's Notes, so that you can decide whether or not to use them with your student.)

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, let him dive into some of the books recommended for younger students this week!

Background for Bible Survey Questions for Next Week

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 tombs, 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!

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.

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 plan-

ning 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.

***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.

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.

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.

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 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. It had 106 columns, about 40 feet high, in a double row around the cella (inner space). Wealthy King Croesus of Lydia donated some of the columns.

Continued on the next page…

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

TEACHER'S NOTES

***World Book* on pyramids** [1]

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. 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.

The temple [of Artemis] 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.

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

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 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.
- ❑ Dialectic teachers: Note that advanced prep time is required if you wish to highlight the Seven Wonders of the Ancient World during the discussion using pictures. (See topic #16.)

History: Dialectic Discussion Outline

The method of discussion that we suggest does *not* generally include going over all of the Accountability Questions, week by week. However, with young dialectic students, you may want to use the Teacher's Notes background information to go over a few facts from the Accountability Questions that seem important to you, in order to spot-check your student's thoroughness with his reading assignments.

If you assigned the student Accountability Questions in written format and wish to use this work for establishing grades for this quarter, make sure you check your student's work for neatness and thoroughness at the start of your discussion.

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.

1. Your student was asked to define several key terms that were important to understanding the Egyptian civilization. Go over these terms with him.
   - ❑ barter
     "There was no currency in Egypt [no coined money]; the economy was based upon barter, the exchange of goods" (Early Times: The Story of Ancient Egypt, *by Suzanne Strauss Art 16). Thus, if a farmer wanted to pay taxes, he would offer game, or oil, or crops. Such produce was stored in central warehouses, and then the pharaoh's officials would pay for labor with them. Barter is a clumsy means of exchange that works only at the local level. Money (and today's electronic means of exchange that springs from the use of currency) is far more convenient. Ask your student to give examples why the barter system might be cumbersome in conducting daily life.*
   - ❑ cartouche
     The Egyptians developed hieroglyphics as their form of writing, and covered the insides of tombs and pyramids with symbols. They wrote hundreds of spells that were supposed to help the deceased to access a blessed afterlife, and the deceased's name(s) were used in these spells. "Since the names [and titles of pharaohs] were considered too sacred to be written as ordinary words, they were enclosed in an oval ring (later called a cartouche) to separate them from other secular words" (Art 23).
   - ❑ bureaucracy
     An organization of officials in a government which enables and oversees its finances, works, enforcement, etc. Such officials are called "bureaucrats." Without such a management system, civilizations must remain small. When the Upper Kingdom and Lower Kingdom of Egypt became united, for instance, the pharaohs started by doing all management tasks needed. However, the job of adequately answering all questions and making all decisions was too much, and so the Egyptians formed one of the first bureaucracies in history.
   - ❑ specialization
     In terms of the development of civilizations, specialization occurs when there is enough food, housing, and safety for most people within the culture to comfortably survive. When such a stable state is reached, it becomes possible for some to specialize on just farming and others on just arts, or architecture, or mining. Each of the specialists can exchange his produce for what he needs from other specialists. Thus a civilization can collectively move beyond mere subsistence living and accomplish great things.

2. Discuss the first unification of the Lower and Upper Kingdoms of Egypt by Menes in about 3100 BC.
   Note: Student resources do not give these answers directly in the way we are here connecting them, but all this information is present there. This is an example of a discussion that helps the student grow in learning facts and then connecting them in new ways.
   - ❑ Ask, "What factors would have made unification of Upper Egypt and Lower Egypt challenging?"
     The two cultures were very different. Though there was not open enmity, there were vast gaps to be bridged.
     - ❑ *Upper Egyptians lived in the highlands, relatively isolated from foreigners. Thus, they distrusted outsiders and revered traditions. Lower Egyptians lived in the delta region, where there was much trading with peoples who ringed the Mediterranean. These Egyptians encountered new ideas, customs, and inventions, and were thus more progressive. Uniting these cultures was difficult.*
     - ❑ *The dialects (languages) of the two kingdoms were very different.*
     - ❑ *The primary occupations, and thus the basis for the economies, of the two kingdoms were different. Upper Egyptians were rich in stones and minerals of various kinds, which came to be important in building projects and pottery production. Lower Egyptians had level, fertile grasslands for extensive farming and ranching. They produced copious vegetables and grazed cattle.*
     - ❑ *People of these two kingdoms worshipped different primary gods (idols). Upper Egypt worshipped the vulture goddess Nekhbet. Lower Egyptians worshipped the cobra goddess Wadjet.*
     - ❑ *Because of the cultural differences, those from Lower Egypt generally derided their southern neighbors as "provincial and closed-minded 'country bumpkins'" (Art 20).*
   - ❑ King Menes was the (some think, legendary) leader of Upper Egypt before he conquered Lower Egypt. Regardless, it is clear that early pharaohs carved out a strong united kingdom around 3100 B.C., and your student's readings attribute this to Menes without qualification. Ask, "What wise measures did early pharaohs like Menes do when establishing the new, united kingdom?"

Menes (or early pharaohs like him), who was from Thebes in the conservative highlands, could have been harsh on his new northern subjects. He could have enslaved them, or belittled them, while exalting his Upper Egyptian culture. Instead, he chose to extend dignity to them and work for real unity.

- ❑ *For instance, the crown that Menes adopted preserved distinctive elements of both of the two kingdoms while it showed their new unity. The white crown of Upper Egypt was united with the red one of Lower Egypt in a show of both unity and co-equal diversity.*
- ❑ *Likewise, his new title "King of Upper and Lower Egypt" kept the dignity and distinctive qualities of the two kingdoms constantly in view.*
- ❑ *Menes established his new capital city (Memphis) at the junction of the two former kingdoms, rather than demanding that Lower Egyptians seek him in the traditional capital of Upper Egypt.*

3. Ask, "What combination of factors led to the Egyptians' reverence for tradition, which in turn led to their civilization remaining largely unchanged for nearly 3,000 years?"
   - ❑ *Author Suzanne Art theorizes that the Egyptians' general, daily and yearly experiences of the blessings and prosperity that arose from the regularity of their climate and seasons (and especially the predictable yearly inundation of the Nile) led them to feel that traditional ways were best.*
   - ❑ *They were therefore loathe to try innovations, or depart from established traditions, methods, and ideas. "Following tradition, which meant doing everything the way it had always been done, was of critical importance. This Egyptian penchant for routine and the familiar helps to explain why the civilization changed so little over a period of nearly three thousand years" (Art 21).*
   - ❑ *Art notes that this was especially true in the relatively isolated Upper Egyptian culture.*
   - ❑ Your student should be able to note some ways that this traditionalism showed up in the areas that we studied in depth this week: tombs, burial rites, and the powers and duties of the pharaoh. Ask him to be specific!

4. Since they were considered to be semi-divine, pharaohs had special duties and also special privileges. Ask your student to list these in two columns (duties/privileges). You might want to track with your student using a white board or piece of paper.

Duties or Responsibilities	Special Powers or Privileges
☐ *"He was the high priest of the land, and his main duty was to appeal through religious rites to the deities responsible for such natural events as the shining of the sun, the flooding of the Nile and the coming of spring" (Art 23).* ☐ *Pharaoh must maintain order throughout the land.* ☐ *He was responsible for the general welfare of all.* ☐ *"He regulated the labor of farmers, oversaw the building and maintenance of irrigation projects, and coordinated the collection of taxes" (Art 24).* ☐ *Pharaoh kept the peace through the administration of justice (this word in Egyptian = "what the Pharaoh loves").* ☐ *He married a princess from within Egypt's royal household.*	☐ *Pharaoh had many honorable titles given to him.* ☐ *Pharaoh's commands were never questioned.* ☐ *Everyone viewed it an honor to serve the pharaoh, and he would have eaten only the finest of foods, and had the best of all possible medical treatments.* ☐ *He was supposed to be an interpreter of the will of the other gods who ruled Egypt.* ☐ *Received an education that included reading and writing.* ☐ *Everyone bowed before him and kissed the dust at his feet or (a rare privilege) his feet themselves.* ☐ *No one turned their backs on Pharaoh. They backed away with their faces towards him and eyes downcast.*

5. Ask, "What unique features of winds and river flow made the Nile River into a central highway for trade?"
   The river flowed from southern highlands to the northern delta, but the prevailing winds blew from north to south. Because irrigation from the river was essential to crops, Egypt became a long, skinny culture with towns clustered along the Nile, and the river as its central highway. To take goods north, one simply had to drift with the current, or (to go faster) row. To go back to the south, one hoisted a simple sail for propulsion. The ease of navigation made transportation easy and pleasant and fast, as well as reliable. Thus, could pharaohs send messages, soldiers, and goods both ways on the mighty Nile River.

6. Ask, "What factors led to Egypt developing history's first great centralized government?"
   - ❑ *As Egypt united, grew, and prospered, the responsibilities for one pharaoh were far too many for any one man.*
   - ❑ *Farming villages had early developed loose local and regional hierarchies (organizations of authority).*

- ❑ *"During the Old Kingdom, the Egyptian nation grew from a collection of loosely organized farming villages into an extensive network of cities and towns. The pharaoh and his advisors in Memphis presided over a tightly knit bureaucracy that affected nearly every aspect of the lives of the people" (Art 29).*

7. Ask your student to share his summary of the achievements of the three main periods of ancient Egyptian history: the Old Kingdom, the Middle Kingdom, and the New Kingdom.
   Note: The list below is very brief; your student may include many more details. If not, this list is sufficient and succinct, and your student has done well in only including main ideas in a true summary.
   - ❑ Old Kingdom (Age of Pyramids)
     - ❑ *Strong unity was developed, as was the world's first central government, bureaucracy, etc.*
     - ❑ *The Great pyramids and other public building projects were completed.*
     - ❑ *Egyptians engaged in far-flung, international trade.*
     - ❑ *Knowledge of copper was acquired which allowed the Egyptians to form metal weapons and utensils.*
     - ❑ *A unique system of writing (hieroglyphics) began to develop.*
     - ❑ *Serious advances in realms of architecture, engineering, and science were made.*
   - ❑ Middle Kingdom (Age of Prosperity)
     - ❑ *Middle classes—artisans, merchants (tradesmen), and scribes—enriched Egyptian culture in marked ways and grew wealthy. These Egyptians enjoyed luxuries that only pharaohs experienced during the Old Kingdom.*
     - ❑ *Egyptians conquered Nubia, and thus controlled copious quantities of gold from that land.*
     - ❑ *Egyptians prospered so much that they produced far more than local populations could use. Thus they sought out (and developed) far flung trading centers in foreign cultures.*
     - ❑ *To ensure stability, the Egyptians drained and cultivated the Fayum (10,000 acres of former marshland south of Memphis), and stored its produce.*
   - ❑ New Kingdom (Age of Empire)
     - ❑ *Bronze technologies, especially applied to the development of new weaponry, were developed. They learned these technologies from their former invaders, the Hyksos.*
     - ❑ *The Egyptians perfected chariot-making and driving skills, which they also learned from the Hyksos.*
     - ❑ *An emphasis was placed on empire building. Depending on the pharaoh, the kingdom expanded or lost control of new territories.*
     - ❑ *Pharaohs became the military leaders (generals) of Egyptian armies.*
     - ❑ *When warlike and successful, pharaohs commanded tributes from conquered and nearby cultures. Thus, Egypt rose to its height of prosperity, advancement, and prestige in the Ancient World.* (Make the connection that this is the era when most scholars posit that the Exodus occurred, though some place it earlier.)
     - ❑ *With returned prosperity, the middle and upper classes enjoyed a highly elevated lifestyle for ancient times.*

8. Ask, "What metals is bronze made from? Is it harder or softer than copper? Why did this matter to the Egyptians near the end of the Middle Kingdom?"
   - ❑ *Bronze is made by melting copper and tin together.*
   - ❑ *It is much harder and more durable than copper.*
   - ❑ *Because the Hyksos developed bronze technologies, they were able to craft chariots and strong weapon points which, combined with other advances, allowed them to easily overwhelm the Egyptians and end the Middle Kingdom.*

9. Quickly outline the course of Egyptian political history beyond the New Kingdom down to the Roman Empire.
   Note: Students did read about these events, but were not asked any follow-up questions, and may not be certain of the details.
   - ❑ Note with your student that the New Kingdom ended with dominion by African peoples from Lybia c. 1000 B.C., then fell to Asians, who were in turn conquered by the Persians.
   - ❑ The Persians then fell to Alexander the Great in 332 B.C., who then died shortly thereafter. His general, Ptolomy, founded a new Egyptian dynasty.
   - ❑ Julius Caesar and Marc Antony were both lovers of the last Egyptian Ptolomaic leader, Cleopatra.
   - ❑ After Cleopatra lost the war with Rome and committed suicide in A.D. 30, Egypt was absorbed into the Roman Empire.

10. Put the above epochs into context with your *very young* student.
    - ❑ Your student has been alive for about 11-15 years, depending on his age at this time.
    - ❑ America has been a nation for about 235 years (as of 2011).
    - ❑ The Egyptian civilization began before 2700 B.C. (start of the Old Kingdom) and (all told, in all its forms) lasted until c. 1,000 B.C. as an independent entity—1700 years, or over seven times longer than the United States has been an independent nation.
    - ❑ Have your student divide 1700 by his age and see how long, relative to his lifespan, indpendent Egypt existed!
11. List the factors that contributed to the decline, and eventual fall, of each of Egypt's three kingdoms: the Old Kingdom, Middle Kingdom, and New Kingdom.
    - ❑ Old Kingdom
        - ❑ *Building and maintaining immense pyramids progressively drained the pharaohs' treasuries.*
        - ❑ *Concurrently, fewer and fewer taxes were actually being collected for those treasuries because upper class people found loopholes (gaps in the law that released them from their tax burdens, even though this was not the intent of such gaps).*
        - ❑ *The prosperity of the kingdom meant that it grew numerically. Ruling over a large and widespread population, pharaohs had to depend more and more on bureaucrats, and give up power to them. These were men who were often more interested in using their power to benefit themselves than the state.*
        - ❑ *Positions in the government began to pass from father to son, rather than by direct appointment by the pharaoh. Thus, men in power grew less dependent on pharaohs. They grew jealous to maintain their positions and independence, and correspondingly more arrogant towards their pharaohs. This dynamic undermined the pharaohs' authority.*
        - ❑ *Towards the very end, repeated famines gave rise to questioning by even common people of why they should follow a pharaoh who was not doing his job—safeguarding the general prosperity by pleasing the gods! After several years of inadequate annual inundation, the government fell completely apart.*
    - ❑ Middle Kingdom

      The main reason for this era's end was the rise of a conquering race—the Hyksos—who commanded bronze technology and had developed two-man chariots drawn by swift horses. These two technologies made them so far superior to the Egyptians in battle that the Hyskos were the easy winners.
    - ❑ New Kingdom
        - ❑ *"The expansion of the Egyptian empire during the New Kingdom ultimately weakened the central authority of the pharaoh. Over the years, the bureaucrats subtly assumed more and more power, and by the 20th Dynasty the status of the pharaoh was seriously in question" (Art 48).*
        - ❑ *Into the power vacuum stepped the army generals, putting the military in a position of great power.*
        - ❑ *Concurrently, the priesthood also grew in power.*
        - ❑ *The importance of the personal skills of pharaohs who led the army in battle during this period meant that, after Ramses III died, a series of weak pharaohs cost Egypt dearly. During these waning days, military leaders and priests squabbled over, and struggled with one another for, political power in Egypt.*
12. Ask your student, "What evolving beliefs led to the practice of mummification?"
    - ❑ *Earliest dead Egyptians were buried in the sand, and the lack of moisture combined with warmth preserved bodies for a much longer period of time than burial in moist, cool ground did. When shifting winds or sands unearthed a corpse, the Egyptians "were relieved to observe that the disinterred corpse still retained its skin, hair and nails" (Art 76).*
    - ❑ *"Since death did not totally alter the basic structure of a human being, the Egyptians reasoned (or hoped) that once a person was buried beneath the surface of the ground, he might lead a second life in the Land of the Dead" (Art 76). Thus did the Egyptians provide those things needful for use in such an afterlife: foods, tools, beloved possessions, etc. The richer or more important a person, the more supplies and comforts he took with him.*
    - ❑ *"The Egyptians came to believe that everyone had a* ba *(soul) and a* ka *(an invisible twin of himself). At the moment of death, the* ka *and the* ba *were released from a person's body. The corpse had to be preserved so that after burial the* ka *could once again reside in it. Otherwise, there would be no chance for an Afterlife" (Art 76).*
    - ❑ *As Egyptian culture grew more prosperous, prestigious pharaohs and noblemen were interred in fancier, stone tombs that kept bodies above the desert sands. However, to their horror, the Egyptians discovered that the bodies disintegrated in the cooler, damper stone tombs.*

- ❑ *Enbalming and mummification were developed as a way to preserve the body so that a person might have a chance to enjoy life much as he had done so on earth in the afterworld.*

13. Highlight key points of disagreement between Egyptian beliefs concerning the afterlife and Christian ones as you help your young student to make connections (and contrasts) between the two worldviews.
    - ❑ Humanize the Egyptians, making them (and Bible accounts of them that your student has read this week) relevant. Help your student make key connections.
        - ❑ Note, for instance, that Egyptians were concerned with questions about life and death, even as people are today. They demonstrated this by the great lengths that thay went to preserve and provide for the dead.
        - ❑ Ask your student if he noticed (either this week or last week) any similarities between everyday life and beliefs in Egypt and those in his own daily life or culture.
    - ❑ Start by drawing out what information he has gleaned on this subject this week. (You might use the detailed Venn diagram provided in the rhetoric discussion outline on page 42 as a guide. However, please note that your student's resources were not as detailed as the rhetoric ones.)
      The Egyptians believed that life after death could be simply a continuation of life in Egypt on earth if certain conditions were met, namely, if the person performed correctly certain magical rites, had a good heart, and had a body for his ba *and* ka *to indwell.*
    - ❑ Detail with your student 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]
      Note: Rhetoric discussion outline topic #2 (2nd hour) gives you some Scriptures on commonly discussed aspects.
    - ❑ Don't rush through this topic! Allow your student to express any doubts or confusion that this topic raises about biblical beliefs concerning the afterlife. Ask your student about Egyptian beliefs concerning what happens to people after they die.
    - ❑ Talk about the central difference between Egyptian and Christian beliefs. Egyptians believed that men could please the gods and do things right in order to attain eternal bliss; Christians believe that apart from the free grace of God in the atoning death of Jesus Christ, no one will live in bliss. As Christians, we do good works in *response* to God's saving grace, not in order to *earn* it.

14. Emphasize with your student 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.*
    - ❑ *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.*

15. Optional: Students read many details about the building of pyramids this week, but this is not something that you need to go over, for there are no worldview connections to be made. If your student is excited about what he read, take some time to draw him out and share his wonder!

16. Another optional, fun topic is this: Discuss the Seven Wonders of the Ancient World with your student.
    Note: Details about these are found on pages 31 and 32 in the Teacher's History Background Notes. Covering this topic will add interest to the class, as students at this age usually delight in sharing "fun facts."
    - ❑ If you assigned specific "wonders" to your student and asked him to present mini-reports for presentation to the class, this is the time to do it.
    - ❑ Alternately, you can prepare ahead for this discussion by finding Internet links to pictures of these wonders (see the Year 1 History page of the *Tapestry of Grace* website), and showing these, either online or as printouts.

1 If you yourself have not developed a clear biblical theology of Heaven, may we recommend the book *Heaven*, by Randy Alcorn (Tyndale House Publishers, Inc: 2004).

History: Rhetoric Discussion Outline

Part I: Discuss the history and lives of the pharaohs and their pyramids.

Pharaohs

1. Begin your discussion by asking "What are some interesting facts you learned about the lives of individual pharaohs?"
   Answers will vary. Students were instructed to record interesting facts about a minimum of two or three pharaohs. Take time to enjoy with your student some of the fascinating facts about Egypt's pharaohs.
2. The geography of Egypt affected its cultural development (by which we mean, the Egyptians' everyday lives, not just their method of social organization). Ask your student to name at least three ways this was so.
   Note: The list below is not exhaustive, but contains the most common answers that students will give.
   - ❑ *As already covered, the Nile's ebb, flow, and life-giving water dictated activities, living conditions, and the locations of inhabitants.*
   - ❑ *The lack of timber as a natural resource led the Egyptians to build houses from mud bricks. The homes of the least to the greatest were all basically built of the same materials.*
   - ❑ *Because of hot and sunny conditions, Egyptian clothing was lightweight and white. Men primarily wore kilts; women wore simple, sheer shifts. Both sexes wore wigs; some scholars believe that these developed as protection from the hot sun, at least initially.*
   - ❑ *Because the Nile Valley had natural barriers that protected society from enemies, Egyptians developed as a peace-loving society that existed for thousands of years without keeping a standing army.*
   - ❑ *Because the Nile was used for transportation, Egyptians developed boats of varying, specific types. Many Egyptians enjoyed the river as a source of recreation.*
   - ❑ *The Nile had useful plants—especially papyrus—that grew on the banks of the Nile, which Egyptians used in a number of creative ways, from making paper and thatching roofs to weaving sleeping mats.*
   - ❑ *There was great variety in the Egyptian diet: fish and water-loving animals flourished in the Nile, and farmers grew staple cereals and vegetables as well. (In Bible accounts, Egypt is always pictured as a land of plentiful and varied foods. See for example Numbers 11:5.)*
3. Discuss the general trends that marked the three great periods of dynastic Egypt, which your student should be able to summarize for you.
   - ❑ *Old Kingdom*
     - ❑ *Kings (or pharaohs[1]) had great power within the Nile Valley (but did no empire building beyond) and ruled it as their own private, personal possession.*
     - ❑ *One's state in the afterlife was in the gift of the god-king. Those who served him well accompanied him to his afterlife to serve him there.*
     - ❑ *A pharaoh's word was law, but pharaohs were also seen as having great responsibilities for the welfare of their people.*
     - ❑ *During this period, advanced civilization was established in terms of specialized occupations, an extensive bureaucracy (which included provincial governors who became nobles), and a strong priesthood.*
     - ❑ *The great pyramids of Giza were built during this period.*
     - ❑ *Egypt remained relatively isolated because of natural barriers to invasion from outside peoples.*
   - ❑ *Middle Kingdom*
     - ❑ *After the intermediate period of chaos, pharaohs had to restore their shaken authority. They transformed their image from god-men to "good shepherds" who worked hard to take care of the people.*
     - ❑ *Some pyramid building was undertaken, but on a lesser scale.*
     - ❑ *Literacy flourished as pharaohs sponsored hymns, poems, and tales that showed them in a good light.*
     - ❑ *Some pharaohs engaged in military campaigns outside of Egypt (in the Levant and in Nubia) and forced conquered peoples to become vassals.*

1 Resources disagree on when this title came into use. Payne (in *The Pharoahs of Ancient Egypt*) uses the term for all Egyptian kings throughout her book; Haywood (in *The Historical Atlas of Ancient Civilizations*, which is a much more recent book) makes a point of saying that this term came into use in the New Kingdom times. We have chosen to use the more common approach of giving this title to all Egyptian ancient kings.

- ❑ *New Kingdom*
  - ❑ *In terms of empire, this was the glory era of ancient Egypt. Pharaohs became mighty military leaders. A few especially stood out for their enormous energy, skill, and diligence as leaders.*
  - ❑ *This was the period of odd pharaohs as well: a female queen and a religious reformer sat on the throne of Egypt. The latter hastened the ruin of Egypt through neglect and upheaval.*
  - ❑ *Trade and tribute made the courts of pharaohs awesomely wealthy.*
  - ❑ *Though this period saw the height of Egypt's wealth, power, glory, and physical extent, when it ended, the glory of ancient Egypt departed forever.*

4. Ask your student to tell you about the major factors that contributed to the downfall of each imperial period.
   - ❑ *Old Kingdom: natural disaster, primarily.*
     - ❑ *Haywood posits a series of low Nile inundations led to famine and the undermining of belief in pharaoh's power to protect and govern.*
     - ❑ *Payne adds that both the priests and nobles gained power by undermining the authority of their pharaohs.*
     - ❑ *The Nile Valley was split into two separate kingdoms.*
   - ❑ *Middle Kingdom: a combination of increased power of the civil service, another set of famine years, and aggression by both Hyksos (who conquered Lower Egypt) and Nubians (who encroached on Upper Egypt).*
   - ❑ *New Kingdom: the authority of the pharaohs was overthrown by a combination of a powerful priesthood that undermined it, inept leadership, military defeats in Levant campaigns, especially against the Hittites, and also sustained a barrage of attacks by Sea Peoples.*
   - ❑ *Ancient dynastic Egypt ended as first the Nubians conquered Egypt, then the Persians, then Alexander, and finally, the Romans.*

5. As student readings relate, the Egyptians' religious beliefs about their pharaohs changed subtly over time. Ask, "What were common beliefs held by the Egyptian people about their pharaohs, and how did these help to bolster the pharaohs' power as rulers?"
   Note: Try to focus on just the beliefs about death and the afterlife that relate to mummification in this discussion. Next week is the proper time to explore the entire Egyptian mythology as a whole, and analyze it from a biblical perspective.
   - ❑ *Early on, Egyptians believed that their pharaohs were incarnations of divine beings.*
     - ❑ *They may have believed that the pharaoh was a god sent in human form specially to help and protect them.*
     - ❑ *Later, as Egyptian society experienced several periods of disintegration, this belief was more and more tempered.*
   - ❑ *As a god-man, pharaohs were commonly believed to have the ability to intercede with other Egyptian deities (nature gods to whom they were believed to be divinely related) and thus to keep Egyptian cycles of farming and trading stable and prosperous. This was the basis of a pharaoh's power.*
   - ❑ *Early on, it was believed that direct service to a pharaoh was essential if one was to have any chance at eternal life, since the divine pharaoh would need to be served after his death and would thus grant eternal life to the servants that he valued. In Middle Kingdom times, this belief changed in the aftermath of the failure of pharaohs to ensure prosperity. After this point, it was believed more and more that anyone who properly worshipped Osiris (the god of the dead) could attain eternal life, quite apart from serving the pharaoh well.*
   - ❑ *Egyptians early on believed that a pharaohs' wisdom and leadership in all areas—building, war, justice—were to be followed absolutely, since as demi-gods or even agents of the gods, pharaohs were greater than other, merely mortal, men. Over time, as nobles, civil servants, and priests gained sophistication and power (at different times over Egypt's long history) there were palace intrigues that undermined beliefs in the pharaoh's powers.*
   - ❑ *Overall, despite the diminishing aspect of pharaohs' authority over time, Egyptians generally held to the beliefs that the gods would be displeased if pharaohs were disobeyed, attacked, or overthrown. Such displeasure would then mean the ruin of Egyptian prosperity. It was this basic belief that kept Egypt as traditional and unchanging as it was for millennia.*

Pyramids

6. Ask, "Why do you think the pharaohs spent so much time, money, and manpower on their pyramids?"
   Note: Students were asked to try to think beyond selfish, personal desires. Some of these are accurate reasons, but there are broader ones having to do with nation building as well. Some of these answers were not explicitly stated in assigned readings (and are thus not printed in italics), but we believe that your student can reason his way to them with your help and prompting.
   - ❑ *Quite simply, the pyramids were burial places. Early on, it was believed that they would protect dead kings' bodies and plentiful worldly goods so that they could enter their afterlife with all they needed to be happy.*
   - ❑ *Egyptologists have suggested that pyramids were constructed in the form that they were to provide a staircase for the deceased pharaoh, now a full-fledged god, to mount to heaven and join the pantheon of Egyptian gods.*
   - ❑ *Pyramids were seen as national monuments to both pharaohs and their deeds: to human endeavors and the greatness of Egyptian civilization.* (This would parallel the inclination among Americans that caused them to erect the Washington Monument, in Washington, D.C., or carve Mount Rushmore.)
   - ❑ The most thoughtful students may articulate that the pyramids were built in the first dynastic period, when pharaohs believed themselves to be incarnated divine beings. As such, they saw themselves as larger-than-life beings whose greatness was epic and important. This was, of course, rooted in deception, human pride, and lies. Nonetheless, it *was* believed and gave pharaohs a strong reason to expend money, manpower, and time on huge public works projects that seemed at first glance to be only for their personal aggrandizement.

7. Ask your student to describe the process of building a pyramid.
   Note: Young people can find it frustrating when 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!
   - ❑ *Since no one really knows, definitively, how pyramids were constructed, listen to your child's answer and affirm his good reasons for his best guess at the process.*
   - ❑ In this week's assigned resources, you'll find detailed discussion of pyramid-building methods on pages 53-59 of *The Pharaohs of Ancient Egypt* and on page 60 of *Historical Atlas of Ancient Civilizations.*
   - ❑ Young people can have disdain for ancient peoples as being superstitious, heathen, and using very little technology. Point out the immense engineering feat that these pyramids represented!
     - ❑ Through questions, remind the student that they were built without any carts, animal pulling or carrying power, cranes, or tools sharper than copper ones.
     - ❑ The immense bases had to be perfectly leveled.
     - ❑ The angles of the pyramid faces had to be extremely precise in order for the building to fit together.
     - ❑ The blocks from which the grandest pyramids were constructed were massive, yet they fit together so tightly that, even today, one cannot slip paper between them!

8. Ask, "What class of laborers built the pyramids?"
   Not slaves, surprisingly, but subjects paying their share of a labor tax to the pharaoh.

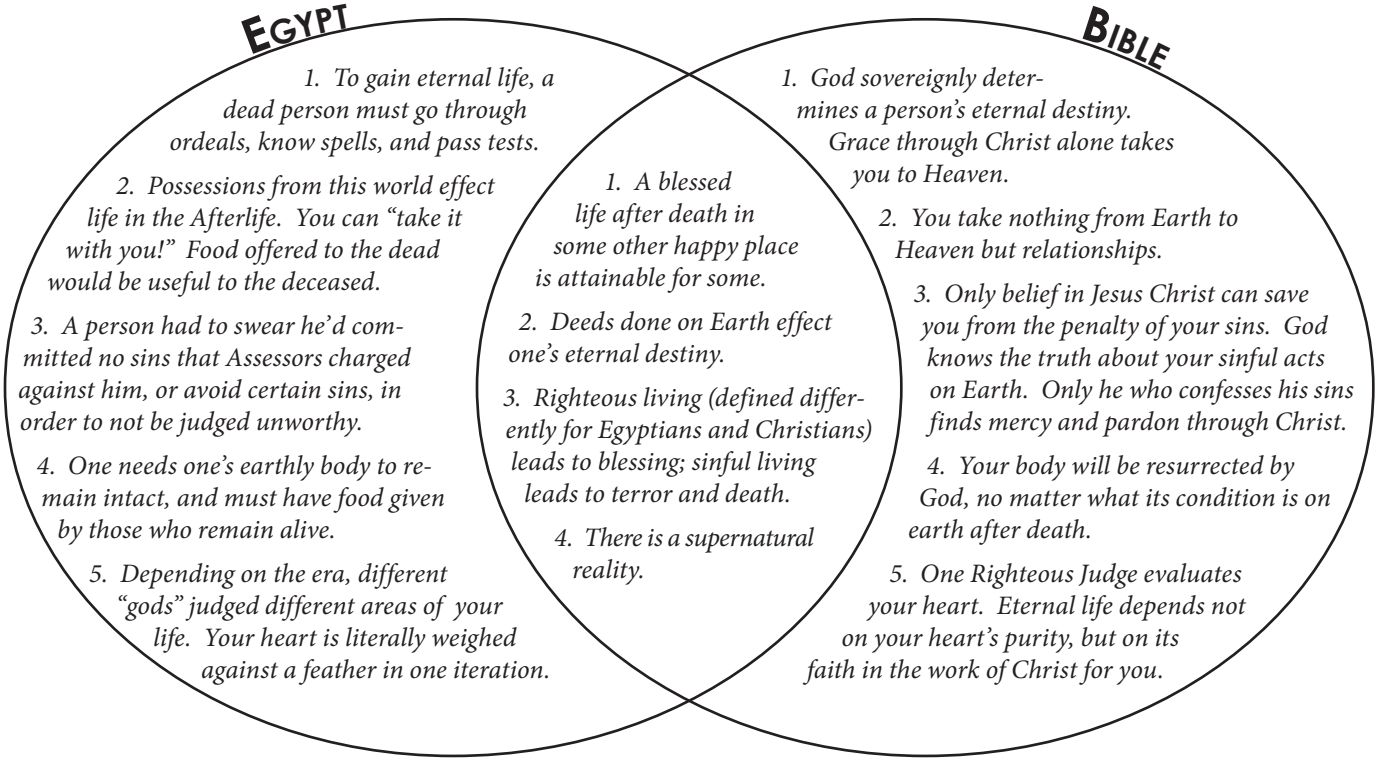
9. Ask, "During what season did they build?"
   July to November, during the yearly inundation (flooding of the Nile), when fields were covered with water.

Part II: Discuss the Egyptian view of the afterlife and compare it with Christian perspectives.

Students were asked to summarize Egyptian beliefs about the afterlife using a Venn diagram. Draw a Venn diagram (on a piece of paper for a single student, or the white board for a group) and use it as a tool to discuss biblical views of the afterlife in contrast to Egyptian beliefs. This will be an open-ended discussion that is nearly impossible for us to outline for you in any detail; we've offered a few topic ideas for you to use as starters. Remember that some resources will have slight differences in details concerning these beliefs!

Over and over, this year, we will demonstrate the lost condition of mankind apart from the Savior's intervention. It's important for students to note that all alternate religions to Christianity focus people on striving, on effort, on works, or on being "good" apart from God's enabling grace.

1. Start by asking questions that draw your student out about what he noticed about the two belief systems. As your student shares, record his observations in the appropriate regions of the Venn diagram.



2. Be sure your student sticks closely to Scripture while discussing his views of both Christian and Egyptian beliefs. Here are a few references for your use:
   - ❑ Do people live again after death? Hebrew 9:27, Luke 16:26, and 2 Corinthians 5:10
   - ❑ 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 and John 12:47-50
   - ❑ What is the righteous penalty for sin? Genesis 3:19 and Romans 6:23
   - ❑ Are all people guilty before God, or can some earn God's approval through having good hearts, or doing good deeds, while on earth? Romans 3:9-20
   - ❑ What is the Christian believer's confidence before God? John 3:16, Romans 6:4, and 1 John 4:17
   - ❑ Of what use is a dead person's body after death? 1 Corinthians 15:35-49
3. Now that you've gone over these details, broaden out your discussion to compare and contrast the customs surrounding death of both the greater modern culture (for most of us, American) with the Egyptians' concerning death. Below are, again, starter ideas. Your discussion may go in many other directions.
   - ❑ In no way do modern folks who aren't Christians conceive that the body will be of use to the departing soul after death. Note that modern Americans typically choose to be buried, cremated, or donated to science. People have differing degrees of reverence for the body, ability to pay for caskets and larger burial plots, etc.
   - ❑ Modern American culture hides or denies death. The culture focuses on delaying it as long as possible through youth-giving cosmetics, diets, surgeries, and fashions. Old folks typically live alone or in group homes; most die in hospitals or hospices. Death for the Egyptians was a lot closer to everyday life, often occurred suddenly, and happened to many people very young. The larger tombs reminded all people of their ultimate end.
   - ❑ Modern Americans might choose a favorite outfit or article of sentimental value to bury with a loved one, but there is no idea of burying articles needed for the afterlife. "You can't take it with you" is a well worn cultural phrase. Obviously, the Egyptians—believing that the soul would have use of everyday things after death—buried many household articles with the deceased.

Literature: Lower Level Questions and Answers

Answers to Lower Grammar Worksheet for *Tutankhamen's Gift*
Answers may vary.

- ❑ small: *little, slight*
- ❑ morning: *dawn, sunrise*
- ❑ speak: *communicate, chat*
- ❑ worry: *anguish, fear*
- ❑ new: *fresh, unknown*
- ❑ huge: *big, massive*
- ❑ admiration: *esteem, recognition*
- ❑ images: *drawings, replicas*
- ❑ embellish: *adorn, enrich*
- ❑ create: *build, produce*
- ❑ happy: *delighted, overjoyed*
- ❑ honor: *esteem, respect*

Answers to Upper Grammar Worksheet for *Peeps at Many Lands: Ancient Egypt*
Your student has been asked to write two facts about each of the following.

- *He was a baron who made no fewer than four separate expeditions.*
- *While he was still young, he made the first expedition with his father and was gone for seven months.*
- *His fourth expedition was the most successful and he brought back a dwarf from a pigmy tribe.*

- *She was a great Queen in Egypt who shared sovereignty with her husband for a time, then her half-brother or nephew. She was sole ruler in Egypt for at least twenty years.*
- *After praying to the god Amen, she felt sudden inspiration to send an expedition to Punt (also known as Somaliland).*
- *She resolved to finish the temple her father started building as a "Paradise for Amen."*

- *Egyptian writing is called "hieroglyphics," which means "sacred carving."*
- *Pictures represented words and eventually formed a type of alphabet.*
- *Egyptians wrote on papyrus or stone.*

Your student has been asked to identify the following as either a person or a place. Explain that the person is called a "character," and the place is a part of the "setting" in a story.

Soudan — *Place: Herkhuf made expeditions into Soudan.*

Punt — *Place: Hatshepsut sent an expedition into Punt.*

Nehsi — *Person: He was the royal envoy on the expedition to Punt.*

Parihu — *Person: He was the chief of Punt.*

Karnak — *Place: The Temple of Amen was located in Karnak.*

Merenptah — *Person: He was the Pharaoh with whom Moses pled to let the Hebrew people go.*

Note: You may want to discuss the Egyptian fairy tales that the student read in Chapters VII and VIII. Especially note the distinction that fairy tales include fantastic elements such as miraculous events, magical characters, strange creatures and settings, or magical powers.

Discussion and Answers to Dialectic Worksheet for *The Golden Goblet*

1. Students were asked to complete a character analysis of Ranofer by writing several details in each of the following categories. The details your student writes will vary.

   Traits and Abilities
   - ❑ *Ranofer has acquired enough skill to be able to recognize differences in tomb detail and design.*
   - ❑ *The reader may consider Ranofer brave because, though he considers himself a coward, he follows Gebu into the dark night.*

- ❑ *Ranofer desires to increase his skill and craftsmanship in stonework by observing the methods of other craftsmen and learning how to run a shop.*

Thoughts and Feelings

- ❑ *Ranofer avoids speaking to Gebu to prevent provoking his brother and suffering the consequences. He decides it is better to be silent than to turn his heart and hopes inside out for Gebu to see, only to have them withered by ridicule.*
- ❑ *When Ranofer realizes that Gebu is likely stealing gold, he is willing to overcome his fear of being out at night to follow him.*
- ❑ *After Gebu gives him a dazing blow to the head, Ranofer is filled with resentment and bitterly resolves to be useless in the stonecutter's shop.*
- ❑ *Ranofer is apprehensive about following Gebu into the Valley of the Tombs, but does so because he believes he can uncover Gebu's wrongdoing.*

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.

Responses to Circumstances and Events

- ❑ *Most of Ranofer's responses are ones that demonstrate that he is brave enough to stand against Gebu's schemes.*
- ❑ *When Ranofer realizes that Gebu has been stealing, he decides to follow Gebu in order to find out more about his brother's theft.*
- ❑ *Ranofer confronts Gebu about a truncated passage in a drawing of a tomb and immediately wishes he had thrown the scroll into the Nile instead when he recieves a violent blow to the head.*
- ❑ *As he enters the Valley of the Tombs, he pushes back his fear of bodiless devils even though his flesh is crawling and little hairs prickle on the back of his neck.*

Beliefs

- ❑ *In the second half of the book, the author explicitly states that Ranofer loves the gods of Egypt. However, most of his comments and thoughts regarding the gods seem to be said in passing and do not express a deep religious viewpoint.*
- ❑ *Ranofer believes that* khefts *can fly away with children.*
- ❑ *Ranofer calls down Amon's protection for the Ancient.*

Actions

- ❑ *Ranofer's actions show the reader that he is willing to right a wrong, even if it means putting himself in danger.*
- ❑ *Because he suspects Gebu of wrongdoing, Ranofer and his friends, Heqet and the Ancient, meet together periodically to discuss Ranofer's plight and to plan a spying scheme.*
- ❑ *In spite of his fright and the possibility of danger, Ranofer chooses to follow Gebu through the City of the Dead and into the Valley of the Tombs.*

2. Explain (or review) the definition of a simile. A simile is a figure of speech that describes, explains, or relates two unlike things. It is a direct comparison between two unlike objects using a connective word such as "like" or "as." The author of *The Golden Goblet,* Eloise Jarvis McGraw, doesn't extensively use similes, but when she does, it helps the reader better visualize and experience people and events. Ask your student if he can identify what figure of speech is exemplified in the following quotes:
   - ❑ "He had paid a high price for his silence, but even a beating was preferable to turning his heart and hopes inside out for Gebu's scornful inspection, seeing them withered with ridicule and blown away like dust before his eyes."
   - ❑ "Obscure at the time they were spoken, the words were now as clear to Ranofer as the shape of the shelves in front of him."
   - ❑ "He smiled like a cat with a particularly tasty mouse."

3. As we learn how to do character analysis, it is important to learn other terms pertaining to the study of characters. Teach your student the following definitions and ask him to identify a character in the story that is an example of each type.

- ❑ *"Protagonist" is the term applied to the central character of a story. Typically it is the character whom the story is about. The protagonist in* The Golden Goblet *is Ranofer.*
- ❑ *"Antagonist" is the term applied to the character who is in opposition with the protagonist and whose function in the story is to provide a negative example of living. The antagonist is Gebu.*

4. Tell your student that the following terms are subject to the literary terminology quiz at the end of this unit: simile, protagonist, and antagonist.

Literature: Rhetoric Discussion Outline

- ❑ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics*, for your own literary background reading.
- ❑ If you have time to read a few poems from this week's assignment, we recommend "For a Portrait of the Queen" (100-101), "The Peasant's Eighth Complaint" (183-185), and "Instruction for Merikare" (191-205), in addition to the summaryies of the poems below.

Summary of "The Tale of the Shipwrecked Sailor" [1]

Stanzas 1-3 introduce the outermost story, that of a leader and his crew coming home to Egypt aboard their ship. Apparently, the leader must go make a report to the King, which he is afraid to do. A sailor in his crew begins to tell a story.

Stanzas 4-14 tell the first part of the middle story, in which the sailor recalls a time when he was shipwrecked on a magical island, ruled by a great serpent.

Stanzas 15-17 are narrated by the serpent. This is his story, the innermost story, of how he once lived on the island with his whole family, and how a star fell and killed all but him.

Stanzas 18-23 return to the middle story, and narrate how the serpent gave gifts to the sailor, and how the sailor came safely back to Egypt.

Stanzas 24-25 return to the outermost story, where the sailor has finished his story and is trying to cheer his leader. The leader, however, remains hopeless.

Summary of "The Tale of Sinuhe" [2]

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.

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

2 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.

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.

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him the following selection: "For a Portrait of the Queen" (*Ancient Egyptian Literature: An Anthology*, p. 101). This selection can be read aloud or recited at any time that suits you, but we do particularly recommend it as an accompaniment to topic 2, since it pertains to our discussion of Egyptian royalty and aristocracy.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: As you know, your literary handbook for this year is called *Poetics*. Does the word "poetics" mean "poetry"?

No. "Poetics" is a term that refers to beliefs about the nature, purpose, forms, and principles of literature.

Class Topics

1. Introduce the literary analysis category of frameworks, as well as the term "genre" and the genre of poetry. Review the common formal elements of Egyptian literature. (Student Question #4)
   - ❑ In your *Poetics* reading this week, you learned about several new literary analysis categories. One of them was Frameworks. To what does this term refer, and what do we study within the category of Frameworks?
     - ❑ *The term refers to the overall structure or skeleton, the* framework*, of a piece of literature.*
     - ❑ *Within the literary analysis category of Frameworks, we study mode and genre.*
   - ❑ We will discuss mode next week. From *Poetics*, what is a genre? What are the three major genres of imaginative literature?
     - ❑ *A genre is a type of literature that has either definite characteristics of form or definite characteristics of content (or both).*
     - ❑ *The three major genres of imaginative literature are poetry, story, and drama.*
     - ❑ Each of the three major genres—poetry, story, and drama—have unique elements that distinguish them. At the same time, all three can be mixed together: for instance, later this year we will read Greek dramas that are also stories and are written in poetry.
   - ❑ From your reading in *Poetics* this week, what is poetry (or verse)?[1]
     - ❑ *Poetry is highly compressed language, typically written in lines, which may be metrical or non-metrical and characteristically uses imagery as its main medium of expression.*
     - ❑ A poem is a *compressed* piece of literature in which—at its best—every word and sometimes every syllable, sound, and piece of punctuation, is meaningful.

1 "Verse" is based on the Latin word *versus*, which means "turning," and it refers to the way the eye turns from line to line when reading a poem.

- ❑ Meter is measurable pattern of sounds in one or more lines of verse, such as *hick*-or-y *dick*-or-y *dock* // the *mouse* ran *up* the *clock*. A poem may or may not be written in a meter.
- ❑ Poetry uses the image as its basic building-block of expression. Thoughts and feelings, characters, plot, setting, and themes, are, in the overwhelming majority of poems, put at least partly in terms of imagery.

❑ From *Poetics*, describe some of the forms that were important in Egyptian literature.

- ❑ *Like most ancient peoples, Egyptians wrote primarily in the form of poetry, in the oral literature tradition. Because it is mostly poetry, Egyptian literature tends to be compressed, to convey a great deal in a few words, and includes a lot of imagery. It is grouped as lines and stanzas rather than as paragraphs.*
- ❑ *The Egyptians were rather sophisticated poets; they used imagery and symbols, and understood how to play on the different meanings of words.*
- ❑ *Egyptian poetry differs from the poetry of later ages in that it is not written according to meter (at least, not according to any that we recognize). At the same time, though it is not metrical, Egyptian poetry does follow some fairly strict patterns and rules, such as the "thought couplet."*[1]
- ❑ *Besides pattern, repetition was a favorite artistic device for the Egyptians (as for virtually all ancient writers who composed in the oral tradition).*[2] *Sounds, phrases, whole sentences, or ideas might be repeated in patterns or other artistically pleasing arrangements throughout a poem.*
- ❑ *Much of Egyptian literature can be divided or grouped into the following sub-genres: hymns, prayers, wisdom literature, dialogues, laments, lyric poems, carpe diem poems, curses, love poems, charms and spells, and tales of gods and heroes (particularly in their mythologies).*

❑ You studied free verse in Year 4. How similar do you think Egyptian poetry is to modern free verse?
Like twentieth-century free verse, Egyptian poetry is non-metrical and uses lots of imagery. However, perhaps because of its roots in the oral tradition, Egyptian poetry tends to be more obviously patterned (i.e., with thought couplets and repetition) than modern free verse.

2. Discuss some individual poems that reveal an Egyptian perspective on the lives of scribes, priests, and aristocrats, as well as their interactions with each other and with the common people. (Student Questions #1-2)

❑ What are some of the topics[3] and themes[4] that you see in the following poems? Also, try to give examples of some common Egyptian forms used in them (pattern, repetition, thought couplets, or imagery). The first box on form has been done for students.
Your student should be able to at least approximate the topics and themes given below. Finding examples of forms may be more difficult for him, so use this chart as a guide to help him see the forms used in these poems.

	Content (Topics and Themes)	Form (Pattern, Repetition, Thought Couplets, and Imagery)
The Peasant's Eighth Complaint	☐ Topics: ☐ *A peasant pleading to a court official for justice against the man who is cheating him* ☐ *Justice (ma'at) and the just man* ☐ Themes: ☐ *Justice lasts forever. It is powerful and influential, and there can never be too much of it.* ☐ *The just man's memory is precious even after death, and his devotion to justice wins him honor.*	☐ Many of the lines repeat a thought with a slight variation to give depth of meaning. This is characteristic of the thought couplet: ☐ "The memory of [a just man] becomes a precious thing / he is a standard written in the Word of God" (stanza 6). ☐ "Is he a scales? It does not tilt. / Is he a balance beam? It does not dip awry" (stanza 6). ☐ The just man is portrayed through the images of an untilting scale and a balance beam that does not tip. Both of these images communicate something about the concept of justice, namely, that it is honest (like honest scales) and perfectly balanced (not tipping in favor of one person over another).

Chart continues on the next page…

1 Thought Couplet: Two lines of poetry that together form a complete thought. The Egyptians also used triplets (a complete thought contained in three lines) and quatrains (a complete thought contained in four lines). But the thought couplet is the arrangement used most often.
2 Repetition is an important part of any oral literature, because it makes the literature more memorable for speaker and audience alike.
3 The topic is what the story is about—the subject(s) it addresses, about which the author will comment through his theme(s). It can be narrow or as broad as "love" or "homecoming."
4 A theme is the author's message or meaning, which also reveals what he believes is real or unreal, true or false, right or wrong, valuable or worthless. The author's themes can usually be divided into three general categories of 1) Reality (what is real or unreal, true or false), 2) Morality (what is right or wrong), and 3) Values (what is valuable or worthless).

	Content (Topics and Themes)	Form (Pattern, Repetition, Thought Couplets, and Imagery)
For a Portrait of the Queen	☐ Topic: *The queen Nefertari* ☐ Theme: *Nefertari is a beautiful woman, powerful, praiseworthy, and good.*	☐ *The stanzas are arranged in a symmetrical pattern. The introductory line and first stanza introduce the princess, focusing on her royalty. The next stanza details her personal beauty and charms. The third describes the response people have to her, and the fourth returns to her royalty, climaxing in her royal name: Queen of the Realm, Nefertari.* ☐ *One idea that is repeated in the last three stanzas is that hearing Nefertari speak or sing is a pleasure.* ☐ *The whole poem is composed in thought couplets (except the first line). One excellent example: "Pleasure there is in her lips' motions, / all that she says, it is done for her gladly" (stanza 3).* ☐ *There are two images of her making music: "See her, her hands here shaking the sistra" (stanza 2) and "On this wall, by this door, she stands singing" (stanza 4).*
Instruction for Merikare	☐ Topic: *A Pharaoh's advice to his son, who will rule after him* ☐ Theme: *Merikare must be a good pharaoh by following his father's advice, so that he "may live to be a man" (section x, stanza 1) and may equal his father's success.*	☐ *The repetition of a single word (great) gives special emphasis to the greatness of the king in this line: "Great is the great One whose great ones are great!" (section iii, stanza 5).* ☐ *The poem is divided into three kinds of sections: practical instructions for ruling; advice for royal conduct and character; and reflections on the nature of life and God. These sections are repeated throughout the poem.* ☐ *Note the repeated idea and metaphor (imagery) of the tongue being an "arm" of strength in this thought couplet: "Be skilled in words that you may be strong— / the king's tongue is his mighty arm" (section ii, stanza 1).* ☐ *One (among many images) is that mankind is the "flock of God" that the pharaoh must provide for (section ix, stanza 3).*

- ❑ Now that we have discussed the topics and themes of these poems, what can we learn from them about how the Egyptians viewed royalty and aristocracy?
  Answers may vary slightly. After hearing your student's thoughts, make the following points:
  - ❑ "The Peasant's Eighth Complaint":
    - ❑ This poem reveals that Egyptians viewed their rulers as having responsibilities towards and even a certainly fatherly relationship with all their subjects, even the members of the peasantry. The peasant is asking for justice, and he expects his ruler to hear his plea and respond.
    - ❑ This poem also shows how the relationship between all men is based on *ma'at*; not even Pharaohs are exempt from being held to that standard.
  - ❑ "For A Portrait of a Queen":
    - ❑ This poem shows perhaps a tendency to flatter royalty, but also it reveals what the Egyptians viewed as a praiseworthy lady. Nefertari is honored for her beauty, particularly her gift of song, but also for her character, especially her kindness.
    - ❑ This poem also displays the Egyptian belief that pharaoh and his wife (who was also often his sister) were direct descendants of the gods. (See stanza 2.)[1]
  - ❑ "Instruction for Merikare":
    - ❑ This poem shows how at least one Pharaoh viewed his own position, and what kind of king he wanted his son to be. We see that he values justice, benevolence, wisdom (particularly expressed in the pharaoh's speech), and strength against traitors and enemies.
    - ❑ This pharaoh also demonstrates the Egyptian belief that the gods have given him a special task of providing for the people, and if he is worthy and upright, he will be honored for it in the afterlife.

3. From *Poetics*, discuss the genres of story and narrative poetry, as well as the major elements of story (characters, plot, and setting) and two plot devices: plot frame and pattern plot.
   - ❑ Besides poetry, another of the three major genres in literature is the story. From *Poetics*, what is a story?
     A story is a piece of literature that has at least one character, plot, and setting and uses narrative as its primary medium of expression.

1 Foster sometimes capitalizes God in his translation of Egyptian poems, possibly to refer to "Amun," the god from whom the other gods derived. We will discuss the Egyptian attitude towards Amun and the other gods in more detail next week.

- ❑ Let's review some of the elements that go into every story. What are "character," "plot," and "setting"?
  Below are the definitions of each of these terms, with a few extra notes for your use after you have heard your student's answers:
  - ❑ Character: A personality, whether human or non-human, in a story.
    - ❑ Most of the time this means a *human* personality, though in some stories the personalities are supernatural beings or even animals or objects.
    - ❑ Any entity that acts, reacts, thinks, feels, or exists in relationship with other characters is a character, whether it is human, angel, dog, or desk lamp.
  - ❑ Plot: A plot is the arrangement of events in a story such that they have a beginning, middle, and end.
    - ❑ Each plot has a "plotline," which is a complete progression of events (it must include a beginning, middle, and end) that revolve around a character or set of characters in a narrative.
    - ❑ While the plot is the overall progression of events that make up a story, a story may include multiple plotlines—that is, any story may follow and interweave events from one or more separate progressions, like strands in a braid of hair.
  - ❑ Setting: A location or situation in time, space, and culture which forms the background for a work of literature.
    - ❑ Settings come in three basic flavors, which we will discuss more later. Those flavors are "physical" (which means a *place*, like a desert or a throne room), "temporal," (which means a *time*, like "in the days of Tutankhamun"), and "cultural" (which means a culture in which the story takes place, such as "ancient Egyptian culture").
    - ❑ There may be more than one setting in a given story.
- ❑ Before we move on to talk about an actual Egyptian story, we need to briefly introduce two plot techniques that the Egyptians used. There are many different ways that the events of a plot can be arranged, but "pattern plot" and "plot frame" were favorites among ancient writers. From *Poetics*, what do these terms mean?
  - ❑ *A pattern plot is a kind of plot in which the events are arranged in patterns.*
    - ❑ Like all plots, pattern plots contain a progression of events from beginning to middle to end. However, in pattern plots there are also other patterns besides this basic progression.
    - ❑ For example, in a pattern plot, events are repeated or grouped in threefold arrangements.
    - ❑ Events are also often arranged in sequences that set off a single major event, like a ring with one large gemstone flanked by smaller stones and settings of gold on either side.
    - ❑ Another common pattern in a plot is that of variety-within-unity. In this arrangement, the same type of event is repeated in a variety of contexts or with a variety of people.
  - ❑ *A plot frame is a literary technique used to introduce and provide a framework for a story, usually by enveloping it in another story.*
- ❑ We said that sometimes genres are mixed together. One such "mixed genre" is called narrative poetry. From *Poetics*, what does "narrative" mean? Can you give an example of a narrative poem from this week's reading?
  - ❑ *"Narrative" is a word that means telling about characters and events in one or more settings.*[1]
  - ❑ *"The Tale of the Shipwrecked Sailor" is an example of a narrative poem from this week's reading.*
  - ❑ NOTE: Continuing students may also give "The Tale of Sinuhe" as an example of a narrative poem.

4. Review the analysis categories studied so far, and analyze "The Tale of the Shipwrecked Sailor." (Student Question #3)
   - ❑ Characters, plots, and settings are so common in literature that we have named literary analysis categories after them: Character, Plot, and Setting. Counting these three, and Artistry as well, how many literary analysis categories have you learned so far? Can you name all of them?
     Last week, students learned the analysis category of Content. This week, they have learned Frameworks, Character, Plot, Setting, and Artistry. This makes six literary analysis categories so far.
     NOTE: Eventually, your student will have learned ten literary analysis categories. He will continue to use these throughout all his Rhetoric literature studies and beyond, so it is important to keep reminding him of their existence and of the fact that he is learning them, especially in Unit 1!
   - ❑ Go over your student's analysis outline of "The Tale of the Shipwrecked Sailor."
     NOTE: This is the first literary analysis outline that your student has done, using the first six analysis categories he has learned. Since this exercise is new to him, we provided a number of the answers in regular font. Italicized

1 "Narrative" has come to be basically synonymous with "story," and comes from a Latin word (*narrare*), which means "to tell."

answers are the ones that he was expected to fill in himself. (Although the answers in regular font were given in the Student Activity Pages, you may wish to review them, to make sure your student understands them.)

Frameworks

Genre: *This is a narrative poem, which means that it belongs to the genres of both story and poetry.*

Characters

- ❑ The Leader of the Sailors: In the beginning, he is fearful because he must make a bad report to the King. Despite the sailor's efforts to cheer him, he remains fearful at the end of the poem.
- ❑ The Sailor Who Was Shipwrecked:
  - ❑ Foster's introduction to this poem describes the sailor as "a comic character—assertive, blustery, overconfident, forgetful of past favors, and unaware of the ironies of his speech and situation" (8).
  - ❑ He is also clearly a master storyteller and seems to be pious (by Egyptian standards), since he wants to offer sacrifices and thanksgiving to the serpent of the magic island.
  - ❑ He is the sort of man who might try to talk his way out of difficulties (stanza 2, lines 7-8), but at the same time believes himself to be honest (stanza 2, line 2).
  - ❑ "Just look at me!" (stanza 23, line 12) or "Just look at us!" (stanza 1, line 11) are phrases characteristic of the sailor, who uses many exclamations in his speech patterns.
- ❑ The Serpent:
  - ❑ *He inspires fear in the sailor, but he is also kind to him.*
  - ❑ *He uses unique phrases such as "My little man" (stanza 8), and characteristically repeats himself: "What brings you? brings you?" (stanza 10) or "Fare well, fare well" (stanza 21, line 2).*
  - ❑ *The serpent is splendid, but sorrowful amidst his splendors because he has suffered the loss of something most precious—the joy of being with his family at home (particularly with his little daughter).*

Plot

- ❑ Plot Frame: This poem is a story (the great serpent who lives on an island and has lost his family) within a story (the sailor who meets the serpent when he is shipwrecked on the island) within a story (the leader whom the sailor is trying to comfort with his tale).
- ❑ Pattern Plot: The three plotlines in this story of serpent, sailor, and leader form a pattern of story within a story within a story. All of the stories are connected by the themes of fear and joy at homecoming.

Settings

- ❑ Physical Setting(s):
  - ❑ *A boat tied up at an Egyptian dock, where a leader and his crew have landed at home after a journey.*
  - ❑ *A magical island, ruled by a great serpent.*
- ❑ Temporal Setting(s):
  - ❑ The first story takes place as the crew has at last returned home.
  - ❑ The middle story occurs at an earlier time, when the sailor is shipwrecked on the magical island.
  - ❑ The innermost story occurs at a still earlier time, when the snake lived on the island with his family.
- ❑ Cultural Setting: The cultural setting is that of ancient Egypt.
  - ❑ One important part of the cultural setting in this poem is the awe and fear that subjects (particularly the leader in this story) feel towards their king.
  - ❑ Another is the belief that it is pious to worship powerful creatures, as the sailor does when he pays homage to the serpent as a god with sacrifices and incense.

Content

- ❑ Topic(s): *Homecoming, fear, and boldness in speaking*
- ❑ Theme(s):
  - ❑ The theme of the innermost story is the joy of dwelling with family and friends at home. This is what the serpent misses even among all his splendors, because his whole family was killed by a falling star.
  - ❑ The theme of the outermost story is the same as the theme of the innermost story: that there is a longing for a joyful homecoming (stanza 1; stanza 14, lines 5-8; stanza 21, lines 2-3).
  - ❑ There is at the same time a theme of the need to conquer fear and speak up:
    - ❑ The leader's fear of standing before the king, perhaps with bad news (stanzas 2 and 25), is echoed by the sailor's fear of the great serpent (stanzas 8-10).

- ❑ The sailor's story suggests that, even as the serpent was kind to the ready-tongued sailor (stanzas 13-14 and 22), so the king may be kind to this leader if he takes the sailor's advice and is sure to "address the King staunch-hearted/responding with no hesitation" (stanza 2, lines 5-6). The leader is not confident in the sailor, however, and we never learn whether the sailor is correct.

Artistry

- ❑ Repetition:
  - ❑ The first line of stanza 4 is repeated almost word-for-word in stanza 15.
  - ❑ The phrase "Great Green Sea" is repeated throughout the poem (for example, stanza 4, line 4; stanza 6, line 2; and stanza 12, line 10).
  - ❑ Stanzas 4 and 5 are repeated almost word-for-word as stanzas 11 and 12.
  - ❑ The serpent and sailor each often repeat phrases that are unique to them, such as the serpent's: "brings you? brings you?" (stanza 8) or "Fare well, fare well" in stanza 21, line 2).
- ❑ Pattern: *The plot forms a threefold pattern, as we noted under Plot.*
- ❑ Meaning Through Form: *The sailor's story is meant to give the leader advice and encouragement, and is thus an example of meaning through form.*
- ❑ Form Follows Function: *The form of the pattern plot performs the function of providing comparisons and contrasts between the leader's fear of the king and the sailor's fear of the serpent, and perhaps suggests what the outcome for the leader will be.*

❑ What did your student most enjoy in this poem?
Answers will vary. Take time to enjoy the poem together.

5. Discuss "The Tale of Sinuhe" (Student Questions #5-6)

❑ Foster says that "The Tale of Sinuhe" "embodied" some of the "fundamental values" or worldviews beliefs "of ancient Egyptian civilization" (124). From the content of the poem, what would you say were some beliefs about reality, morality, and values among ancient Egyptians?

- ❑ Reality
  - ❑ *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*
  - ❑ *The gods' willingness to bestow care and rewards on good men*
  - ❑ *The Egyptian's superiority in war, whether with many or with only one*
- ❑ Morality
  - ❑ *Faithful service to one's master or lord*
- ❑ Values
  - ❑ *Love for Egypt in particular and one's homeland in general*
  - ❑ *The importance of relationship, especially with one's master or lord*
  - ❑ *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*

❑ Foster tells us that the "now-anonymous author [of "The Tale of Sinuhe"] 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). Let's test this idea. What examples of literary texture techniques (imagery, personification, inversion, etc.) or elements of artistry did you find in this poem, which might give evidence of the poet's excellence?
Answers will vary, depending on what your student noticed. After hearing his thoughts, you may wish to point out some of the following examples:

Imagery and Personification

- ❑ Like the English Shakespeare (and all great poets), this poet is able to create vivid phrases and unusual imagery. Below are a few examples. Notice how these images often involve personification[1] (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)

1 Personification: A figure of speech in which human attributes are given to something nonhuman (Leland Ryken, *Words of Delight* 516).

- ❑ "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"

Inversion

The first stanza of the poem, in section i, is remarkable for its technique of inverse 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, thereby drawing the reader in and arousing his curiosity.

Elements of Artistry

- ❑ Repetition: The "Egyptian Shakespeare" uses 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").
- ❑ Symmetry and Contrast:
  - ❑ The structure of this poem is elegantly symmetrical, having a number of parallel characters and events. At the same time, it incorporates a series of contrasts. (See the chart below.) Symmetry and contrast are artistic principles that we will see later this year in the *Iliad*, *Odyssey*, and *Aeneid*.
  - ❑ 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.
- ❑ Central Focus: Sinuhe's reaction to his climactic victory (section vii) is a prayer to be taken home (section viii, stanza 7). 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 a brilliant artistic effect because it reinforces the central theme of the poem: Sinuhe's love for his homeland.

Sections	Symmetry 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.*
2 and 13	*(2) Sinuhe's original master, the King, has died, and Sinuhe (presumably, since 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 King's sons (a brother of Senusert). He 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 Sinuhe himself 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.*

Chart continues on the next page…

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.

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.*

Geography: Background Information

Most of the students' work this week focuses their attention on major ancient cities and locations of the larger pyramids. Your printed resources, Internet links, and historical atlases will help your student to find these places. If you own our *Map Aids*, you can also use the teachers' maps as a fall-back resource.

World Book on Egypt[1]

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.

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Fine Arts & 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.

Worldview: Grammar Levels Discussion Outline

1. Ask, "Why did Moses kill a man?"
   - ❑ *He saw an Egyptian beating a Hebrew, one of his own people, and decided to stop him by slaying him. Moses then hid the dead Egyptian's body in the sand (Exodus 2:11).*
   - ❑ Note that "he looked this way and that" and then "seeing no one, he struck down the Egyptian" (Exodus 2:12). Moses' action was not "in the heat" of a fight. He did this deliberately, and then tried to hide his actions from just retribution.
2. Ask, "What is it called when someone kills another human being?"
   - ❑ *Murder*
   - ❑ Note with your students that Moses was human, and not sinless. He murdered this Egyptian. The Bible does not try to hide this fact, or pretend that any of its heroes (except Jesus) is perfect, or above reproach.

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.

3. Ask your student, "Where did Moses go to flee from Pharaoh?"
   - ❑ *Moses went to live in Midian (Exodus 2:15).*
   - ❑ You might want to use a map found in either your adult Bible or one of your other Bible resources to see where Midian was located, especially in relation to Egypt.
4. Ask, "What did Moses notice about a bush as he was tending his flock?"
   - ❑ *He noticed that even though the bush was on fire, it did not burn up (Exodus 3:2).*
   - ❑ Talk with your student about why the burning bush was significant. Share that it was an abnormal occurrence that both drew Moses' attention and showed him that divinity was present. God is real, and while doing his everyday tasks, Moses suddenly found himself encountering the Living God. If you have any experiences where God was clearly made manifest to you during your life, share this with your child!
5. Share with your young student that it was very significant that God should share His name—YHWH (rendered Yahweh in most English references)—with Moses.
   - ❑ In Jewish culture, all names had meaning, and were believed to have power in and of themselves.
   - ❑ Savor the name that God gives to Moses in Exodus 3:14. The translation of this Name is either "I am who I am" or "I shall be what I shall be." Help your children understand that it is an expression of complete sovereignty and self-sufficiency. God is all-powerful, cannot be denied, and needs no one.
   - ❑ Share with your student the interesting fact that, in most modern English translations, the proper name of God, YHWH in Hebrew, is rendered "the LORD"—all capitals. In Hebrew, YHWH is read as *Adonai,* meaning "my Lord" during prayer, and referred to as *HaShem*, "the Name" at all other times. The Jews wanted to be scrupulously careful not to ever take the name of YHWH in vain, so they almost never spoke it. And, in most translations that we have, scribes never wrote "YHWH" with any vowel markings. The modern term among English speakers, Yahweh, is derived, and thus it is not certain that it is wholly correct.
6. Ask, "For what reasons did Moses think he would not be a good leader? What was the LORD's response to him?" Note: These answers are found in Exodus 4:1-17.
   - ❑ *Moses was at first afraid that the Israelites would not listen to him if he attempted to lead them. (Doubtless, this harkens back to his faltering attempts to mediate disputes 40 years earlier. See Exodus 2:12-14.) The Lord responded by giving Moses three miraculous signs (his staff would turn into snake, Moses' hand would become leprous, and the Nile's water would be turned to blood) that would convince the Israelites of his favor with God.*
   - ❑ *Moses stated that he had never been an eloquent speaker and was slow of speech and tongue (Exodus 4:10). The Lord responded that He had made Moses' tongue (and all men's faculties) and that He would put His very words in Moses' mouth, making him more eloquent than he could be naturally. Also, Yahweh offered Moses the aid of his brother Aaron's eloquence as well.*
   - ❑ While pride is an issue for many of us, some of us have trouble believing that we have any significant role to play in God's Kingdom. Similarly, we can feel that our small efforts—attending church, doing household chores, or even teaching Sunday School—are pretty small potatoes in a big world. The truth is that faithful service, done unto God, is meaningful, because God is infinite and made us for good works which He prepared for His children to walk in. If your child feels like his efforts to do righteous things, or to serve, don't matter, encourage him from Ephesians 2:10 and Galatians 6:7-10.
7. Ask your student, "How did Pharaoh first respond to Moses' request to let the LORD's people go?"
   - ❑ *He said that Moses and Aaron were distracting the numerous Israelite slaves from their labors. That they might pay closer attention and not listen to "lying words," Pharaoh made their labors heavier by requiring the people to gather their own straw for making their set quotas of bricks for building projects (Exodus 5:7-8).*
   - ❑ Even though God had forewarned Moses that this would be Pharaoh's reaction (Exodus 4:21-23), it must have been both hard and discouraging for Moses (especially when his own people blamed him for Pharaoh's response and the multiplication of their own labors—see Exodus 5:21).
   - ❑ If you can remember a time when you felt led to perform services for God and it did not initially go well at all (either circumstantially or relationally) tell your child the story of your own walk through difficulty, and how God met you there. This will prepare him for next week's readings.

Worldview: Dialectic Discussion Outline

Moses was God's chosen leader and was used in a big way. Scripture tells us that he was the meekest man on earth during his time (Numbers 12:3). The passages that your student read this week don't make it seem like he was going to turn out to be the greatest leader. Yet, God chose him—an unambitious, tongue-tied, meek man to play a huge role in the history of redemption. This week, help your student to learn deep lessons about leadership through examining some of the passages that he read this week.

1. Ask your student, "After Moses had grown up in Pharaoh's household, what was his reaction to seeing fellow Hebrews in bondage?"
   Moses demonstrated an interest in his people. He identified with them, siding with them against an Egyptian taskmaster who was beating a Hebrew slave (Exodus 2:11).
2. At this point, Moses attempted to take leadership where he was neither authorized nor invited. Ask, "What happened in that situation?"
   Moses slew the Egyptian taskmaster, and then buried him in the sand in order to hide his crime (Exodus 2:12).
   - ❑ What did Moses' unlawful killing of the Egyptian make him, in the eyes of the law?
     A murderer
   - ❑ After Moses fled to escape just punishment, what did he become in legal terms?
     A fugitive from justice, also called a felon
3. It is unexpected that God would choose a murderer and a felon as a key figure in Bible history. Add to this unlikely event by detailing the weaknesses that Moses expresses himself when God calls him by the burning bush.
   - ❑ Ask, "What objections does Moses make to God when God calls him to serve as a leader of His people?"
     - ❑ *Moses first objected that the Israelites would not listen to him if he attempted to lead them. They would disbelieve him if he said that the God of their fathers had spoken to him (Exodus 4:1). (Surely, this harkens back to his faltering attempts to mediate the dispute between two Hebrews 40 years earlier, in Exodus 2:12-14.)*
     - ❑ *Moses then pled that he had never been an eloquent speaker, and was slow of speech and tongue (Exodus 4:10).*
     - ❑ *After God reassured him, Moses simply pled that God would choose someone else. He did not want to serve as God was directing him (Exodus 4:13).*
   - ❑ Summing up Moses' resume, we have an unwilling, tongue-tied, man-fearing person, who has also been a murderer and a felon, not to mention a failure at past attempts at leadership when his intentions were good. Point out that most employers or voters who were looking for a worthy candidate for leadership would not esteem Moses' resume very highly!
4. Discuss the fact that God does not look at the appearance, or even the actions, of a person in forming a leader (1 Samuel 16:6-7). Often, unlikely people become major leaders (for good or evil) both in Bible accounts and in human history.
   - ❑ Ask, "So, what were some qualities that Moses displayed in your passages read this week that might give us a hint as to why God chose him?"
     - ❑ *Moses did notice his people's plight, and did identify with them (Exodus 2:11). This displays humility, since Hebrews 11:24-26 tells us that it was by faith in the God of his fathers that he chose to identify with the Israelite slaves rather than indulging himself in the carnal pleasures that Egyptian royalty offered him.*
     - ❑ *When he killed the Egyptian taskmaster, Moses also demonstrated compassion for the afflicted Israelite, even if his deed of murder was the wrong way to express that compassion.*
     - ❑ *Moses turned aside to see the burning bush in Midian years later. This indicates that he was alert to the supernatural and, again, not a carnal man, intent on only seeking worldly pleasures.*
     - ❑ *After objecting three times to God's call to lead the Israelites, he does in fact immediately obey God. He goes to his father-in-law and politely takes leave of him and returns to Egypt (Exodus 4:18-20). He meets with the Israelites and tells them about God's mission for him (Exodus 4:29-30). He goes to the courts of Pharaoh and makes the outrageous request that God has told him to make: to let the people go to worship their God (Exodus 5:1).*

- ❑ Ask, "How do we thus see the biblical theme of redemption operating in Moses' life?"
  - ❑ *God could have written Moses off as a failure, an unwilling servant, and a disobedient follower—the last in the case of Moses not having obeyed God in circumcising his own sons (Exodus 4:24-25).*
  - ❑ *Instead, God takes Moses and begins to meet with him, instruct him, and sanctify him for His plans and purposes to be fulfilled, and for Moses' ultimate good.*

5. Now look at how God's people respond to God's chosen leader in the portion of the story that we read this week. Ask, "How did God's people respond to Moses as the story unfolded?"
   - ❑ *The quarreling Israelites did not welcome his attempt to mediate their dispute, but taunted him about the crime that he had committed the day before (Exodus 2:13-14).*
   - ❑ *When Moses returned to tell them that God had spoken to him and was planning to deliver them from bondage, they gladly welcomed him. They believed his message and worshipped God (Exodus 4:29-31).*
   - ❑ *After Pharaoh's harsh response, however, the Israelites became angry with Moses and blamed him for their troubles. They predicted that Moses' bad leadership would lead to their deaths (Exodus 5:19-21).*
   - ❑ Ask, "Do hard circumstances (or unexpected opposition) during an effort necessarily mean that we should stop working for a goal? How do you connect such difficulties with leadership and with faith in God?" *Answers will vary, but use this opportunity to draw out your student and hear his heart.*
     - ❑ Talk with your student about how easy it is to blame leaders when things don't go as we hope or plan.
     - ❑ In this case, we know from the story that God was clearly behind Pharaoh's response. He had warned Moses that Pharaoh would be resistant (Exodus 4:21).
     - ❑ As the passages in the sidebar box on p. 58 show us, the complaining, blaming response of the Israelites was a consistent one that Moses had to contend with all through his long life.
     - ❑ Whether or not Moses shared this is not clear, but a lesson to be learned is that, if a leader is doing God's will, things may go badly for his followers (at least for a season) and yet God may be glorifying Himself through the difficult circumstances.
     - ❑ It is always wise to ask God for patience and endurance when things go wrong, knowing that God is behind all the circumstances of our lives (Romans 8:28-29).

6. Ask, "To whom does Moses turn when things go from bad to worse, after he has requested Pharaoh to let the people go? What was that interaction like?"
   - ❑ *He turns to the Lord, asking for direction and reassurance. God has led him to make the request of Pharaoh, and has warned Moses that Pharaoh's heart would be hardened to the glory of God (Exodus 4:21). The Israelites are blaming him, and he himself seems to fear that his worst fears are confirmed.*
   - ❑ Notice with your student that Moses is very human in this moment. The Bible does not portray his reaction to his trials as all smiles and roses! Moses is complaining! Tell your student that leaders often feel this way when trying to lead God's people. Ask, "Why are some reasons that Moses might have reacted this way?"
     - ❑ He does not know God very well as of yet, so he asks God why He is doing evil, and not keeping His promises. Moses is confused, and he is questioning God.
     - ❑ He does not know what will happen next in the story.
     - ❑ He feels inadequate and powerless, because, in fact, he is and has always been so.
     - ❑ He feels overwhelmed and alone, with very little human support.
   - ❑ Share that in such moments, God is working in leaders' hearts for their good and His glory. Explain:
     - ❑ God seeks to bring leaders to an end of themselves (their strength, wisdom, ability, etc.) so that they can be sanctified (made more holy and like Jesus, as stated in Romans 8:28-29).
     - ❑ He is also working so that both leaders and onlookers can behold His glory. When we are weak, He is strong! (See 2 Corinthians 12:9-10.)
     - ❑ This idea of God working for His own glory can seem odd to us at first, but God does everything and is all worthy, so it is right that He should *always* receive *all* glory! But, since He chooses to work through human agency, His glory can be obscured. People can get credit for the glory that rightly belongs to God. So, often, He needs to bring humans to an end of themselves so as to reveal His glory. It's like God is clearing away dense shrubbery that obscures a clear-flowing, life giving stream!

7. Ask your student, "Can you relate to Moses' situation?" *Some students may have leadership experience, or have watched their parents struggle to lead other Christians. Take as much time on this question as you feel it is worth!*

8. Conclude this discussion by asking your student to connect the details of Moses' story with the things that he has been reading about in History assignments. Below are some idea starters; feel free to let this discussion be open-ended and free flowing!
   - ❑ Imagine together the details of Moses' years growing up in the household of Pharaoh. Would Pharaoh even have known that Moses was around?
   - ❑ What kinds of "bitter toil" might the Israelite slaves have had to endure? Ask your student to relate his studies of the labor involved with building pyramids, for the Bible says, "They built for Pharaoh store cities, Pithom and Ramses" (Exodus 1:11).
   - ❑ How long in elapsed time was this trial of bitter slavery that the Israelites endured? Hint: Moses was born near the beginning of the oppressive phase of Israel's slavery, and died at the age of 130 (Deuteronomy 34:7). Subtract 41 years after the Israelites left Egypt, and you get about 90 years or so of intense oppression and suffering.

Worldview: 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, and 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 (who wrote this book) proud? No! Rather, God knew that later generations who didn't know Moses personally 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.

Topics for discussion

1. Look at some important types that are present in this week's Bible passages. Your student was not asked specific questions about these types, but use a series of questions and answers to draw out these ideas.
   - ❑ In the Bible, Egypt always represents the land of temptation, slavery, oppression, and worldliness. It represents the achievements (vainglory) of man apart from God.
   - ❑ Egyptian 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.
   - ❑ Today, believers often go "down to Egypt" looking to escape famine (trials) 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. Believers can feel that it is easier to remain in bondage than to take a chance that things will be worse if they obey God and move out.
     - ❑ As we leave Egypt 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 student *all* of 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, if you desire. However, they do bear repeating, so seek the Spirit for His guidance as you share.
2. Ask your student, "What did Moses' central goal for God's people become, as described in Chapter 3?"
   Note: Students were asked to detail God's directions to Moses and His promises. If you want to go over your student's detailed answer, please use the actual contents of Exodus 3.
   - ❑ *Summary statement: to lead them out of Egypt and to the Promised Land*
   - ❑ Share with your student that this becomes a major theme of the entire Bible, and a type of every believer's experience. Every believer groans in bondage to sin, oppressed and helpless. When we cry out for help, God delivers us by power and by blood. The believer's chief end is the Promised Land (Heaven) and it takes faith and courage to endure trials, believe God steadfastly, and journey there! See especially verses 8-9.

3. Ask, "What do we call someone who kills another human being and then flees from lawful authority?"
   - ❑ *A murderer and felon*
   - ❑ The Bible does not sugarcoat its heroes. It shows all men except Jesus to be flawed, as all human beings truly are. This is a major difference between other world religions and Judaism or Christianity. In many of the pagan mythological origins' stories, you won't often find tales of believable men who also make understandable mistakes, or bad choices for lack of faith.

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."

4. Ask, "What challenges did Moses face?"
   Note: See Exodus 3:11; 5:20-21; 14:12; 16:3, though only the first two were read by students this week.
   - ❑ *"Who am I? Why choose me?" Moses had to wonder. A former member of Pharaoh's court, living as a felon and a rejected shepherd in Midian. (Remember, Egyptians despised shepherds, and Egyptians had reared him!)*
   - ❑ *"How will I know?" Both before Pharaoh and later in the desert, God's answer was, "TRUST ME."*
   - ❑ *"What are you* doing, *God?" Things did not run smoothly from the first, and Moses did not know God well yet!*
   - ❑ *The Israelites repeatedly distrusted Moses. When anything went wrong, they blamed him.* (See Scriptures at right.) *This made leadership more difficult and discouraging.*

5. Ask, "What have you learned about leadership from your reading this week?"
   Note: Much of the dialectic Bible Survey discussion outline also addresses this topic, so you may want to glean from there on this part of your discussion.
   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.*

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.

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 many also wish to discuss (or at least check, for accountability purposes) the first column of his comparison chart on Egyptian, Babylonian, and Mosaic Law.

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.

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	☐ *Laws date from the New Kingdom onward* ☐ *Laws were based on royal decrees and precedent law (laws that relied on earlier judgments)*		
CIVIL LAWS	☐ *Children were expected to look after parents and arrange their funerals.* ☐ *People entered into binding contracts that scribes recorded.* ☐ *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	☐ *Women in Egypt were the most privileged in the Ancient World. They had the same legal rights and obligations as men.* ☐ *Women took the same oaths and faced the same penalties as men.* ☐ *The wife was entitled to maintenance by her husband.* ☐ *"Dowry" goods remained the wife's possession after marriage.*		
ENFORCEMENT/ADMINISTRATION	☐ *There was 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.* ☐ *There were upper district courts (Court of Listeners) under the supervision of the district governor.* ☐ *There were two Great Courts (one for Upper Egypt and one for Lower Egypt) under the Vizier.* ☐ *No lawyers: people spoke for themselves.* ☐ *Judges sometimes consulted oracles.* ☐ *Bribes were forbidden, but seem to have been widely used.* ☐ *Witnesses had to take an oath and could be beaten if found lying or concealing information.* ☐ *Scribes kept court records and drew up contracts: wills, marriage settlements, and business deals.*		
PUNISHMENTS	☐ *The accused were considered innocent until proven guilty.* ☐ *Common punishments: fines, flogging, hard labor, mutilation, exile, or death.* ☐ *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 in column 1. These columns will be completed in subsequent weeks' Teacher's Notes.

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 youth[1] 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 student(s) 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 student(s) 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 philosophy**[2]

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 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. Philosophical 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.

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.

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 could 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 excerpts from the script (in blue boxes) for points of discussion:

"… then I was beside him, like a master workman."

1. We begin our study of philosophy (Greek for "love of wisdom") by "meeting" Wisdom personified in the book of Proverbs. The "Wisdom" we meet in Proverbs may be the same as "the Word" we encounter in the Gospel of John. Read John 1:1 together: "In the beginning was the Word, and the Word was with God, and the Word was God" (KJV). 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.
2. The Greek word "logos" has had a big impact on the English langauge. Many of our English words end with the suffix "-ology" meaning "the study of." Have your student name as many words as he can that end with "-ology." Examples include "biology," "theology," "archaeology," and many others!
3. The role of "wisdom" in the 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.
4. 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." Wisdom is certainly one of God's "invisible attributes"!

"The fear of the Lord is the beginning of wisdom."

5. 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.
6. 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.
   - ❑ 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."
   - ❑ 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?"
   - ❑ 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.
   - ❑ 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!
   - ❑ People who start by believing God can still ask questions. God does not rebuke Mary for wondering at Gabriel's words.

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.

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

7. 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.
8. 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	❑ There is an illustration of a nude woman on p. 21 of *The Great Pyramid.* ❑ History: In-Depth has suggestions for reading about gods/goddesses. Read these assignments ahead of time to determine the acceptability of this for your children. ❑ *Tutankhamen's Gift* has several mentions of foreign gods. Please flip through this book and determine how you will discuss this with your children.
Upper Grammar	The literature selection contains references to *The Book of the Dead* and gods/goddesses.
Dialectic	❑ On page 49 of *Early Times: The Story of Ancient Egypt* (Fourth Edition) there is a confusing reference about the mythological history of Egypt being "biblical." ❑ To complete the optional mini-report about an Egyptian deity, outside research will be necessary. See Week 3 Teacher's Notes for details.
Rhetoric	Rhetoric students will need a Bible concordance for their Church History assignment.
Teacher	Be aware that a heavy focus of this week is the religion and gods of ancient Egypt. Please preview all resources if you desire. Before assigning myths, read the Teacher's Notes to frame your own perspective. Also consider teaching about myths before your students do their required reading.

Supplement 2: Detailed Chart of Egyptian Dynastic Periods[1]

Period: Name and Dates	Government: Dynasties and Their Unique Characteristics	Achievements and Events
Pre- and Proto-dynastic Period 5000-3000 B.C.	☐ Early kings and Dynasty "0"	☐ Growth of culture ☐ Consolidation of political power in towns ☐ Ruler identified with a deity
Early Dynastic Period 3000-2650 B.C.	☐ Dynasties 1-3 ☐ Menes united two kingdoms and placed political capital at Memphis c. 3100 B.C.	☐ Cultural unity ☐ Government and society began to evolve ☐ Pyramids became monuments to monarchies
Old Kingdom 2650-2150 B.C.	☐ Dynasties 4-8 ☐ Royal power at its greatest ☐ Departments of government presided over various areas ☐ Decentralization of government towards end	☐ Civilization reached its peak ☐ International prestige began developing ☐ Local militias served instead of standing army ☐ Height of pyramid building ☐ Religion dominated by sun god cult
First Intermediate Period 2150-2040 B.C.	☐ Dynasties 9-11 ☐ King Nebhepetre reunited Egypt ☐ Rise of nomarchs	☐ Water shortages and famines ☐ Nomarchs in Thebes united Egypt
Middle Kingdom 2040-1630 B.C.	☐ Dynasties 12-14 ☐ Sobekneferu, one of few women to rule ☐ Notable for foreign affairs and public works ☐ Centralized government maintained chief ministers in both Upper and Lower Egypt	☐ Began recovering from civil wars ☐ Fortresses provided protection during 12th Dynasty ☐ Influx of foreigners during the 14th Dynasty
Second Intermediate Period 1630-1550 B.C.	☐ Dynasties 15-17 ☐ Southern territory of Egypt remained under indigenous rule	☐ An administration of Semitic newcomers ("Hyksos") replaced the 13th and 14th Dynasties ☐ Trade and foreign relations extended to Crete
New Kingdom 1550-1050 B.C.	☐ Dynasties 18-20 ☐ Another woman, Hatshepsut, ruled for nearly twenty years ☐ Opulence and stature enjoyed under Amenhotep III	☐ Imperial expansion ☐ Language and culture slower to develop in Asia ☐ Warfare between Egyptians and Hittites for three generations ☐ Ramesses the Great, Ramesses I and II, Sety I ruled during this time ☐ (Not in recommended resource: The events of Exodus probably occurred near the end of this period)
Third Intermediate Period 1050-656 B.C.	☐ Dynasties 21-25 ☐ Disunity ☐ Shoshenq ("Shishak") led drive into Palestine ☐ Nubian conquerors rule much of Egypt	☐ Asian interests lost ☐ Criminality at all levels of society ☐ Loss of southern provinces ☐ Assyria became a superpower in the East
Late Period 664-332 B.C.	☐ Dynasties 26-31 ☐ Alexander the Great occupied Egypt	☐ Culture and religion maintained ☐ Hired Greek mercenaries to serve in military ☐ Development of naval power ☐ Internally divisive
Hellenistic Period 332-30 B.C. (Some resources subdivide this period into "Persian" or "Ptolomaic" periods)	☐ Dynasties 32-33 ☐ Ptolemaic rulers from Ptolemy I to Cleopatra VII	☐ Ptolemies ruled from Alexandria ☐ Greek immigrants reinforced contact with the Mediterranean world ☐ Egypt became a province of the Roman Empire

1 The dates given in the chart do not reflect a young-earth view of Creation; dates may also vary in different resources. The information is mostly taken from *Ancient Egypt*, by David P. Silverman.

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History — Teacher's Notes, p. 28-36

Lower Grammar

If you so choose, teach that Egyptians believed in a variety of gods, and that they thought these deities ruled their world. Otherwise, this is the week to use materials from Weeks 1 and 2.

Upper Grammar

- ❑ If you choose to teach about Egyptian polytheism, the objectives are below; otherwise, use materials from Weeks 1 and 2.
- ❑ Read about the Egyptian religion and the gods that Egyptians worshipped.
- ❑ Learn how religion affected the Egyptians' daily lives.

Dialectic

- ❑ Learn about the Egyptian mythological pantheon and help your students evaluate it from a biblical perspective. Encourage them to freely share any questions or doubts concerning their faith that these stories may raise.
- ❑ Read about the Egyptian style of writing called hieroglyphics.

Rhetoric

- ❑ Learn about (or review details about) Egyptian religious beliefs.
- ❑ Students should discern differences between the Christian belief system (based on faith in the substitutionary death of Christ) and the Egyptian (works-based or fatalistic) one.
- ❑ Consider the superstitions under which the Egyptians lived. How would it feel to be afraid of so many different, competing supernatural forces?

Threads: Writing — Writing Assignment Charts, p. 8-10

All Levels

- ❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!
- ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help teaching the week's assignment.

Threads: Literature — Teacher's Notes, p. 36-43

Lower Grammar

Review answers from questions about the characters in this week's assignment.

Upper Grammar

Check comprehension by reviewing answers from this week's assignment.

Dialectic

- ❑ Gain a biblical understanding of mythology.
- ❑ Describe the Egyptian gods you read about this week.

Threads: Literature		Teacher's Notes, p. 36-43
Rhetoric	Begin	❑ Discuss the realistic and romantic modes, as well as the Theocratic Age of literature. ❑ Learn about prose, poetry, and the sub-genres of poetry. ❑ Discuss the content of the *Leiden Hymns*, and contrast the Egyptian god Amun with the God of Scripture. ❑ Discuss the Egyptian view of mankind and salvation, as well as morality and values, and compare these to a biblical view.
	Continue	In addition to the above, discuss the content and form of the Harper's Songs.

Teaching Objectives: Electives

Threads: Geography		Teacher's Notes, p. 43
Lower Grammar	Upper Grammar	❑ Continue work on flora and fauna for your Egypt lapbook. ❑ Trace a possible path the Israelites took as they traveled out of Egypt to Mt. Sinai.
Dialectic	Rhetoric	Trace a possible path the Israelites took as they traveled out of Egypt to Mt. Sinai.

Threads: Fine Arts & Activities		Teacher's Notes, p. 44
All Levels		❑ 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. ❑ Begin a study of the eleven elements and principles of design by making note cards this week for the first two elements: "Line" and "Shape."

Threads: Worldview		Teacher's Notes, p. 44-54
Lower Grammar	Upper Grammar	❑ Consider the reasons that God sent ten plagues on Egypt during the Exodus. ❑ Think about how God was glorified through Pharaoh's hardened heart. ❑ Explore the reasons why the Egyptians might have believed their myths, and discuss what those myths taught about a hope for life after death.
Dialectic		❑ Make key connections between the hardening of Pharaoh's heart, the plans and purposes of God, and the glory that He gained through the struggle. ❑ Help your young students to relate to the Exodus story by exploring the difficulties that believers sometimes encounter with trusting God in dramatic times. ❑ Note connections (or types) between the Passover events and directives and the gospel story.

Threads: Worldview
Teacher's Notes, p. 44-54

Rhetoric

- ❑ Look in depth at the ten plagues which God loosed on Egypt during the season where He mastered Pharaoh and called the people of Israel out of slavery and unto Himself as a separate nation. Note that each of the ten plagues constituted a judgment of powerful idols of Egypt.
- ❑ Discuss the nature of miracles.
- ❑ Note types present in the story of the Passover, the crossing of the Red Sea, and Israel's history with Egypt as a whole.
- ❑ Discover the significance of the word "Egypt" in the Bible.
- ❑ Optional: Discuss the "theology of suffering" and how believers experience persecution.

Threads: Government

Rhetoric

There are no Government objectives for this week.

Threads: Philosophy
Teacher's Notes, p. 54-55

Rhetoric

In *The Pageant of Philosophy*, we follow a youth named Simplicio who wants to find wisdom but isn't ready to start with the fear of the Lord. This week, Simplicio will learn that ancient Egypt does not have the wisdom he is looking for.

3 Egyptian Polytheism and the Judgment of God

READING ASSIGNMENTS

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Primary Resources				
History: Core	☐ *Ancient Egyptians* (Kingfisher Readers) by Philip Steele, p. 8-9, 40-41 (Week 3 of 3)	☐ *DK Eyewitness: Ancient Egypt*, by George Hart, p. 24-25 ☐ Use Supporting Links for further information on Ancient Egypt.	☐ *Early Times: The Story of Ancient Egypt* (Fourth Edition) by Suzanne Strauss Art, chapters 4-5 (Week 3 of 3) ☐ *The Kregel Bible Atlas*, by Tim Dowley, p. 21-22 (stop at "Wilderness Wanderings")	☐ *The Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 153-172 (Week 3 of 3)
History: In-Depth			☐ *Technology in Ancient Egypt*, by Charlie Samuels, p. 34-35 (Week 3 of 3)	☐ *Holman Bible Atlas*, by Thomas Brisco, p. 63-69 (stop at "The Sojourn at Kadesh") ☐ *Gods of Ancient Egypt*, by Bruce LaFontaine
	Suggested Read-Aloud ☐ *A Cry from Egypt*, by Hope Auer, p. 127-183 (Week 3 of 3) ☐ *God's Names*, by Sally Michael, p. 16-19, 52-55			**Government Elective**
Literature	☐ *Tutankhamen's Gift*, by Robert Sabuda (J 932) (Week 2 of 2)	☐ *Voices of Ancient Egypt*, by Kay Winters	☐ *Tales of Ancient Egypt*, by Roger Lancelyn Green (J 398) prologue and section entitled "Tales of the Gods" (Week 1 of 3)	**Beginning and Continuing Levels** ☐ Selected poems from *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster (893). (See Student Activity Pages.) ☐ Readings in *Poetics* ☐ Literature Supplement (found at the end of this week-plan)
Arts	☐ Internet links on the *Tapestry* website	☐ *Ancient Egypt (Make It Work)* by Andrew Haslam (J 932) p. 10-11, 30-31, 36-37 (Week 3 of 4)	☐ *Ancient Egyptians and their Neighbors*, by Marian Broida (J 939) p. 8-17	
Worldview	**Bible/Church History** ☐ Listen to your teacher read stories related to Exodus 6-18. ☐ *Jewish Holidays and Traditions*, by Chaya Burstein, p. 31-34	**Bible/Church History** ☐ Read stories related to Exodus 6-18 in your children's Bible. ☐ *What the Bible is All About: Bible Handbook for Kids*, by Blankenbaker and Mears, p. 37-38 ☐ *Walk with Y'shua Through the Jewish Year*, by Wertheim et al., section on Passover	**Bible/Church History** ☐ Read passages related to Exodus 6-18 in your youth Bible. ☐ *Journey Through the Bible*, by V. Gilbert Beers, p. 58-67 ☐ *Jewish Holidays All Year Round*, by Ilene Cooper, p. 55-62	**Bible/Church History Elective** ☐ Exodus 6-18 ☐ *What the Bible is All About*, by Henrietta C. Mears (220) p. 52-54 (stop at "The Giving of the Law") ☐ *The Feasts of Adonai*, by Valerie Moody, section on historical Passover **Philosophy Elective** ☐ *Pageant of Philosophy* supplement: *Egyptian Thought*

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS		☐ *The Story of the World, Volume 1*, by Susan Wise Bauer, chapter 2 (second part only)- 3	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh, p. 55 (start at "The Hebrew Challenge")-58 (top)	
HISTORY: SUPPLEMENT	☐ *You Wouldn't Want to be a Pyramid Builder!* by Jacqueline Morley (J 932) p. 22-29 (Week 2 of 2) ☐ *Pharaohs and Pyramids (Time Traveler)* by Tony Allen (J 932) p. 26-31 (Week 3 of 3) ☐ *The Great Pyramid*, by Elizabeth Mann, p. 1-12 (Week 2 of 2) ☐ *Egyptian Gods and Goddesses*, by Henry Barker (J 299)	☐ *DK Revealed: Ancient Egypt*, by Peter Chrisp (J 932) p. 24-38 (Week 3 of 3)	☐ VIDEO: *The Ten Commandments* (G) starring Charlton Heston ☐ *The Ancient Egyptians*, by Lila Perl (J 932) chapters II and VIII (Week 3 of 3) ☐ *Gods and Pharaohs from Egyptian Mythology*, by Geraldine Harris (J 299) (Week 2 of 2)	☐ VIDEO: *Moses* (NR) starring Ben Kingsley ☐ *Ancient Egypt*, by David P. Silverman (932) chapters 3, 7, 9, and 10 OPTIONAL: chapter 11 (Week 3 of 3)
LITERATURE	☐ *The Illustrated Book of Myths: Tales and Legends of the World*, by Neil Philip (J 291) p. 16, 80-81, 146 ☐ *The Shipwrecked Sailor: An Egyptian Tale with Hieroglyphs*, by Tamara Bower (J 398)	☐ *Egyptian Myths*, by Jacqueline Morley (J 299) (Week 3 of 3) ☐ *The Gods and Goddesses of Ancient Egypt*, by Leonard Everett Fisher (J 299) (Week 2 of 2) ☐ *Pepi and the Secret Names*, by Jill Paton Walsh	☐ *The Cat of Bubastes: A Tale of Ancient Egypt*, by G.A. Henty (JUV FICTION) chapters XIV-XX (Week 3 of 3)	☐ *Legends of Ancient Egypt*, by M.A. Murray (Week 1 of 2)
ARTS/ACTIVITIES		☐ *Pyramids! 50 Hands-On Activities to Experience Ancient Egypt*, by Avery Hart and Paul Mantell (J 932) p. 21-26, 49-57, 81-85 (Week 3 of 3)		☐ *Art of the Ancient Mediterranean World*, by Bernice Wilson (709) chapters 4-7
WORLDVIEW		☐ *Warriors and Kings*, by John Drane (J 222) sections 1 and 2	☐ *Understanding Jewish Holidays and Customs: Historical and Contemporary*, by Sol Scharfstein (J 296) p. 70-76 (stop at "Preparing for Passover")	
ENRICHMENT				☐ *Trusting God*, by Jerry Bridges (231) chapters 1-2
	LOWER GRAMMAR	UPPER GRAMMAR	DIALECTIC	RHETORIC

Student Threads	☐ Learn that Egyptians believed in gods which they thought ruled the world.	☐ Read about the Egyptian religion and the gods which the Egyptians worshipped. ☐ Learn how religion affected the Egyptians' daily lives.	☐ Consider the pagan beliefs of Egyptians. Contrast them with biblical wisdom. ☐ Learn about the ancient Egyptian's method of writing: hieroglyphics.	☐ Consider the pagan beliefs of Egyptians. Contrast the fatalistic, capricious gods of ancient Egypt with the merciful, holy God of the Bible.
People				☐ Ramesses II (the Great) ☐ Ramesses III ☐ Cleopatra (Cleopatra VII)
Vocabulary/Time Line Dates	**Recognize or spell (optional) these words:** ☐ goddess ☐ god ☐ idol ☐ temple ☐ worship ☐ festival ☐ priest ☐ religion	**All lower grammar words, plus these:** ☐ myth ☐ afterlife ☐ sanctuary ☐ ritual ☐ purify ☐ relief ☐ superstition ☐ shrine ☐ oracle ☐ omen	**Enter likely dates for the Exodus:** **1445 or 1446 B.C.** Probable date for the Exodus according to most Bible dating systems	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Activities	☐ Make sistrums (or other ancient instruments) used in Egyptian worship. ☐ Make Egyptian jewelry. ☐ Make a clay lamp.	☐ Make sistrums (or other ancient instruments) used in Egyptian worship. ☐ Make a clay pot. ☐ Make sandals and/or a tunic.	☐ Finish the papíer-mâché mummy you started last week. Paint it this week. ☐ Make Egyptian clothing.	☐ Begin a study of the eleven elements and principles of design by making note cards this week for the first two elements: "Line" and "Shape."
Group Activity	☐ Make sistrums (or other ancient instruments) used in Egyptian worship. ☐ Make clay lamps.	☐ Make sistrums (or other ancient instruments) used in Egyptian worship. ☐ Make clay pots.	☐ Finish the papíer-mâché mummy you started last week. Paint it this week. ☐ Finish the pyramid or model garden.	☐ Begin a study of the eleven elements and principles of design by making note cards this week for the first two elements: "Line" and "Shape."
Geography	☐ Finish your project of making a lapbook, poster, or short book of the common plants and animals Egyptians and Israelites might have seen. ☐ Trace the probable path of the Israelites as they traveled to the Promised Land.		☐ Trace the probable path of the Israelites as they traveled to the Promised Land.	

3 EGYPTIAN POLYTHEISM AND THE JUDGMENT OF GOD

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
1	☐ Word Banks: Nouns ☐ Draw and Caption	☐ Add more noun cards to your Word Bank. ☐ Do more work on your "People of the Ancient World" book. ☐ Represent the children of Israel being delivered from Egypt, using as many Draw and Caption pages as you need. ☐ Using ten separate pages, Draw and Caption the plagues that God used to deliver His people from Egypt.
2	☐ Word Banks: Verbs	☐ Learn about or review verbs with your teacher. ☐ In your Grammar & Composition Notebook, add a page entitled "Verbs." Put it behind the "Reference" tab. ☐ Record as many verbs as you can in your notebook. Add more nouns and pronouns if you want to!
3	☐ Dictation ☐ Parts of Speech: Verbs ☐ Sentence Combinations ☐ Writing Sentences	☐ Practice taking daily dictation. This week, apply this skill by combining sentences that your teacher gives you orally. ☐ In your Grammar & Composition Notebook, add a page entitled "Verbs." Record the definition; if your grammar book has taught you more details about verbs, write them here, too. File this information behind the "Reference" tab. ☐ What are the parts of a complete sentence? Print and read the Talking Points about Writing Sentences. File them in your Grammar & Composition Notebook under "Reference." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar & Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 7.
4	☐ Dictation ☐ Parts of Speech: Adjectives and Adverbs ☐ Sentence Combinations ☐ Writing Sentences	☐ Practice taking dictation at least three times this week, focusing on combining short sentences that your teacher gives you orally. ☐ In your Grammar & Composition Notebook, record the definitions of adjectives and adverbs. File this information behind the "Reference" tab. You will be writing the definitions of the other parts of speech in future weeks. ☐ Define the parts of a complete sentence. Print and read the Talking Points about Writing Sentences. File them in your Grammar & Composition Notebook under "Reference." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar & Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
5	☐ Dictation ☐ Sentence Combinations ☐ Writing Sentences	☐ Practice taking dictation at least twice this week, focusing on combining short sentences that your teacher gives you orally. ☐ Define the parts of a complete sentence. Write these down and file them in your Grammar & Composition Notebook under "Reference: Writing Construction." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar and Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.
6	☐ Dictation ☐ Sentence Combinations ☐ Writing Sentences	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Practice dictation at least once this week and include sentences that contain dialogue. ☐ Define the parts of a complete sentence. Write these down and file them in your Grammar & Composition Notebook under "Reference: Writing Construction." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar and Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.
7	☐ Sentence Combinations ☐ Writing Sentences	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Define the parts of a complete sentence. Write these down and file them in your Grammar & Composition Notebook under "Reference: Writing Construction." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar and Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.
8	☐ Sentence Combinations ☐ Writing Sentences	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Define the parts of a complete sentence. Write these down and file them in your Grammar & Composition Notebook under "Reference: Writing Construction." ☐ Print and read the Talking Points about Sentence Combinations. File them in your Grammar and Composition Notebook under "Reference." ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.

Level	Genres	Instructions and Topics
9	☐ Dialogue ☐ Parts of a Sentence ☐ Sentence Combinations ☐ Sentence Structures	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Review the parts of a sentence, sentence combinations, and sentence structures. ☐ Print and read (or review) the Talking Points about Writing Sentences. File them under the Reference section of your Grammar & Composition Notebook. ☐ Write sentences from the information that you included in last week's Graphic Organizers. File them under "Work in Progress" for use in Week 4.
10	☐ Steps in the Writing Process	☐ Write rough drafts of one-page reports from last week's prewriting. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Supplement: Rhetoric Grading Rubric to understand how your teacher will be grading your assignment. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook.
11	☐ Steps in the Writing Process	☐ Draft a one-page report using last week's prewriting as a start. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Grading Strategy for Book Reviews/Reports to understand how your teacher will be grading your report. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook.
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 3 of 15)	☐ This week, review the steps in the writing process, focusing on the skills of writing rough drafts, editing them, and revising them. ☐ Learn or review the correct punctuation of advanced grammatical constructions and the usage of commonly troublesome words. ☐ About mid-week, ask your teacher to test you on these points using dictation. ☐ Use your writing time this week to study your "problem areas" and develop a plan for improving them. Add any needed insights to the "Goals" section of your Grammar & Composition Notebook. ☐ Continue to read for your Classical Comparison Paper. Keep an eye on the time you have left so that your reading will be finished by the due date.

General Information for All Grades

This week, we'll finish our three-week mini-unit on ancient Egypt with a detailed study of Egyptian mythology. Egyptians chose to worship various aspects of God's creation instead of worshipping the Creator Himself. We will then be well positioned to read Moses' account of how God demonstrated that He is Lord of all creation, more powerful than any false gods. Though the story of the ten plagues, the deliverance of the children of Israel from bondage, and the stories of how God provided for Israel's every need as they traveled through the desert to Sinai are familiar ones, you should gain many new insights as you revisit them against the backdrop of Egyptian mythology.

Remember, too, as you read about the ten plagues, that God was also judging the human arrogance that Egypt represented. Egypt, we have said, was the most advanced, respected, and wealthy culture of its day (in its part of the world), and all eyes looked there. God's plagues ruined Egypt's crops, destroyed her valuable animals, and killed the first-born male of each family. The Red Sea swept away her pharaoh and his best army,[1] and the children of Israel plundered her supply of costly fabrics and jewels. Truly, our mighty God humbled the pride of Egypt in every way!

As we'll see this week, the entire story of God's dealings with the children of Israel and with Egypt is a type; it paints a picture of how every believer first appears before God, and then is miraculously redeemed through God's saving power and through blood sacrifice. See how many parallels with the Christian experience you can find this week as you read your history to better understand the context of the story, and then read the Bible to see new truths about God and men.

1 It is not explicitly stated in Exodus that Pharaoh drowned in the Red Sea, but a close reading indicates this. See Exodus 14:17. Coupling this verse with the customs of the day, in which kings led armies into battle, it would seem likely that Pharaoh died in the Red Sea, though most movies picture him standing helpless on the opposite shore, unrepentant, powerless, and amazed after his army is swept away.

Lower Grammar Level

Fine Arts & Activities

Using supporting links on *Tapestry* website:
1. Make replicas of Egyptian jewelry.
2. Have fun creating and playing with Egyptian-style musical instruments such as a sistrum, timbrel, and cymbals.

Geography

1. Finish your flora and fauna poster, lapbook, or small book of Egyptian flora and fauna. (Week 2 of 2)
2. Trace the path that the Israelites probably took as they traveled out of Egypt to Mt. Sinai.

Literature

Worksheet for *Tutankhamen's Gift*, by Robert Sabuda
Answer the following questions:

1. Who dies because his body is old and tired?

2. Which country has enjoyed one of its most prosperous times in history?

3. Who is the pharaoh's eldest son?

4. Which god does he proclaim should be worshipped?

5. What roams through the deserted temples?

6. Who feels lost and alone without the comfort of the mighty temples?

7. How old is he when he becomes pharaoh?

8. What does he say he will rebuild?

9. Who vows to follow him?

10. How does he rule over the people?

Upper Grammar Level

Fine Arts & Activities

From *Ancient Egypt* (*Make it Work*):
1. Shape a pot, using clay or salt dough.
2. Make and wear sandals and/or a tunic.
3. Make a sistrum or harp.

Geography

1. Continue work on your poster, lapbook, or small book of Egyptian flora and fauna. (Week 2 of 2)
2. Trace the path that the Israelites probably took as they traveled out of Egypt to Mt. Sinai.

Worldview

1. List the ten plagues that God sent on Egypt.
2. Why did God send these ten plagues?
3. God told Moses repeatedly that he was going to harden Pharaoh's heart so that He would be glorified. This is a big idea. How was God glorified because Pharaoh's heart was hardened?
4. What was the Egyptians' basis for hope concerning eternal life?
5. Do you think that the ancient Egyptians really believed the mythical tales that we are reading about this week in our history studies? If so, why did they believe them?
6. What are the differences between the supernatural stories that the Egyptians recounted about their origins and their early heroes and the miracles that are recorded in the Bible?

Nefertari with a sistrum

Literature

Worksheet for *Voices of Ancient Egypt,* by Kay Winters
Answer the following questions:

1. Who copies retold tales?_____
2. Who scatters seed?_____
3. Who says the cows are his kin?_____
4. Which person says the Nile is his workplace?_____
5. Whose job takes 89 days to complete?_____
6. Who uses an adze and mallet to shape wood?_____
7. Whose work glitters almost as bright as the sun god, Re?_____
8. Who lays out gifts for the goddess, Hathor?_____
9. Who thinks that no feast is complete without her presence?_____
10. Which god does the farmer worship?_____

Try to draw your own hieroglyphs below.

Dialectic Level

History

Accountability Questions

1. What is the difference between "superstition" and "religion"? Look up both words in a dictionary and then summarize the difference in your own words.
2. Which were the major idols or "gods" of Egypt? List the ten or twelve deities that Egyptians considered the most important.
3. Egyptian idols were often pictured as animal/human combinations. Prepare to share details about two of these. (Your teacher may choose to assign you two specific "deities" to tell your classmates about in a mini-report.)
   - ❑ What did your chosen "deities" represent to the Egyptians?
   - ❑ What do scientists think is the most probable reason for these half-human representations?
4. Why did the Egyptians develop a pantheon of over 2,000 "deities"?

Thinking Questions

1. Were the Egyptians polytheists or pantheists? Using a dictionary, define these two terms precisely. Then answer the question, listing specific aspects of Egyptian beliefs that support your answer.
2. Connect factors in the Egyptian environment with the development of Egyptian religion.
   - ❑ What was the basis of the relationship between the Egyptians and their idols?
   - ❑ Outline ways that the climate and location of Egypt may have affected their belief system. For instance, did the Egyptians have a god of the mountains?
3. Why do you think Egyptian mythology included several versions of the stories of creation?
4. Consider the concept that the Egyptians worshipped evil gods in order to placate them. How is this different from a Christian's reasons for worshipping God?

Fine Arts & Activities

1. Finish your papíer-mâché mummy. If you created it last week, paint it this week. (Week 2 of 2)

From *Ancient Egyptians and Their Neighbors*:

2. Fashion Egyptian clothes.
3. Finish your model garden. (Week 2 of 2)

Geography

During your Bible reading this week, the story will pause at the foot of Mt. Sinai. Trace the path that the Israelites probably took as they traveled out of Egypt to Mt. Sinai.

Worldview

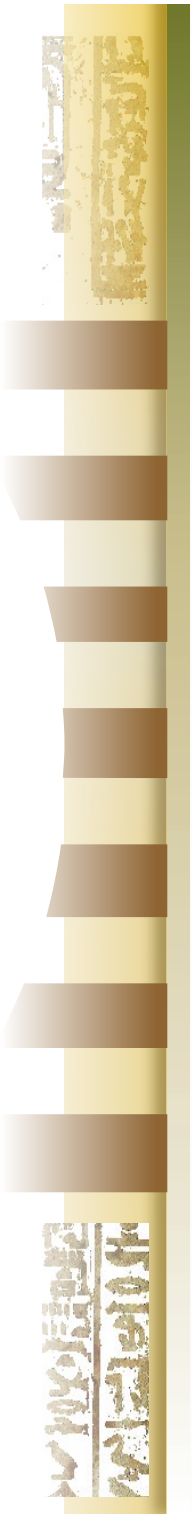
After doing your assigned readings this week, answer the following questions in preparation for a discussion:

1. What did God repeatedly warn Moses to expect from Pharaoh as he confronted him?
2. From your reading of Scripture this week coupled with your general knowledge of the gospel, list some of God's ultimate aims in hardening Pharaoh's heart.
3. Focus this week on the fact that God used the events of the Exodus to call Israel to be a nation devoted to Him alone.
   - ❑ During the ten plagues, when did God start to make a distinction between Israelites and the Egyptians?
   - ❑ How did Pharaoh's repeated refusals help God to display a clearer and clearer the distinction between Egypt and Israel?
   - ❑ What was the final plague that God threatened against Pharaoh, and what distinction did God promise to make for the Israelites?
4. Do you believe that the Israelites fully understood God's plan during the dramatic events that you read in this week's Scripture chapters? Why, or why not?
5. Why is it sometimes hard to be faithful when God is working out His plan?
6. By what agency did death come to the land of Egypt?
7. By what agency were those firstborn, Israelite males who did not die that night saved?
8. Make a list of ways that the events of Passover or God's directives for observing the Passover offer types (foreshadowing) of the gospel?
9. How did the struggle between God and Pharaoh ultimately glorify God?

Anubis, Egyptian god of mummification, and burial rituals

Literature

Worksheet for *Tales of Ancient Egypt*, by Roger Lancelyn Green
Write a brief description of each of the gods you read about this week.



Ra and his Children

Isis and Osiris

Horus the Avenger

Khnemu of the Nile

The Great Queen Hatshepsut

The Prince and the Sphinx

The Princess and the Demon

Rhetoric Level

History

Accountability Questions

1. From your readings, list the major idols or "gods" of Egypt. As you do, note the aspects of Egyptian life with which each "god" was associated.
2. Interestingly, Egyptian idols were often pictured as animal/human combinations. Prepare to share with your teacher or your class about three of these. For each, answer these questions:
   - ❑ What did the animal portion represent to the Egyptians?
   - ❑ What stories, if any, are associated with the human half of the "deity"?

Thinking Questions

1. We want to try to get a "bird's eye view" of the general character of Egyptian religion. Make a three-columned chart to compare the characters of Egyptian idols with our God's character. Try to summarize answers to these:
   - ❑ What kinds of personalities did Egyptian "gods" manifest in Egyptian myths? Were they loving, gentle, angry, jesting, compassionate, or bellicose?
   - ❑ Compare these with human personalities, and then with the character of our God. Were Egyptian "gods" more like Yahweh or like human beings?
   - ❑ On three of the topics listed below, compare the Bible's message with Egyptian mythological accounts as objectively as possible. Whose deities seem more likely to have been invented by men, and which stories seem more likely to reveal a divine being or beings who transcend men and is "other" than them? Write a paragraph or two (no longer than a page) for each topic:
     - ❑ Creation story: how and why the earth and mankind came to be
     - ❑ The nature of mankind
     - ❑ The nature of God
     - ❑ The nature of life on earth
2. On what basis does a person achieve good and avoid evil in the Egyptian system? What do we call a religion that purports to enable people to earn moral acceptance by a god?
3. It is said that polytheism necessarily breeds a fearful and/or superstitious people. Why might this be true?
4. Do you think that modern people are less concerned with religion today because we seem to have more control over our survival and environment than did earlier generations? Be prepared to support your answer!

Geography

During your Bible reading this week, the story will pause at the foot of Mt. Sinai. Trace the path that the Israelites probably took as they traveled out of Egypt to Mt. Sinai.

Literature

Literary Introduction

In his preface to *Ancient Egyptian Literature: An Anthology,* John L. Foster argues that there are "two great hindrances to any proper appreciation of the literature and civilization of ancient Egypt" (xi): the Western world's preoccupation with 1) the Bible, and 2) the traditions of Greek thought. According to Foster, these have made us oblivious to the wealth of wisdom and insight offered by Egyptian literature, resulting in an "oversimplified and parochial [narrow-minded]" (xii) understanding of the Ancient World.

Foster also believes that it "no longer works" to accept without question the biblical account of ancient history and fit the available evidence into a biblical framework (xii), since, as far as he knows, the earliest Israelite author was writing "some time later than 1000 B.C." (xii). "We need to realize," he says, "that some forty percent—almost half—of recorded human history occurred before King David" (xii). In studying Egyptian literature, he says, "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).

3 Egyptian Polytheism and the Judgment of God

It is true that ancient Egyptian literature has some wisdom and beauty to offer, and that it has not been much studied. It is also true that Egyptian historical accounts and literary works are some of the oldest in the world. But we respectfully disagree with Foster's statement that the Bible "no longer works" (xii) as a framework for understanding ancient history. Although Egyptian reports certainly predate King David and the year 1000 B.C., the book of Genesis appeared several hundred years before David, and was not handed down from oral tradition but written down from God by Moses. Also, archaeological studies have never disproven so much as a detail of Scripture—why should we doubt it as a framework for our understanding of history?

In fact, Foster might be surprised to hear that our love for the Bible gives us a reason to care about Egyptian literature. Moses was *born in Egypt,* rescued from death on the Nile by the hand of God, and *raised in the court of Pharaoh*, as the adopted son of Pharaoh's sister. Moses would have been like the sons of scribes and aristocrats whom we read about in Week 1. As a schoolboy, he might have read some of the very same poems that you have been assigned. God provided Moses with literary skills through his Egyptian upbringing. Thus, far from Foster's complaint that we won't be interested in Egyptian literature because we love the Bible more, we may be interested in Egyptian literature as the background of Moses' composition of Genesis and Exodus precisely *because* we love the Bible more.

Foster also says 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—preceding the contributions of Greece and Israel" (xx). He 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 do not apologize for our preoccupation with Scripture—for, as Peter said when Jesus asked if he wanted to leave, "to whom shall we go? You have the words of eternal life" (John 6:68). Though some Egyptian authors wrote before Moses, the ultimate Author of Genesis is older still, and wrote with much deeper insight than any human possesses, so Egyptian literature shall never be the fountainhead for us.

But we can agree with Foster that it is a little sad that the fascinating perspectives and artistic beauties of Egyptian literature have not been studied much over the millennia. Therefore, we will continue to take the Bible as our framework for the study of ancient history, but also we will spare a little time to appreciate the wisdom and beauty of Egyptian literature.

Reading

- ❑ Beginning and Continuing Students
  - ❑ *Poetics*
    - ❑ Book I
      - ❑ I.C.1: "Defining 'Worldview'"
      - ❑ II.B.3-6: Read or review "Poetry and Prose" through "What Great Poetry Offers Us: A Universe in a Nutshell."
      - ❑ IV.I.1 and 3-4: "Modes" and "Distinguishing and Mixing Mode and Genre" through "What Awareness of Mode and Genre Can Do for Us"
      - ❑ IV.K.5: "Finding Topic, Theme, and Worldviews in a Non-Narrative (Lyric) Poem"
    - ❑ Book II — II.Intro-II.A.2: "Introduction" through "The Egyptian Worldview as a Story"
    - ❑ Appendix A: Lyric Poem, Realistic Mode, Romantic Mode
  - ❑ From *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster
    - ❑ From *The Leiden Hymns* (p. 149-168)
    - ❑ "The Prayers of Pahery" (p. 169-178)
- ❑ Continuing Students Only
  - ❑ *Poetics* — Appendix A: Carpe Diem Poem
  - ❑ From *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster
    - ❑ "From the Tomb of King Intef" (p. 179-180)
    - ❑ "The Harper's Song for Inherkhawy" (p. 181-182)

Recitation or Reading Aloud

Your teacher may let you pick your own *Leiden* hymn for recitation or reading aloud this week, or may assign you the following selection: Hymn XC (p. 160).

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- ❑ Hymn: A brief lyric poem which is 1) written to be sung, and/or 2) is written in praise of someone, usually a deity.
- ❑ Lyric Poem: A short, non-narrative poem expressing the thoughts and feelings of a speaker.
- ❑ Mode: The overall mood, manner, or emphasis expressed in a work of literature.
- ❑ Morality: 1) What actually is right and/or wrong, and the degree to which it is so, and 2) belief(s), expressed in and through a literary work, about what is right and/or wrong.
- ❑ Prose: Language which is relatively uncompressed, does not follow any metrical rules, and is measured in the basic units of sentences and paragraphs.
- ❑ Realistic Mode: A mode that emphasizes a view of the world as it usually appears to our earthly senses.
- ❑ Reality: 1) The way things actually are, including both the world we can see and the unseen spiritual realm, and 2) belief(s), expressed in and through a literary work, about what is or is not real or true.
- ❑ Romantic Mode: A mode that emphasizes the spiritual, supernatural, and/or emotional elements in human experience.
- ❑ Theocratic Age: An age of literature that was 1) characterized by belief in a god or gods and/or 2) took the interactions of the natural and supernatural as a favorite topic.
- ❑ Values: 1) What actually is valuable or worthy, and the degree to which it is so, and 2) belief(s), expressed in and through a literary work, about what is or is not valuable or worthy, and to what degree.
- ❑ Worldview: A person's view of the world, consisting of the set of beliefs on which he bases his life.

Additional Terms for Continuing Level Only

- ❑ Carpe Diem Poem: A lyric poem about the shortness of life and the desire to seize pleasures while living.
- ❑ Stanza: A group of lines which can be recognized as a separate unit in the overall pattern of a poem.

Beginning Level

1. Thinking Question: Does literature of the Theocratic Age seem to you to be more romantic in mode, or more realistic? Or does it display a balance of the two? Try to give reasons for your answer.
2. Written Exercise: Write down what you think is the subject of each of the *Leiden Hymns*, and give one or two examples of the general beliefs about reality, morality, or values that you think the poems are trying to communicate.
3. Thinking Questions:
   - ❑ The worship of many different gods lends itself to an incoherent belief system. Why might this be?
   - ❑ Apparently, the Egyptians themselves eventually realized that their theology was incoherent. Therefore, Foster explains, "Egyptian theology … developed the concept of one preeminent god [Amun or Amon], the creator, all-powerful, all-encompassing, god of all lands and peoples, and one who can appear in a multitude of forms or incarnations, including those of the other Egyptian gods" (149). How might this simplify matters?
   - ❑ Based on the chart you read in the Literature Supplement this week, do you think there are there real differences between the God of the Bible and Amun of the Egyptians?
4. Written Exercise: What are some statements made in the Prayers of Pahery that match the Egyptian view of morality and values (which you read about this week in a chart in *Poetics*)? Try to give specific phrases from the poem that express what you read about in the Morality and Values sections of that chart!
5. Thinking Question: What is the one major problem with the Egyptian worldview, from a biblical perspective, where the question of human salvation is concerned?

Continuing Level

Do everything in the Beginning level above, plus the following:

6. Thinking Question: Can you understand why human beings throughout history have expressed such feelings as we find in carpe diem poems? How would you respond biblically to them?
7. Written Exercise: Apply the tricks that you learned this week from *Poetics* for excavating the content of a lyric poem. What topic(s) and theme(s) do you find in these two Harper's Songs?

8. Thinking Question: You may recall that, in poetry, a group of lines which can be recognized as a separate unit in the overall pattern of a poem is called a stanza. In the poem from the Tomb of King Intef (179), the varying lengths of stanzas form an overall pattern: the first stanza is six lines long, the second is six likewise, but the third is five; the overall pattern is: 6-6-5-4-5-6-4. How might this pattern of the stanza-lengths reinforce the poem's message?

Worldview

1. Read Exodus 7-11. Make a chart like the one below (though you may want to expand it in your notebook). Use the left-hand column to list details about the plagues that God brought on the Egyptians. Leave the right hand column blank; we'll complete it in class. (As with all charts in *Tapestry*, feel free to use the chart "as is" or copy and expand it in your notebook.)

Plague	What the Plague Represented
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

2. In your notebook, define "miracle." Then think about this question: if you take medicine in order to relieve a headache, how are you healed—by the medicine or by a miracle?
3. List ways that God used Pharaoh's opposition to further His purposes through the plagues and the crossing of the Red Sea.
4. What do you think was the special significance of the tenth plague?
5. In your notebook, list each part of the Passover meal from Exodus 12. Can you see any "types" that relate to the experience of Christian believers?
6. In Exodus 13-14, how did the Lord deliver the Israelites at the Red Sea? Be specific as you record your answer in your notebook. Are there any types in this story?
7. In your notebook, make a two-column chart. What trials did the Israelites encounter on their way to Sinai, and how did God help them? In each case, whom did God use to deliver Israel from trials?
8. In your notebook, make (and expand) another two-column chart with the categories listed in the sample below. Looking at the story of Israel's experience with Egypt as a whole, list all the types you can see in it, noting the type in one column and its meaning in the other. How was God preparing the world for a Savior in His dealings with Israel and with Egypt? (The first row is done for you as an example.)

This Story...	Is a Picture of...
Egypt herself	☐ *Worldly accomplishment, wealth, arrogance.* ☐ *She bases at least part of her wealth on slave labor. In pursuit of wealth and power, she grows more oppressive.* ☐ *Her people choose to worship gods of their own fashioning, and so Pharaoh "does not know the LORD" (Ex. 5:2). In this, the Egyptians are "without excuse" (Rom. 1:19).*
Israelites in bondage	
"Make bricks without straw!" (Exodus 5:6-23)	
Israelites did not easily trust Moses after experiencing Pharaoh's wrath. (Ex. 6:6-12)	
Magicians match Moses' first signs with equal demonstrations of power (Ex. 7-8) but cannot keep pace as God shows more and more of His power.	
The struggle between Pharaoh and Moses throughout.	
In Exodus 8:22 and following, God makes a distinction between the Egyptians and the Israelites.	
In Exodus 11, the Israelites ask for gold, silver, and clothing from Egyptians, and God gives them favor.	
In Exodus 12, the Passover lamb is sacrificed and consumed.	

9. Throughout the Bible, Egypt is a type of worldliness, human vainglory, and the oppression and bondage of sin. Using a concordance (paper or electronic), look up verses in the Bible containing the word "Egypt" that are not found in Exodus. After reading five or more of them in context, write down what consistent type Egypt represents. Be prepared to read and interpret in class one or two verses you've found.

Government

There is no Government assignment for this week.

Philosophy

Rehearse *Egyptian Thought*, which is this week's *Pageant of Philosophy* material. Did you include your father? If your dad is available, make an effort to have him rehearse with you at least one time.

The Pageant of Philosophy: Egyptian Thought

(A priest wearing ancient Egyptian robes and carrying a sheaf of oversized yellowish paper stands on a stage decorated with Egyptian murals. Simplicio enters.)

Priest: Greetings, youth. Welcome to the temple of Osiris! Have you come to this sacred place to learn the mysteries of life and death?

Simplicio: Life and death? Perhaps. Mostly I'm looking for wisdom, sir.

Priest: How can you find wisdom in life unless you learn the secrets of death? I will tell you of **the glorious Khert-Neter, which is in the beautiful Amentet.**[1]

Simplicio: I don't know if that's exactly what I was looking for.

Priest: Do you know of **the forms of existence which it may please the deceased to take**?

Simplicio: The deceased? You mean, dead people?

Priest: Yes, my child, I do.

Simplicio: I don't know. *Is* there even life after death?

Priest: Oh, yes—for those who know what to do in life.

Simplicio: You're a priest, right? You tell people how to live?

Priest: Our religion tells us how to live, how to die, how to be buried, and how to rise again.

Simplicio: Your religion? But how can you be sure it is true?

Priest: Hear the words of Tem: **"I am the god Tem in rising. I am the Only One. I came into existence in Nu. I am Ra who rose in the beginning, the ruler of this creation."**

Simplicio: I've heard of Re—is that the same as Ra?

Priest: **It is Ra, when at the beginning he rose in the city of Hensu, crowned like a king for his coronation.**

Simplicio: Isn't Ra the god of the sun?

Priest: Ra says, **"I am the Great God who created himself, even Nu, who made his names to become the Company of the Gods as gods."**

Simplicio: Ra created himself?

Priest: Yes, and out of himself were created all the other gods. **It is Ra, the creator of the names of his limbs, which came into being in the form of the gods who are in the train of Ra.**

Simplicio: But how could Ra create himself?

Priest: That is a mystery, my child. The gods say what they choose to say, not what we choose to know.

Simplicio: I can't argue with that, I suppose. What else have the gods said?

Priest: Much! They say, "**I am Yesterday, I know To-day."**

Simplicio: What is *that* supposed to mean?

Priest: **Yesterday is Osiris, and To-day is Ra, when he shall destroy the enemies of Neb-er-tcher (the lord to the uttermost limit), and when he shall establish as prince and ruler his son Horus.**

Simplicio: Could you slow down a little, please? What is yesterday? Who is today?

1 The bold-faced text in this document comes from the Egyptian *Book of the Dead*, as translated by Sir E. A. Wallis Budge in 1895. All text quoted is from the chapter, "Texts Relating to the Weighing of the Heart of Ani," in the subsection, "Here begin the praises and glorifyings of coming out from and of going into the glorious Khert-neter." This public domain material is online at www.lysator.liu.se/~drokk/BoD/Papyrus_Ani.txt. Some paraphrased sections (all paraphrased material appears in plain text) have been edited for modesty.

Priest: *(ignoring him)* **Others, however, say that To-day is Ra, on the day when we commemorate the festival of the meeting of the dead Osiris with his father Ra, and when the battle of the gods was fought, in which Osiris, the Lord of Amentet, was the leader.**

Simplicio: Amentet? What is that?

Priest: Some say Amentet is **the creation of the souls of the gods when Osiris was leader in Set-Amentet.**

Simplicio: I'm getting more and more confused!

Priest: **Others, however, say that it is the Amentet which Ra hath given unto me; when any god cometh he must rise up and fight for it. I know the god who dwelleth therein.**

Simplicio: You do? Who is it?

Priest: Some say **it is Osiris. Others, however, say that his name is Ra, and that the god who dwelleth in Amentet** is only one part of Ra's body.

Simplicio: I'm sorry, I'm afraid I'm completely lost.

Priest: Are you? Listen! **"I am the Benu bird which is in Anu. I am the keeper of the volume of the book (the Tablet of Destiny) of the things which have been made, and of the things which shall be made."**

Simplicio: This really isn't working for me, sir. Could we try something a little more basic? Look here. (*Simplicio points at an image of Osiris on the mural.)* Who is this?

Priest: **It is Osiris.**

Simplicio: Great! Now we're getting somewhere.

Priest: **Others, however, say that it is the dead body of Osiris.**

Simplicio: Never mind, I guess we aren't. Can't we just stick with one or the other? Which is it? Why would anybody want to paint a picture of a dead body?

Priest: **The things which have been made, and the things which shall be made [refer to] the dead body of Osiris.**

Simplicio: They do?

Priest: That is what some say. **Others again say that the things which have been made are Eternity, and the things which shall be made are Everlastingness, and that Eternity is the Day, and Everlastingness the Night.**

Simplicio: All right. This is beginning to sound a *little* more like what I was looking for. But how do you know all these things?

Priest: These are the secrets that are contained in the Book of the Dead. See what is written! *(He hands Simplicio a bundle of large sheets of yellowish paper. Simplicio peers at the paper.)*

Simplicio: It's all in pictures!

Priest: Each picture has a meaning, my son, which speaks to you if you will take the time to learn.

Simplicio: *(pointing to the papyrus)* Who is this, with the feathers on his head?

Priest: This is **the god Menu in his coming forth; may his two plumes be set on my head for me.**

Simplicio: Who is Menu?

Priest: **Menu is Horis, the Advocate of his father Osiris, and his coming forth means his birth. The two plumes on his head are Isis and Nephthys, when these goddesses go forth and set themselves thereon, and when they act as his protectors, and when they provide that which his head lacketh.**

Simplicio: The feathers are goddesses?

Priest: Some say so. **Others, however, say that the two plumes are the two exceedingly large uraei which are upon the head of their father Tem, and there are yet others who say that the two plumes which are upon the head of Menu are his two eyes.**

Simplicio: *(starts to ask, then decides against it, pointing instead at something else)* What is this?

Priest: **It is the purification [of Osiris] on the day of his birth.** He says, **"I am purified in my great double nest which is in Hensu on the day of the offerings of the followers of the Great God who dwelleth therein."**

Simplicio: What is the "great double nest"?

Priest: **The name of one nest is "Millions of years," and "Great Green [Sea]" is the name of the other, that is to say "Lake of Natron" and "Lake of Salt."**

Simplicio: Okay—

Priest: So say some. **Others, however, say the name of the one is "Guide of Millions of Years," and that "Great Green Lake" is name of the other. Yet others say that "Begetter of Millions of Years" is the name of one, and "Great Green Lake" is the name of the other.**

Simplicio: *(aside)* At least one always says "Great Green Lake"! (*pointing to the papyrus*) What is this?

Priest: **It is Ra-stau, that is to say, it is the gate to the South of Nerutef, and it is the Northern Gate of the domain,** which is the tomb of the god... **Now the Gate Tchesert is the Gate of the Pillars of Shu, that is to say, the Northern Gate of the Tuat. Others, however, say that the Gate of Tchesert is the two leaves of the door through which the god Tem passeth when he goeth forth to the eastern horizon of the sky.**

Simplicio: *(wearily)* Do they? How—interesting. (*pointing*) Who are these? They look like gods of some sort.

Priest: **They are the drops of blood which came forth from the** body of **Ra when he went forth to perform his own mutilation. These drops of blood sprang into being under the forms of the gods Hu and Sa, who are in the bodyguard of Ra, and who accompany the god Tem daily and every day.**

Simplicio: How unpleasant! (*pointing to the papyrus*) What is this?

Priest: This is the Eye of Ra, which Osiris brought **when it had suffered extinction on the day of the combat of the Two Fighters**, Horus and Set.

Simplicio: Combat? What combat?

Priest: **It was the combat which took place on the day when Horus fought with Set, during which Set threw filth in the face of Horus, and Horus crushed the** body **of Set.**

Simplicio: (*pointing at the papyrus*) And what is this?

Priest: **This storm was the raging of Ra at the thunder-cloud which [Set] sent forth against the Right Eye of Ra**, which is the Sun. **Thoth removed the thunder-cloud from the Eye of Ra, and brought back the Eye living, healthy, sound, and with no defect in it to its owner.**

Simplicio: I see, I guess. Well, maybe not. Anyway, it sounds like everything worked out all right?

Priest: Perhaps, but others **say that the thunder-cloud is caused by sickness in the Eye of Ra, which weepeth for its companion Eye,** the Moon; **at this time Thoth cleanseth the Right Eye of Ra.**

Simplicio: Oh. I guess that would have been too simple. (*pointing at the papyrus*) What is this?

Priest: These are the gods who are in the train of Horus.

Simplicio: And they are—

Priest: They are Kesta, Hapi, Taumutef, and Qebhsenuf.

Simplicio: I'm sorry, who?

Priest: These are the lords of truth and righteousness! *(looking upward, as he raises his arms; does not notice Simplicio start)* **Homage to you, O ye lords of right and truth, ye sovereign princes who stand round about Osiris, who do away utterly sins and offences, and who are in the following of the goddess Hetepsekhus, grant ye that I may come unto you. Destroy ye all the faults which are within me, even as ye did for the Seven Spirits who are among the followers of their lord Sepa. Anubis appointed to them their places on the day when he said unto them, "Come ye hither."**

Simplicio: *(waits respectfully for the priest to lower his arms, though he is suddenly very excited again)* Sir, you mentioned something that might be what I'm looking for. You said these are lords of *truth*?

Priest: **The lords of right and truth are Thoth and Astes, the Lord of Amentet. The great chiefs round about Osiris are Kesta, Hapi, Tuamutef, and Qebhsenuf, and they are also round about the Constellation of the Thigh,** which you might know as the Big Dipper, **in the northern sky. Those who do away utterly sins and offences, and who are in the following of the goddess Hetepsekhus, are the god Sebek and his associates who dwell in the water.**

Simplicio: *(feverishly counting on fingers)* Hold on—I want to get this, but I'm losing count. This is getting very complicated!

Priest: Yes, but you must learn these things if you are to find life beyond the grave. Now, listen: **the goddess Hetepsekhus is the Eye of Ra. Others, however, say that it is the flame which accompanieth Osiris to burn up the souls of his enemies.**

Simplicio: But which is which?

Priest: No one knows! Your job is to learn the sacred truths, not understand them! Now listen: **as concerning the Seven Spirits who are Kesta, Hapi, Tuamutef, Qebhsenuf, Maa-atef, Kheribeqef and Heru-khenti-en-ariti, these did Anubis appoint to be protectors of the dead body of Osiris.**

Simplicio: He did? These are the truth-gods still, right?

Priest: So say some. **Others, however, say that he set them round about the holy place of Osiris.**

Simplicio: Help! I can't keep track of all this!

Priest: Your existence after death may depend on it! Now, pay attention! The **Seven Spirits which were appointed by Anubis were Netcheh-netcheh, Aatqetqet, Nertanef-besef-khenti-hehf, Aq-her-ami-unnut-f, Tesher-ariti-ami-Het-anes, Ubes-her-per-em-khetkhet, and Maaem-kerh-annef-em-hru.**

Simplicio: Stop.

Priest: What?

Simplicio: I can't even pronounce those names, much less memorize them!

Priest: You're giving up? So quickly?

Simplicio: I'm giving up on this. *(He hands the papyrus back to the priest.)* I don't think this is the wisdom I was looking for.

Priest: Be warned, you're giving up your chance at life beyond the grave!

Simplicio: I was sort of hoping to have a life *before* the grave. (*looks around the temple*) I don't think this is it!

(Simplicio exits. Curtain.)

History: Background Information

***World Book* on the gods and goddesses of ancient Egypt** [1]

The ancient Egyptians believed that various *deities* (gods and goddesses) influenced every aspect of nature and every human activity. They therefore worshiped many deities. The main god was the sun god Re. The Egyptians relied on Re and the goddess Rennutet for good harvests. The most important goddess was Isis. She represented the devoted mother and wife. Her husband and brother, Osiris, ruled over vegetation and the dead. Horus, son of Isis and Osiris, was god of the sky. He was called the lord of heaven and was often pictured with the head of a falcon.

In each Egyptian city and town, the people worshiped their own special god in addition to the major deities. For example, the people of Thebes worshiped Amon, a sun god. Amon was later identified with Re and called Amon-Re. Amon-Re in time became the chief deity. Other local deities and their main centers of worship included Ptah, the creator god of Memphis; Thoth, the god of wisdom and writing in Hermopolis; and Khnum, the creator god of Elephantine. Many deities were pictured with human bodies and the heads of animals. Such a head suggested a real or imagined quality of the animal and made identification of the deity easy.

Most ancient Egyptians prayed at home because the temples did not offer regular services for people. Each temple was either regarded as the home of a certain deity or dedicated to a dead king. A temple built in honor of Amon-Re at Karnak was the country's largest temple. It had more than 130 columns that rose about 80 feet. Brilliantly colored paintings decorated the columns and walls in the temple's Great Hall, which still ranks as the largest columned hall ever built.

The priests' main job was to serve the deity or king, who was represented by a statue in the temple. The king reigning at the time was considered the chief priest of Egypt. Each day, he or other local priests washed and dressed the statue and brought it food. Priests also offered prayers requested by individuals.

***World Book* on mythology** [2]

People have always tried to understand why certain things happen. For example, they have wanted to know why the sun rises and sets and what causes lightning. They have also wanted to know how the earth was created and how and where humanity first appeared.

Today, people have scientific answers and theories for many such questions about the world around them. But in earlier times—and in some parts of the world today—people lacked the knowledge to provide scientific answers. They therefore explained natural events in terms of stories about gods, goddesses, and heroes. For example, the Greeks had a story to explain the existence of evil and trouble. The Greeks believed that at one time the world's evils and troubles were trapped in a box. They escaped when the container was opened by Pandora, the first woman. Such stories are known as *myths*, and the study of myths is called *mythology*.

In early times, every society developed its own myths, which played an important part in the society's religious life. This religious significance has always separated myths from similar stories, such as folk tales and legends. The people of a society may tell folk tales and legends for amusement, without believing them. But they usually consider their myths sacred and completely true.

Most myths concern *divinities* (divine beings). These divinities have *supernatural* powers—powers far greater than any human being has. But in spite of their supernatural powers, many gods, goddesses, and heroes of mythology have human characteristics. They are guided by such emotions as love and jealousy, and they experience birth and death. A number of mythological figures even look like human beings. In many cases, the human qualities of the divinities reflect a society's ideals. Good gods and goddesses have the qualities a society admires, and evil ones have the qualities it dislikes.

By studying myths, we can learn how different societies have answered basic questions about the world and the individual's place in it. We study myths to learn how a people developed a particular social system with its many customs and ways of life. By examining myths, we can better understand the feelings and values that bind members of society into one group. We can compare the myths of various cultures to discover how these cultures differ and how they resemble one another. We can also study myths to try to understand why people behave as they do.

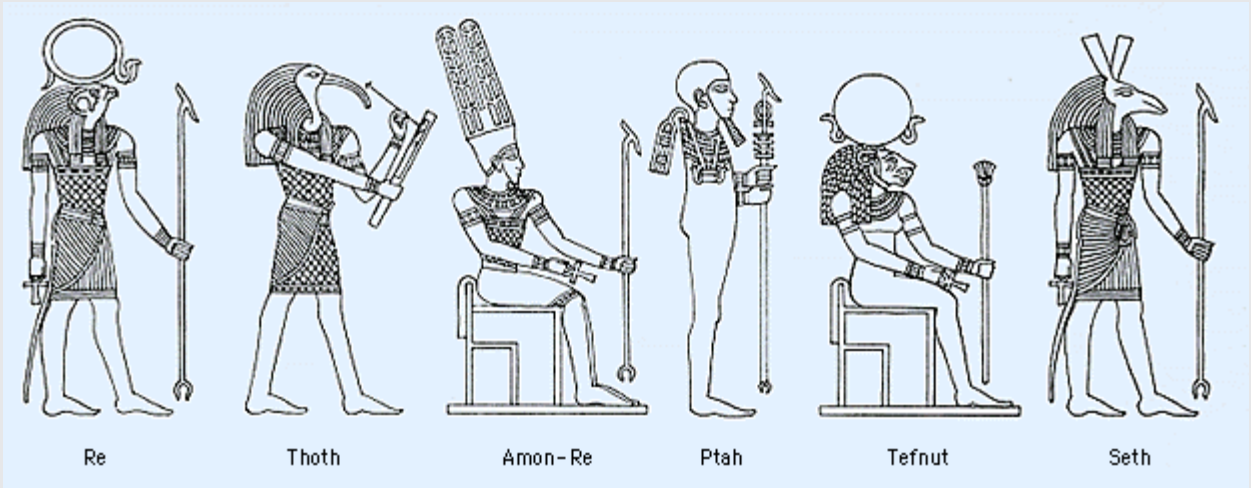
For thousands of years, mythology has provided material for much of the world's great art. Myths and mythological characters have inspired masterpieces of architecture, literature, music, painting, and sculpture.

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

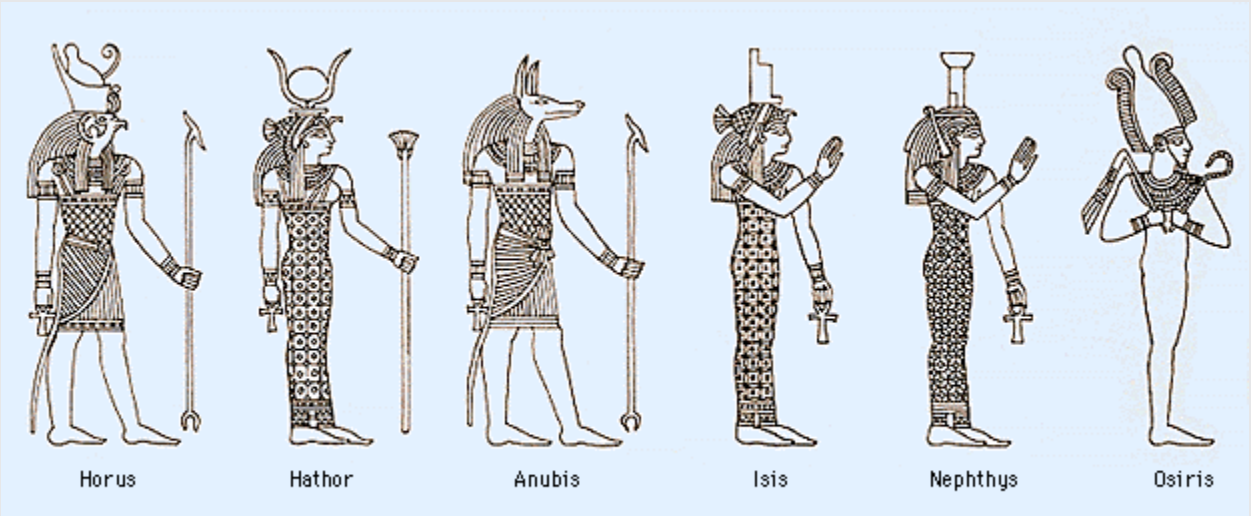
2 Excerpted from an article in *World Book* entitled *Mythology*. Contributor: C. Scott Littleton, Ph.D., Professor and Chair, Department of Anthropology, Occidental College; author, *The New Comparative Mythology* and *From Scythia to Camelot*.

Egyptian Mythology

Below are depictions of the major gods and goddesses found in ancient Egyptian mythology and literature.



The ancient Egyptians portrayed many of their gods and goddesses with human bodies and the heads of birds or other animals. The divinities held or wore objects symbolizing their power. For example, the god Osiris held a scepter and a whip, which represented the authority of gods and divine pharaohs.



The Nile River plays an important part in Egyptian mythology. As the Nile flows northward through Egypt, it creates a narrow ribbon of fertile land in the midst of a great desert. The sharp contrast between the fertility along the Nile and the wasteland of the desert became a basic theme of Egyptian mythology. The creatures that live in the Nile or along its banks became linked with many gods and goddesses.

The Great Ennead. The earliest information we have about Egyptian mythology comes from *hieroglyphics* (picture writings) on the walls of tombs, such as the burial chambers in pyramids. These "pyramid texts" and other documents tell us that from about 3200 to 2250 B.C., the Egyptians believed in a family of nine gods. This family became known as the *Great Ennead*, from the Greek word *ennea*, meaning *nine*. The nine gods of the Great Ennead were Atum, Shu and Tefnut, Geb and Nut, Osiris, Isis, Nephthys, and Horus.

The term *Ennead* later came to include other deities as well. One of these deities was Nun, who symbolized a great ocean that existed before the creation of the earth and the heavens. Another of these deities was the sun god, called Re or Ra. The Egyptians considered Re both the ruler of the world and the first divine pharaoh.

The first god of the Great Ennead was Atum. He was sometimes identified with the setting sun. Atum also represented the source of all gods and all living things. Re created a pair of twins, Shu and his sister, Tefnut. Shu was god of the air, which existed between the sky and the earth. Tefnut was goddess of the dew. Shu and Tefnut married and also produced twins, Geb and his sister, Nut. Geb was the earth god and the pharaoh of Egypt. Nut represented the heavens. Geb and Nut married, but the sun god Re opposed the match and ordered their father, Shu, to raise Nut away from Geb into the sky. Shu's action separated the heavens from the earth. Nut had speckles on her body, and the speckles became the stars.

The Osiris myth. In spite of their separation, Geb and Nut had several children. These included three of the most important divinities in Egyptian mythology—Osiris, Isis, and Seth. Originally, Osiris may have been god of vegetation, especially of the plants that grew on the rich land along the Nile. The goddess Isis may have represented female fertility. Seth was god of the desert, where vegetation withers and dies from lack of water.

Geb retired to heaven. Osiris then became pharaoh and took Isis as his queen. Seth grew jealous of Osiris' position and killed him. In some versions of this myth, Seth cut Osiris' body into pieces, stuffed the pieces into a box, and set the box afloat on the Nile. Isis refused to accept her husband's death as final. She searched for Osiris' remains with the aid of her sister Nephthys and several other gods and goddesses. Isis finally found the remains of Osiris. With the help of other divinities, she put the body together, restoring Osiris to life. Osiris then became god of the afterlife.

Seth had become pharaoh of Egypt after killing Osiris. But Horus, son of Osiris and Isis, then overthrew Seth and became pharaoh. Thus, the forces of vegetation and creation—symbolized by Osiris, Isis, and Horus—triumphed over the evil forces of the desert, symbolized by Seth. But more important, Osiris had cheated death. The Egyptians believed that if Osiris could triumph over death, so could human beings.

Other Egyptian divinities included Hathor, Horus' wife; Anubis; Ptah; and Thoth. Hathor became the protector of everything feminine. Anubis escorted the dead to the entrance of the afterworld and helped restore Osiris to life. The Egyptians also believed that Anubis invented their elaborate funeral rituals and burial procedures. Ptah invented the arts. Thoth invented writing and magical rituals. He also helped bring Osiris back to life.

Many animals appear in Egyptian mythology. The **falcon** was sacred to Horus. The **scarab**, or dung beetle, symbolized Re. The Egyptians considered both the cat and the crocodile as divine. Between 1554 and 1070 B.C., various local divinities became well known throughout ancient Egypt. Some of them became as important as the gods and goddesses of the Ennead. The greatest of these gods was **Amon**. His *cult* (group of worshipers) originally centered in Thebes. In time, Amon became identified with Re, and was frequently known as Amon-Re. Amon-Re became perhaps the most important Egyptian divinity.

The influence of Egyptian mythology. The divinities of ancient Egypt and the myths about them had great influence on the mythologies of many later civilizations.

During the 1300's B.C., the pharaoh Amenhotep IV chose Aton as the only god of Egypt. Aton had been a little-known god worshipped in Thebes. Amenhotep was so devoted to the worship of Aton that he changed his own name to Akhenaton. The Egyptians stopped worshiping Aton after Akhenaton died. However, some scholars believe the worship of this one divinity lingered among the people of Israel, who had settled in Egypt, and became an important part of the religion that was developed by the Israelite leader Moses. These scholars have suggested that the Jewish and Christian belief in one God may come from the cult of Aton. [We know this to be untrue: no idol of the Egyptians parted the Red Sea for Moses and the Israelites. Perhaps Akhenaton got his ideas from the Israelites!? Dating systems vary from resource to resource. He could have been the grandson of the Pharaoh of Exodus.]

Teaching Mythology to Christian Students: All Levels

This week, we present a supplement that is written to your older students, but which can be read to or discussed with your younger students as well. It details reasons why Christian students should study ancient mythological pantheons. Remember that supplements are placed at the end of week-plan, after the Teacher's Notes, so that you can decide whether or not to use them with your students.

If you do choose to use Supplement 3, we suggest that you read it aloud with your student(s) and talk through the concepts with them. We also present questions towards the end of the supplement for your optional use. In the box on the following page you will find answers to these questions.

Note, too, that some myths contain a ring of familiarity or truths that Christians would affirm. Opponents of our faith claim that Bible truths were culled from earlier mythologies; the reverse is more likely. Remember, both conscience and creation speak to people's hearts about their loving Creator. It is not surprising that in the days of oral

tradition, bits and pieces of revealed truth would become interwoven with human fabrications.

Many people confuse the terms pantheism and polytheism. The Egyptians were polytheists—not to be confused with pantheists. Below are a *World Book* definition of pantheism and a discussion of polytheism.

***World Book* on pantheism** [1]

Pantheism, pronounced PAN-thee-ihz-uhm, [which comes from the Greek *pan* = all + *theo* = god] is the belief that the essence of God is in all things. It is often associated with nature religions, including many American Indian, African, and ancient Middle Eastern religions. In these religions, gods are connected with such things as storms, stars, the sky, the sea, fertility, and skill in hunting. In the Japanese Shinto tradition, gods are identified with natural objects, including rocks and trees. In a more general sense, pantheism refers to any religious philosophy that identifies God with nature.

The first two pages of Supplement 3 are intended for older students. The third page is intended for younger students. However, all students can benefit from the ideas communicated on all three pages. I was amazed to discover that my 12-year-old daughter was much helped by logical arguments presented for older students. Here are answers to the questions in Supplement 3:

1. *a, b, c*
2. *c*
3. *a*
4. *b*
5. *legend*
6. *mythology*
7. *legend*
8. *folk tale*
9. *mythology*
10. *legend*

Thus, in pantheism, God equals nature. The divine spirit is in rocks, trees, mountains, sky—indeed, in all things. The Egyptian "gods" came from (and were believed to rule) nature, but because those gods were ultimately considered to be distinct from nature, the Egyptians, along with the Greeks and Romans, are better called polytheists.

Polytheism, from the Greek *poly* = many + *theo* = god, refers to belief in many separate gods instead of one sole, supreme God. The Egyptians, with their polytheistic belief system, worshiped co-equal (and often competing) deities. This type of religion easily gives rise to frightened, superstitious people, because there is no limit to the number of "gods," known or unknown, making conflicting demands on their followers, which can (and must) be worshipped. In addition to many supernatural divinities, the followers of some polytheistic religions also worship deities that are or were people or that are images of people. This was the case with the ancient Egyptian people, who considered their pharaohs to be living gods.

Before beginning your discussion, please read the following:

- ❑ History Background Information
- ❑ Student Activity Page questions: One suggestion is that you assign each dialectic student specific Egyptian deities on which to prepare a mini-report to the class (or to you). If you plan to do this, some students may have trouble finding sufficient details in their readings. You can recommend that they search the Internet for their answers, but please provide parental supervision, as searches for websites about pagan religions can yield unsavory results.
- ❑ Bible Survey and Church History Discussion Outline: For rhetoric and dialectic students, the history discussion is rather short this week, so you may wish to fill in the time with a discussion of the extensive Bible section for this week.
- ❑ Supplement 3 (begins on page 58)

HISTORY: DIALECTIC DISCUSSION OUTLINE

1. Start this week's discussion by defining a few terms and discussing a few key concepts.
   - ❑ Pantheism: *"the belief that the essence of God is in all things."* (See *World Book* article quoted above.)
   - ❑ Polytheism: *from the Greek* poly = *many* + theo = *god, refers to belief in many separate gods instead of one sole, supreme God.* (See more detail in Background Notes, above.)
   - ❑ Religion: *"belief in, worship of, or obedience to a supernatural power or powers considered to be divine or to have control of human destiny."* [2]

1 From a *World Book* article entitled *Pantheism*. Contributor: Mark Juergensmeyer, Ph.D., Professor of Sociology and Religious Studies, University of California, Santa Barbara.

2 "religion." Collins English Dictionary - Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Jun. 2011. <http://dictionary.reference.com/browse/religion>.

- ❑ Superstition: "*irrational belief usually founded on ignorance or fear and characterized by obsessive reverence for omens, charms, etc.*" [1]

2. Lead your student to assess whether the Egyptians were polytheists or pantheists.
   Note: Make sure that your student supports his position with details about Egyptian beliefs.
   - ❑ *The Egyptians were polytheists—after thousands of years of development, the Egyptian belief system included over 2,000 gods.*
   - ❑ *The Egyptians did not believe that a spirit was resident in all things equally (pantheism), but that various different deities controlled different aspects of their world and lives with differing spirits.*
   - ❑ *Scholars postulate that the conservative, tradition-loving Egyptians were afraid to give up older gods, even when newer deities were introduced. In this way, their pantheon (Greek for "all gods") grew very large!*
3. Talk about religion versus superstition. Ask, "What is the difference between these two, and which were the Egyptians?"
   - ❑ *The two concepts both deal with the world of the supernatural.*
   - ❑ *However, superstition connotes irrationality and fear while religion emphasizes faith, submission, and worship.*
   - ❑ *Most scholars believe that the Egyptians developed their myths from ignorance and fear, as non-scientific means of both calming fears and explaining life.*
   - ❑ *However, one can support the argument that, once fully developed, many Egyptians revered, worshipped, and loved most of their gods.*
   - ❑ Share with your student that, to most modern people, both superstition and religion are equally subjective and personal.
     - ❑ It is hard for many non-Christian modern people to believe that supernatural powers present objective realities or truths, so the distinction between superstition and religion might not be very clear to them.
     - ❑ Your student will probably encounter someone in his life who believes that all religions are nothing more than superstition—irrational beliefs founded on fear.
     - ❑ Therefore, emphasize that even the dictionary expresses that religion is fundamentally an act of faith, worship, and submission, not a response of fear or ignorance. Your student may thus have a gentle answer to offer someone in the future by helping them to see the difference between these two words!
4. Ask your student, "Do you think that the Egyptians' environment influenced their religion? If so, how?"
   - ❑ *Though they were not pantheists, Egyptians definitely connected deities with their environment. Indeed, scholars often call such deities of ancient cultures "nature gods."*
   - ❑ *Lead students to recite the various aspects of the environment with which Egyptian deities were associated, such as the sun, (Re or Ra), the setting sun (Atum), air (Shu), the dead (Osiris), etc. Note that the strongest gods were those associated with the strongest forces of nature in the Egyptians' environment: sun, water, sky, etc. There were not, for instance, any mighty gods associated with mountains, or snow.*
5. Verify that your student has mastered details about the Egyptian belief system to your satisfaction.
   - ❑ Check his list (if you required written answers to Accountability Questions) of ten Egyptian mythological figures for neatness and thoroughness. Pages 28-30 of this week's Background Notes give you the details you'll need.
   - ❑ If you assigned your student to do mini-reports on Egyptian deities, have him do so.
   - ❑ Note: Egyptian deities were often represented as half-human and half-animal. Suzanne Art, author of *Early Times: The Story of Ancient Egypt*, offers this explanation: "...the priests wore masks of the animal gods to whom they were appealing when they performed religious ceremonies. Paintings were made of the masked priests, and these images became identified with the gods themselves" (62).
6. Ask, "Why do you think Egyptian mythology included several versions of the stories of creation?"
   Because, unlike the Bible account, we are not dealing here with revealed truths. Since men made up these stories, it is not surprising that several versions exist. This is another obvious difference between Bible truths and mythological falsehoods.
7. The Egyptians worshipped evil gods in order to placate them. Ask, "How is this different from a Christian's reasons for worshipping God?"

1 "superstition." Collins English Dictionary - Complete & Unabridged 10th Edition. HarperCollins Publishers. 23 Jun. 2011. <http://dictionary.reference.com/browse/superstition>.

- ❑ *Because the Egyptians feared the powerful malignity of an evil god such as Seth, they worshipped him so as to keep him from doing evil to them. This would have been a kind of reverence that had fear, loathing, and hypocrisy at its core.*
- ❑ *Though some people might initially come to God because of a fear of Hell, the proper attitude towards a God of love is worship and adoration, not fear. The One True God is good, and all loving. Once we understand that, we come to Him in love, and reverent fear.*

8. We recommend that you spend the rest of this class going over the Bible Survey lecture notes, which are very closely related and rich with content. This will leave time later in the week to focus on Literature, and/or finish up hands-on projects.

History: Rhetoric Discussion Outline

This week's discussion outline is somewhat abbreviated. We recommend that you spend any extra class time going over the Bible Survey lecture notes, since the subject for the week—Egyptian mythology—is so closely tied with Bible topics—the judgment of God on Eygpt's worldly system, and the deliverance of God's chosen people from enslavement there. This approach will also leave time in your week for literature discussion, which is also related to history and Bible themes.

Note: The History Background notes include some pictures of Egyptian idols which may be useful in teaching or in projects this week. Notice how closely related to nature these idols are: most have animals or plants associated with them.

1. Ask your student to tell you about the major idols of the Egyptian belief system.
   - ❑ *Many of the most important "deities" were what scholars call "nature gods," meaning that the Egyptians worshipped animals and forces around them.*
   - ❑ *The Egyptians worshipped both what they feared and what they depended on for prosperity because both were key elements to their survival and, of course, completely out of their control.*
   - ❑ *Egyptians often combined human and animal parts in their representation of their deities. Typically, it was the head of the animal coupled with the body of a human (male or female).*
   - ❑ Egyptians multiplied some deities, sometimes having separate names for different aspects of the same natural phenomenon. Thus, the sun as the primary creative power, the sun at dawn, and the sun as a disc in the sky all had separate deities that were related, but still worshipped as different entities.
2. Ponder with your student this question (to which there is no one right answer): "Do you think that moderns are less concerned with religion today because we seem to have more control over our survival via such things as electricity, modern heating systems, food growing and delivery networks, modern medicines that defeat many illnesses, and television news gathering/warning systems?"
   - ❑ *Answers will vary, but most students will say that moderns do regard the religious systems of the ancients as merely attempts to explain and/or control what they did not understand and could not hope to control.*
   - ❑ *Living closer to (and more at the mercy of) nature makes people more aware of their true status: creatures, who are dependent. Moderns are tempted to believe that they are self-sufficient in all things because they are more self-sufficient than were people in previous ages in many things.*
   - ❑ *Some theologically acute students will say that it is our nature to war against the holy Creator, and that our modern abilities may contribute to our self reliance, but that, at bottom, man's sinful nature is at war with God until His love conquers man's fear and pride and makes him His child.*
   - ❑ It is important for your students to see that, even though life is easier for most moderns, we are still dependent on God's favor for eternal life. Ancient people were ignorant of medical information that we take for granted, and sudden illnesses often ended in early deaths. They were far more dependent on weather conditions, and susceptible to military conquest, than are most moderns today. Death was for the ancients a much more present reality, especially for the poor. At the end of whatever length of days humans of any age have on earth, we must all face a holy God who must be just. The trap for modern people is that our culture works so hard to put off thoughts for eternity, especially since the pursuits of today are so attractive and abundant.
3. Your student was instructed to list the major idols or of Egypt, noting the aspects of Egyptian life with which each god was associated and choosing three of them about which he can share details with you. Go ahead and let him

share these details with you now, if you wish to go over this part of the student's independent work in detail. (Answers can be checked against the student's reading in *Gods of Ancient Egypt*, by Bruce LaFontaine.)

4. Pull back from details next and try to explore the overall construct of the Egyptians' religious beliefs. Ask, "What kinds of personalities or character traits did Egyptian gods manifest?"
   - ❑ Compare these with human personalities, and then compare them with the character of our God. Ask students which deities seem more likely to have been invented by men, and which are more likely to be revealed by a God who transcends men and is "other" than them.
     - ❑ *Your student should note that a God who is filled with mercy and compassion for mankind, loves us unconditionally, and sacrifices His Son for our justification, as well as being perfect and eternal in ways that surpass human comprehension, is very "other" than mankind.*
     - ❑ *Men tend to fight, conquer, and rule with despotism, not mercy. They are limited by and subject to human passions and frustrations. Obviously Egyptian gods mirror human characteristics, while the one true God is clearly different (and higher, morally speaking) than we are.*
     - ❑ That said, as our readings in Egyptian poetry display, both humans and the Egyptian gods made in their image can also display good qualities: love, kindness, healing, helping, and forgiveness. The Egyptians had their benign gods because they, made in the true God's image, have some of His goodness as part of even their fallen natures. This is an example of the common grace that God so mercifully gives to us!
   - ❑ You might choose to use a white board and a chart to aid this discussion. Ask your student what he discerned about the human characteristics resident in Egyptian gods that are different from whom the One True God has revealed Himself to be. Below are a few sample answers for a chart like the one which students were asked to complete in their Thinking Questions:

Egyptian Idol	Human Characteristics Displayed	God Stands in Contrast
Hathor: Goddess of love, goodness, drunkenness; in anger, the avenger.	☐ *Legends associated with this deity are of her being confused in her mission because of drunkenness, and then being tricked into doing another god's will.* ☐ *Humans get drunk, become unfocused, and are tricked. They also deceive others in order to accomplish selfish goals.*	☐ *Never forgets His plan* ☐ *Is never drunk* ☐ *Cannot be tricked* ☐ *All-powerful (omnipotent)* ☐ *All-knowing (omniscient)* ☐ *Does His own will perfectly* ☐ *Not "in time"—outside time*
Osiris: Associated with fertility, and the supposed father of the living Pharaoh (who upon death becomes Osiris); also God of the dead	☐ *Is killed by a jealous rival, and his body is severed into piece* ☐ *His wife finds all his pieces and restores him to life.* ☐ *Humans can die, but (apart from God's assurance) it is uncertain if they can be restored to life after they die.* ☐ *Humans wish for resurrection, but cannot attain it on Earth, and not for sure in the life hereafter. This is a "wishful tale."*	☐ *No strife (no dualism—God is not an equal rival with Satan)* ☐ *No need of help to be brought back to life* ☐ *God is life; He chose to lay His life down for our sakes, but it is never taken from Him.* ☐ *The fond wish of all humans is granted by God Almighty, who came to us in the form of a man, but sinless, and died for our sakes. No human ever conceived of such sacrificial love, or mercy, from God.*
Seth: Evil brother of Osiris, schemes against his brother, grasping for his brother's crown; murders his brother twice; becomes deity of the hostile deserts, and of violence	☐ *Wars with his brother over possession of authority (kingship)* ☐ *Murders his brother twice* ☐ *Wars with his nephew for possession of authority (kingship)* ☐ *Is revered, but not loved, as the god of the howling deserts and, by extension, of violence*	☐ *No strife (no dualism—God is not an equal rival with Satan)* ☐ *God is not a murderer.* ☐ *God is the righteous Judge, and as such is to be feared in the sense of reverence, but not served out of fear of calamity. We love God because He first loved us, and sent His Son to die for our sins (1 John 4:18-19).*

- ❑ On three of the four topics listed on this page, students were asked to compare the Bible's message with Egyptian mythological accounts as objectively as possible, as a way of honing this question still more. Ask, "Whose deities seem more likely to have been invented by men, and which stories seem more likely to reveal a divine being or beings who transcend men and is 'other' than them?"
  NOTE: Your student should give reasons for his answers, not just unsupported opinions. Our sample answers below are a summary, and we don't expect that he'll name every nuance that we list here.
  - ❑ Creation story: how and why the earth and mankind came to be
    Briefly, the Egyptians believed a variety of creation myths, which are retold differently in different resources. Usually, water figures as an element of both chaos and the beginning of life. The sun god (called by different names) created lesser gods and goddesses first, because he was lonely, and then the earth. Human beings resulted from his tears of joy striking the earth. The contrast is stark between the Bible's loving, all-powerful, purposeful Creator God, Who has a plan and a purpose from the beginning, and is not lonely or in need, versus the chaotic, haphazard nature of Egyptian stories.
  - ❑ The nature of mankind
    The Egyptians conceived mankind as servants of the many nature gods that they worshipped. The Bible tells a story whose central character is Christ. Though people serve the God of the Bible, they do so in response to His saving works and because He is their Creator, not from fear or from any design of being counted worthy of heaven on their own merits.
  - ❑ The nature of God
    Egyptians believed in many gods, some of whom warred with each other. They believed (at least early on) that their kings were incarnated gods. As we pointed out earlier, Egyptian gods were not seen as morally pure, or as concerned for the welfare of humankind (certainly not when it would cost them anything). By contrast, the Bible teaches that there is one, all powerful God of the Universe, who has manifested Himself in three persons: Father, Son, and Spirit.
  - ❑ The nature of life on earth
    The Egyptians believed that life on earth was one of pain and pleasure. Basically, they did not seem to analyze the evils of the world apart from their beliefs in a plethora of divine (and unfathomable) purposes that they could only hope would turn out well for them, if they did their best. The Bible teaches that life's sorrows are the result of the Fall of Man, and have been mitigated (and will one day be ended and rectified) by the saving work of Jesus Christ.

5. Discuss the idea that a polytheistic belief system both reflects and feeds existing fear and superstition. This was not in your student's readings per se, but it was asked of him in Student Activity Pages. Below are ideas to cover.
   - ❑ The Egyptians created their gods as many and with warfare between them in order to explain their world, which was full of pain and uncertainty. It makes sense that if the gods could be at war, then the earth should be full of it, too! We know that the earliest ancestors of the Egyptians knew the truth about God, but somehow they abandoned this knowledge and created their pantheon. (See Romans 1:18-32; perhaps read it aloud!)
   - ❑ The Egyptians were not consciously aware that their sinful natures placed them in enmity with the one true God and their fellow man, which we know from biblical revelation. Because of sin, all humans are at war with God and with one another, which gave rise to unrest on the earth (Galatians 5:17-23). The Egyptians experienced the strife and discord of this world, and chose a plurality of deities as the source thereof. They then sought to appease these deities, or dodge their wrath when it was justified. Herein lies the basis for superstitions.
   - ❑ Polytheistic systems breed ongoing fear and superstition because people never know when they have sufficiently pleased their capricious gods. For the Egyptians, there came to be over 2,000 deities! Imagine the tension of thinking that you may have forgotten or injured one of these, and thus an angry god was waiting to punish you. There is no assurance, and therefore no peace for the human heart, in any religion that relies on our performance!
6. Ask, "On what basis does a person achieve good and avoid evil in the Egyptian religious system?"
   - ❑ *On the basis of one's good works*
   - ❑ We call any religion where humans must, through their own efforts or character, be good and/or must perform certain rituals, prayers, and actions in order to earn their way to a good afterlife a works-based religion.

- ❑ Point out that Christianity, by contrast, is a religion based on faith in the good works of Another. Humans do not earn salvation; it is a free gift from God based on the good works (merit) of Jesus Christ alone.
- ❑ God gives this gift to those who believe in Jesus as Lord. Our good works and character development as Christians are a response of love and gratitude to an acceptance and assurance that we have already gained. "Grace is not opposed to effort, it is opposed to earning."[1]

Literature: Lower Level Questions and Answers

Answers to Lower Grammar Worksheet for *Tutankhamen's Gift*

1. *pharaoh*
2. *Egypt*
3. *Amenhotep IV*
4. *sun god*
5. *dogs*
6. *Tutankhamen*
7. *ten*
8. *temples*
9. *the people*
10. *with kindness and a true heart*

Answers to Upper Grammar Worksheet for *Voices of Ancient Egypt*

1. *the scribe*
2. *the farmer*
3. *the herdsman*
4. *the washer of clothes*
5. *the embalmer*
6. *the carpenter*
7. *the goldsmith*
8. *the sailor*
9. *the dancer*
10. *Min*

Discussion and Answers to Dialectic Worksheet for *Tales of Ancient Egypt*

1. The book we are reading this week is in the broad genre of "story." More specifically, the stories are myths. A myth is a traditional or legendary story, usually concerning a hero or event, especially one that is concerned with deities and explains some phenomenon of nature.[2] Ask your student if he remembers the definition of "genre" that we learned in our Week 1 discussion.
   A genre is a type of literature that has either definite characteristics of form or definite characteristics of content (or both). There are three major genres: poetry, story, and drama.
2. If you have not already done so, take time now to review with your student Supplement 3: Understanding Mythology Biblically (found at the end of this week-plan).
3. Discuss your student's worksheet, which asks him to describe the gods he read about this week.
   Answers may vary slightly.
   - ❑ Ra and his Children
     No man can live forever and since he has decreed himself a man in the form of Pharaoh, he grows old and weak. People began to rebel against him and do evil in his sight. Thus, he gathers a secret group of gods and asks if he should slay all of the people. The gods tell him to smite the men and women only; soon the people are praying to Ra for mercy.
   - ❑ Isis and Osiris
     If Ra's hidden name is discovered, someone could gain power over him. Isis creates a serpent that bites Ra; the poison from the snake curses through his veins. After learning the secret name, Isis chants the name until the poison fades away. However, he ceases to reign on earth and took his place in the heavens.
   - ❑ Horus the Avenger
     Shortly after Horus' birth, Set takes on the shape of a scorpion and bits Horus. Although his mother, Isis, tries every spell to cure him, he dies in her arms. Isis deceives Set so that her son can come back to life and one day become king.
   - ❑ Khnemu of the Nile
     Khnemu is the god of the Nile River. When the people honor him, the Nile pours forth and fertilizes the Egyptians' fields. However, when Khnemu is neglected, there are years of famine and misfortune.

1 Dallas Willard, *The Great Omission: Reclaiming Jesus's Essential Teachings on Discipleship* (Harper San Francisco, 2006) 61.
2 http://dictionary.reference.com/browse/myth?s=t. Accessed 4 April 2012.

- ❑ The Great Queen Hatshepsut
  Amen-Ra decides that the Two Lands should be united and thus creates a great queen to rule over the whole world. Thoth recommends that the maiden Ahmes be the mother of the great queen that Ra will create. Her daughter is Hatshepsut, the only queen to wear the Double Crown besides Cleopatra.
- ❑ The Prince and the Sphinx
  Thutmose, a prince in Egypt, was at odds against his brothers and half-brothers, who often try to plot against him. These plots make Thutmose troubled and unhappy so that he spends less time at court and more time riding on expeditions into Upper Egypt or across the desert. During one such journey, he discovers the carving of Harmachis, the Sphinx, almost buried in the sand. Thutmose believes that the Sphinx speaks and tells him that he will sit up on the throne of Egypt.
- ❑ The Princess and the Demon
  While being presented with gifts, the royal wife, Neferu-Ra, learns that her sister, Princess Bentresht, has a strange malady which affects her limbs. Pharaoh Rameses asks for the wisest men to come before him so that a cure can be found. Tehuti-em-heb is chosen and soon discovers that a demon has entered into Princess Bentresht and he cannot overcome it. A statue called Khonsu, the Expeller of Demons, rids the princess of the demons. In return, Khonsu asks that a holy day be kept in his honor.

4. The Egyptians worshipped images which represented the spirit of a god, because they believed that the spirits of the gods actually resided in those images. Talk to your student about why this is biblically wrong.
   This is biblically wrong because there is only one true God, who is omniscient, omnipotent, and omnipresent. He is not limited to an image. Read Exodus 3:14 and 20:1-3.
5. At the end of each unit, you have the option of giving a literary terminology quiz. This week, inform your student that the following word is subject to the quiz: myth.

Literature: Rhetoric Discussion Outline

- ❑ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics*, for your own literary background reading.
- ❑ If you have time to read a few poems from this week's selections, we recommend any of the *Leiden Hymns* listed in the summary below. However, this is not at all necessary, especially since they are summarized here for you! Please note that this summary section may also help you to aid your student if he is struggling to find the topics of the *Leiden Hymns*. (See Student Activity Pages, exercise 2.)
- ❑ Your student has been instructed to read the chart in the Literature Supplement at the end of this week-plan. Please make sure that he has access to this supplement; you may also want to print it to use in class.

Summary of the Content of the *Leiden Hymns*

- ❑ Hymn IX (p. 150)—The "Nine Great Gods" as the dawn which brightens and gives life to all creation.
- ❑ Hymn X (p. 152)—The perfections and glory of Thebes.
- ❑ Hymn XX (p. 153)—Horus of Twin Horizons, who traces the path of the sun across the sky.
- ❑ Hymn XXX (p. 155)—Amun-Rê's defeat of evil (which in this case exists in the form of the god Apophis).
- ❑ Hymn XL (p. 156)—The god as a skilled craftsman, especially with reference to his self-fashioning.
- ❑ Hymn LXX (p. 157)—Amun and his mercy towards those who cry out to him for help.
- ❑ Hymn LXXX (p. 159)—The god in various incarnations (as the "Eight Great Gods").
- ❑ Hymn XC (p. 160)—The god in more incarnations (as the "Nine Great Gods"), beginning with light, and his creations.
- ❑ Hymn C (p. 162)—Amun and his self-creation.
- ❑ Hymn CC (p. 163)—The awe, mystery, and glory of the god, who has many incarnations but is yet alone in his immense power and holiness.
- ❑ Hymn CCC (p. 166)—The "trinity" of Amun, Rê, and Ptah.
- ❑ Hymn D (p. 167)—The god's power in war and preeminence over any foe.
- ❑ Hymn DC (p. 168)—A pantheistic hymn of the god as all parts of creation or as the source of all parts of it.

Recitation or Reading Aloud

We encourage you to let your student pick his own *Leiden* hymn for recitation or reading aloud, or assign him the following selection: Hymn XC (p. 160). We suggest this recitation as an accompaniment to topic 3, in which we discuss the differences between Amun and God as revealed in the Bible.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: From this week's Literary Introduction, which human did God use to write the book of Genesis, and where did that human get his writing skills?
Moses wrote the book of Genesis under God's direction, and his ability to read and write at all was most likely owing to an education in Egyptian literature, since he was raised in the pharaoh's palace.

Class Topics

1. Discuss the realistic and romantic modes, as well as the Theocratic Age of literature, to which Egyptian literature belongs. (Student Question #1)
   - ❑ Last week we mentioned three basic genres of literature: poetry, story, and drama. This week we will learn about two of the basic modes of literature: realistic and romantic. But first, from your *Poetics* reading, what is a mode? *A mode is the overall mood, manner, or emphasis expressed in a work of literature.*
   - ❑ From your *Poetics* reading, how is a mode different from a genre?
     - ❑ *Whereas a genre is a* type *or* kind *of literature, a mode is a* manner *or* way *of literature.*
     - ❑ A genre is a bundle of characteristics of content and form, whereas a mode is more a tone or mood, or an emphasis on a certain way of looking at things, that pervades an entire story.
     - ❑ Mode is a broader category than genre in the sense that a mood, manner, or emphasis might appear in poetry, drama, and stories, whereas a genre usually applies to a particular kind of poem, drama, or story.
   - ❑ Two of the most common and foundational modes in all of human literature are the "realistic" and "romantic" modes. From your *Poetics* reading this week, define and describe these two.[1]
     - ❑ *Realistic Mode*
       - ❑ *The realistic mode might be described as horizontal, dealing with people on earth and their relationships.*
       - ❑ *The realistic mode tends to describe the natural earthly realm as it usually seems to our earthly senses, in concrete, vivid, specific detail.*
       - ❑ *Since the realistic concentrates on the horizontal and the earthly, it does not tend to focus on the reality, power, influence, and/or significance of the supernatural realm as it touches life (including human life) on earth.*
       - ❑ *It also tends to portray people from the middle or lower classes and shows them as they ordinarily are, with typical strengths and weaknesses.*
       - ❑ *It emphasizes history, community (especially social issues), and human thoughts, feelings, and motivations.*
     - ❑ *Romantic Mode*
       - ❑ *The romantic mode could be called vertical in that it emphasizes man's interactions with the supernatural.*
       - ❑ *Tends to use a lavish, emotionally intense, and lyrical descriptive style, often rich with imagery.*
       - ❑ *It tends to focus on supernatural beings and events and on their effects on earthly people and events.*
       - ❑ *Tends to portray people from the upper classes and shows them with extraordinary strengths and/or weaknesses.*
       - ❑ *Tends to emphasize heroism, redemption, clear presentations of good and evil, and romantic love.*
   - ❑ Literature throughout human history has demonstrated these two modes, but in different ways during different ages. Right now, we are beginning to study an age of literature that has been described as the "Theocratic Age."[2] From *Poetics,* what do we mean by this term? Also, when (roughly), was the Theocratic Age?

1 We are indebted for some of the following observations to Leland Ryken in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992) 36-37.

2 We borrow this term from Harold Bloom's divisions of the history of literature in his book, *The Western Canon: The Books and School of the Ages* (New York: Riverhead Books, 1994).

- ❑ *By the term "Theocratic Age," we mean an age of literature that was 1) characterized by belief in a god or gods and/or 2) took the interactions of the natural and supernatural as a favorite topic.*
- ❑ *Roughly, the Theocratic Age lasted from Creation to the mid-1300's A.D.*
- ❑ The Greek word *theo* means "god." Virtually all written works of the Ancient World, whether Egyptian, Mesopotamian, American, Indian, Chinese, Greek, Roman, Hebrew, or Christian, reflect a strong belief in a supernatural realm peopled with supernatural beings (God, angels, and demons; gods and goddesses; etc.)
- ❑ This belief was sometimes implied in their literature, but much more often it was explicit. Gods were frequently addressed, referenced, or included as characters in literature of the Theocratic Age.

❑ Does literature of the Theocratic Age seem to you to be more romantic in mode, or more realistic? Or does it display a balance of the two? Try to give reasons for your answer.
Answers may vary, especially since your student has just learned about the romantic mode. After hearing his thoughts, you may wish to share with him that literature of the Theocratic Age is quite romantic in that most of it emphasizes the way people's lives on earth are affected by the gods of the supernatural realm. The literature we have read this week especially shows this, and also focuses on the soul's redemption after death. In Week 2, we saw pharaohs depicted in "heroic" terms, as well as a clear contrast between good and evil (in terms of justice).

❑ Do you think that most of our popular media (books, movies, etc.) today seems to reject the theocratic and romantic elements which we find in ancient literature? Or do you still see echoes of those things?
Answers may vary. After hearing your student's thoughts, you may wish to share the following points:

- ❑ Gods, mighty kings, heroic deeds, the idea of strong good and terrible evil, and redemption, seem to echo throughout human history, including our own times. For instance, we still have superhero literature and movies.
- ❑ Also, many popular books and movies echo or even retell ancient stories (e.g., books like *Mara, Daughter of the Nile* or *The Eagle of the Ninth*, movies like *Gladiator*, *The Eagle*, *Ben Hur*, or *The Last Legion*, and video games like *Age of Empires*).[1]
- ❑ On the other hand many people today reject belief in God, and many movies focus solely on our horizontal life on earth, without reference to the vertical, supernatural realm.

2. Learn about poetry and prose, as well as about sub-genres of poetry, and review the content of the *Leiden Hymns*. (Student Question #2)

❑ As you learned last week, imaginative literature can be divided into poetry, story, or drama (or a mixture of these). It can also be divided another way: into poetry, prose, or a mixture. From *Poetics,* what are three basic differences between poetry and prose?[2]

- ❑ *Poetry differs from prose in that poetic language is more heightened and compressed.*
- ❑ *Poetry also differs from prose in its main medium of expression. Poetry relies to a much greater extent on images, as well as (for metrical poetry) on metrical sound patterns.*
- ❑ *Finally, poetry differs from prose in that its basic unit is the line, whereas the basic unit of prose is the sentence or paragraph.*

❑ Do you remember the love poem "I think I'll go home and lie very still" from Week 1? How might we say that the language of this poem was more "heightened and compressed" than ordinary speech?
That poem conveys a great deal in a few words—it tells you that the speaker is pretending to be sick, that he is fooling all his neighbors and the doctors, and that he expects his beloved to enjoy the secret joke with him.

❑ You may also remember "Love of you is mixed deep in my vitals" from Week 1. How much did that poem rely on imagery as its main medium of expression?
It relied on imagery a great deal—in fact, the whole poem was made up of eight different images.

❑ Poetry has its own sub-genres: narrative and lyric (non-narrative) poetry, metrical verse and free (non-metrical) verse. From *Poetics*, what do each of these terms mean, and how are they similar to or different from each other?
Below are the definitions of these terms. For their similar and different characteristics, we recommend that you review with your student the chart entitled "Basic Sub-Genres of Poetry" in Appendix E of Poetics.

- ❑ Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
- ❑ Lyric Poem: A short, non-narrative poem expressing the thoughts and feelings of a speaker.

1 Please note, we are not necessarily recommending these titles for your student: they are simply examples that he may recognize.
2 Plays and stories can be written either in poetry or in prose, though obviously poetry is always written as poetry. The one exception to this rule is the form of verse called "prose poetry," in which poetry is written using sentences and paragraphs, just as if it were prose. Even in prose poetry, however, the language is far more compressed and relies more heavily on imagery than prose ordinarily does.

- ❑ Metrical Verse (Metrical Poetry): Verse in which there is an overall measurable pattern of sounds.
- ❑ Free Verse (Non-Metrical Poetry): Verse in which there is no overall measurable pattern of sounds.

❑ Last week you read a narrative poem, *The Tale of the Shipwrecked Sailor*. Most of the poems you read this week, however, were lyric poems. The term "lyric" comes from the fact that, true to the oral tradition, this kind of poem was once written to be sung to the accompaniment of a musical instrument called a lyre.[1] From *Poetics*, what are the characteristics of content and form for a lyric poem?[2]

Content

- ❑ *A lyric poem is personal and subjective, giving words to thoughts and feelings which may be meditative, responsive to something outside the person, or simply expressive (i.e., expressing a particular mood or emotion).*
- ❑ *A lyric poem often seeks to capture "a thought at its moment of greatest insight and conviction," or "a feeling at the moment of greatest intensity" (Ryken, 229).*

Form

- ❑ *A lyric poem is typically short.*
- ❑ *Lyric poetry often uses exclamation, hyperbole, emotive words, and vivid description to get emotion across to the reader.*
- ❑ *A lyric poem often contains abrupt shifts and lacks smooth transitions.*

❑ Several of this week's lyric poems are called hymns (e.g., the *Leiden Hymns*). From *Poetics*, what is a hymn?
A hymn is a brief lyric poem which is 1) written to be sung, and/or 2) is written in praise of someone, usually a deity.

❑ Finding the content of a lyric poem can be quite different from finding the content of a narrative poem, which we might approach through characters, settings, and plot (many lyric poems have none of these things, or else only fragments of them). From *Poetics*, what are some tricks we use to find the content of lyric poems?

- ❑ *Typically, it helps if we begin by identifying the poem's topic (the general subject that it is addressing).*
- ❑ *An excellent way to discover themes is to ask, "What persons, places, things, or ideas are being compared in this poem?" Then, ask what the similarities and contrasts revealed by that comparison tell us about the poet's view of reality, morality, and values.*
- ❑ *If there is no contrast, then we can simply ask what the elements in the poem (images used, statements made, questions asked, tone, mode, etc.) seem to communicate, especially about the poet's view of reality, morality, and values.*
- ❑ *Sometimes one of the best clues to a lyric (or any non-narrative) poem's content is to consider its genre and/or mode. A funeral elegy, for instance, will praise and mourn a person who has died. A satirical poem will be mocking. So, if a poem belongs to a particular genre or mode, let that guide you as to what its topic and themes might be.*

❑ Are there any contrasts in the *Leiden Hymns* to give us a clue to their content? Does the fact that these lyric poems belong to the genre of hymn help us at all? What do you think is the subject of these poems, and what general beliefs about reality, morality, or values do you think they communicate?
Answers may vary, and students may use the chart from the Literature Supplement to help them with the last question, which reveals the content of each poem. There aren't many contrasts in the Leiden Hymns to give us a clue to their content, but fortunately the fact that they are hymns points us to the idea that they are praising and describing somebody, most likely a god. In fact, the subject of these poems is the Egyptian god Amun, and each of them makes statements in praise of him, describing his traits and illustrating how at least one Egyptian poet saw Amun as the greatest god in reality.

3. Contrast the Egyptian view of Amun with the account of God given in Scripture. (Student Question #3)

❑ The worship of many different gods lends itself to an incoherent belief system. Why might this be?
Answers may vary. The kind of answer we are looking for is one that points to the inconsistencies of many gods: their overlapping natures, authorities, etc. For instance, is Amun a different god than Amun-Re? Which of three

1 Foster is right to say that the Greek tradition has greatly influenced our understanding of ancient literature: we call such poems "lyric" after the Greeks, who invented the lyre, even though Egyptian poems of this type are probably older and would have been recited (if at all) to the accompaniment of a different instrument.

2 Our explanation of the lyric poem is based largely on Leland Ryken's excellent description of the same, from his book *Words of Delight* (Grand Rapids, MI: Baker House Books, 1992) 228-230.

different accounts of creation is accurate? How many gods are *there? What if one claims authority over fish, and another over water, and you pray to the wrong one for the wrong thing?*

- ❑ Apparently, the Egyptians themselves eventually realized that their theology was incoherent. Therefore, Foster explains, "Egyptian theology … developed the concept of one preeminent god [Amun or Amon], the creator, all-powerful, all-encompassing, god of all lands and peoples, and one who can appear in a multitude of forms or incarnations, including those of the other Egyptian gods" (149). How might this simplify matters?
  This way, all the gods are really just visible parts of Amun and seem to be less in conflict.
- ❑ In some ways, the description of Amun (or Amon) became similar to the Bible's presentation of God. This has given rise to a theory that Amun-worship may have influenced Moses' writings. Depending on when Moses lived (which is unclear), what if he simply adopted Amun for his account of God? Based on the chart you read in the Literature Supplement this week, are there real differences between the God of the Bible and Amun of the Egyptians?
  In summary, the god Amun who is praised in the Leiden Hymns is, like God, a skillful and life-giving creator, transcendently holy and mysterious, who loves mankind, his creation. But there are important differences between Amun and God: Amun is self-created and takes the forms of light, many different gods, and even the world, whereas God is not self-created (He is simply eternal), and does not take on other forms. [1]

4. Discuss the Egyptian view of mankind and salvation, as well as morality and values, and compare these to a biblical view. (Student Questions #4-5)
   - ❑ From *Poetics*, how do we define a worldview? What do we typically look for to discern the worldview in a work of literature?
     - ❑ *A worldview is a person's view of the world, consisting of the set of beliefs on which he bases his life.*
     - ❑ *We look for the author's beliefs about reality, morality, and values, as he expresses them in his literary work.*
   - ❑ In *Poetics* this week and in your literature readings, you have seen that the Egyptians believed in the reality of many gods (or at least many forms of the god Amun), some of whom are regularly resurrected, and who must be served by mankind in order to bless mankind. Egyptians also believed in the reality of *ma'at* (harmony and justice) and that men in reality have hearts set against *ma'at*. What sorts of beliefs about morality (right and wrong) and values (valuable or not valuable) flowed from these beliefs about the gods, *ma'at,* and man?
     NOTE: This week your student read a chart in *Poetics* which shows Egyptian beliefs about reality, morality, and values. If he struggles with this question, you may wish to point him to that chart (which exactly matches our answers below).
     - ❑ Morality
       - ❑ Ma'at *provides a standard of justice, goodness, truth, and harmony, in opposition to chaos. Thus, these things are right, while injustice, wickedness, falsehood, and unbalance are wrong.*
       - ❑ *Part of upright living means honoring the gods (including Pharaoh) with devotion, prayer, and sacrifices of animals.*
     - ❑ Values
       - ❑ *The gods (including Pharaoh) are valuable, because they provide everything and have at least some love for mankind. Serving the gods is also valuable, because that is how men persuade the gods to bless them.*
       - ❑ *It is valuable to try to live one's life in harmony with* ma'at*, so that a person will be judged righteous when he is weighed against the Feather of Truth. A proper funeral is also valuable towards that end.*
       - ❑ *Resurrection is valuable, and all Egyptians hope and long that their souls will be resurrected after death like those of the god Osiris.*
   - ❑ A prayer is (or at least can be) a kind of lyric poem as well. Its distinctive characteristic is that usually it includes a request. This week you read the "Prayers of Pahery," which tell us a great deal about the Egyptian view of how human souls can be saved. What are some of the themes in these prayers that match the Egyptian view of morality and values? Try to give specific phrases from the poem!
     Answers may vary. After hearing your student's thoughts, discuss the following examples:
     - ❑ It is right and valuable to live according to *ma'at*, or "the god who dwells in humankind" ("Pahery's Autobiography: His Claim of Rectitude," stanza 4): "[My] good character elevated me— / … I did not speak falsely to another person / … I was one who attained benevolence" (stanzas 3, 4, and 5).
     - ❑ The king makes an offering to the gods so that the gods will "give a thousand of bread, beer, meat, and fowl, / … And a thousand of everything good and pure" ("Prayer to the Gods for Offerings," stanza 2).

1 The exception is the incarnation of Christ, but Christ is fully God as well as fully man, not merely a part or shadow of God.

- ❑ A good funeral ("Prayer for Life in the Afterworld," stanza 1) and bodily resurrection is critical to eternal happiness: "May your life return once more— / your spirit never deserting your body again. / … May you have joy of all your members / and count your body whole and well" (stanzas 2 and 3).
- ❑ Doing good deeds (such as praising the gods or providing food and water for a man's tomb) is essential to earning the gods favor: "Goodness is yours when you perform it / for [you] discover [that it earns] you favor" ("Appeal to the Living," stanza 4).

❑ What is the one major problem with the Egyptian worldview, from a biblical perspective, where the question of human salvation is concerned?

The Egyptians got a lot of things right, not least of which was the realization that there is something wrong with man and that he does not measure up to the standard of what is right and good. But they believed that man can earn his way to salvation, which is a false hope. As we will see throughout our weeks of studying the Israelites' journey through the wilderness, it is only by the covenant mercy of God (which will be shown most clearly in Christ's sacrificial death, later in time) that we are redeemed from our sins—not by anything that we do! Left to ourselves, we would be merely a complaining, constantly sinning, selfish rabble, like the Israelites.

5. Discuss the Harper's Songs from this week's reading. (Student Questions #6-8)

❑ The Harper's Songs belong to a genre called "carpe diem" poetry, from the Latin phrase which means "seize the day!" From *Poetics*, what is a carpe diem poem?

- ❑ *It is a lyric poem about the shortness of life, the certainty of death, and the desire to seize pleasures while living.*
- ❑ Poems of this sort are not unique to the ancient Egyptians—they can be found throughout the history of literature. Parts of Ecclesiastes also express something of this attitude, and 1 Corinthians 15:32 describes it as: "Let us eat and drink, for tomorrow we die."

❑ Can you understand why human beings throughout history have expressed such feelings as we find in carpe diem poems? How would you respond biblically to them?

- ❑ *If death really were an utter end of our "selves," then we should take every opportunity to enjoy what we have while we have it.*
- ❑ *But such an attitude contradicts both the Egyptian and biblical belief in life after death. If there is life after death, and especially if there is judgment after death, then we have more to do here on earth than please ourselves. Moreover, even in the face of death, pleasure eventually proves to be vanity (Ecclesiastes 2:1).*
- ❑ For the ancient Egyptian, belief in the afterlife meant that here we should live a "good life" in order to satisfy the gods' judgment after death. For Christians, who recognize that we cannot satisfy God's standard of righteousness, belief in Christ's propitiation for our sin is the hope on which our souls set sail after death.

❑ Apply the tricks that you learned this week from *Poetics* for excavating the content of a lyric poem. What topic(s) and theme(s) do you find in these two Harper's Songs?

Answers may vary. After hearing your student's thoughts, you may wish to supplement them from our comments below. Please note that we are using the tricks of seeking clues to a poem's content in terms of its genre, and of looking for contrasts, as well as simply picking up on its more straightforward statements, to get at content.

- ❑ The fact that the genre is carpe diem poetry immediately tells us a great deal about the content of these poems. We know they will be about the brevity of life, certainty of death, and desire to live life to the fullest.
- ❑ There are contrasts at work which also help to reveal the themes. Each poem is in two sections, and in each case, section i deals with the plight of man (the fact that death is inevitable), whereas section ii presents a response and contrast, encouraging the reader to enjoy life as much as possible while it lasts.
- ❑ In the first poem for King Intef, there are commands to forget death and be merry (stanzas 4, 6, and 7). Similarly, "The Harper's Song for Inherkhawy" also commands the reader to "Seize the day! Hold holiday!" (stanza 5) and says "Let your heart be drunk on the gift of Day" (stanza 8).
- ❑ "The Harper's Song for Inherkhawy" communicates one belief about reality and values that does not appear in the song from the tomb of King Intef. The speaker commands the reader to "set your home well in the sacred land / that your good name last because of it" (stanza 3) and to be an ". . .upright man, man just and true / patient and kind, content with your lot / rejoicing, not speaking evil" (stanza 8).

❑ We noted in topic 2 that there is an overall pattern of 6-6-5-4-5-6-4 in the Harper's Song from the tomb of King Intef. How might this pattern of the stanza-lengths reinforce the poem's message?

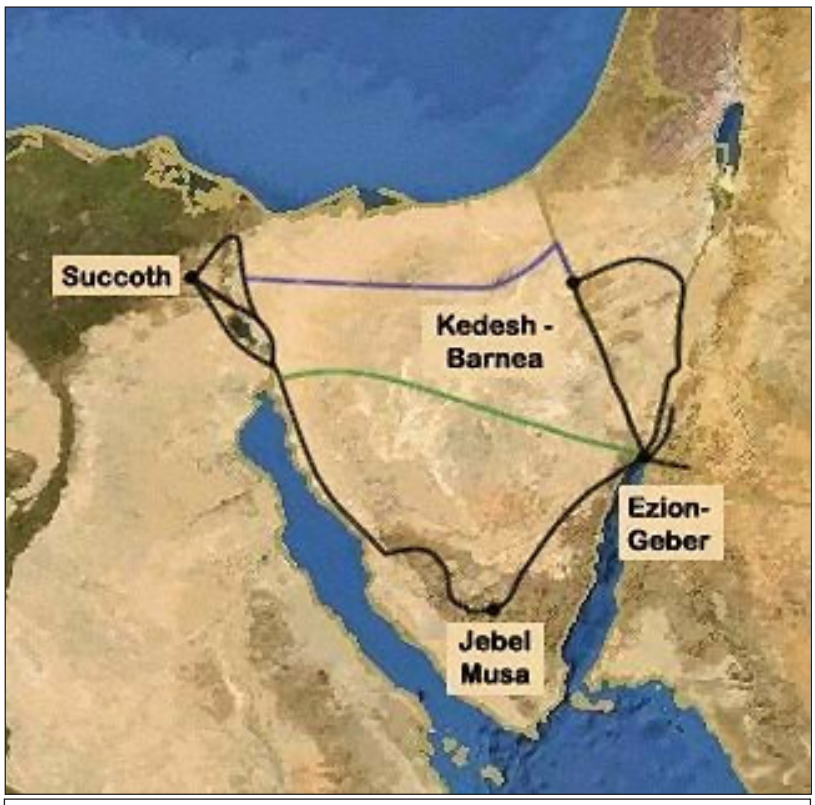
This is certainly an advanced question and answers may vary. After hearing your student's thoughts, you may wish to make the following points.

- ❑ The longer a line or a stanza is, the less concentrated it will be—and with shortness comes intensity. Longer lines or stanzas are good for exposition and description, but short lines work best for the climax and the pithy ending. One can see the same technique at work in most songs: the verse is longer and sets up a context or question. The shorter, more passionate chorus makes a statement or answers the question.
- ❑ This poem begins with a relatively long and descriptive six-line stanza, continues with another, and then begins to contract down towards the four-line transition stanza at the beginning of section ii. Thus, as we progress through the melancholy statements and sad questioning of section i, we are also compressing down towards an intensity of desperation—the desperation that thoughts of death bring.
- ❑ Then, in the center of the poem, we suddenly find ourselves in a short four-line stanza which provides an answer for what came before: Rejoice! "Let your heart be strong." Forget the sorrowful fact of coming death: "Follow your heart's desire while you live!" We have now reached the emotional center of the poem, the poet's answer to fears of future nothingness, which is in contrast to the first part of the poem.
- ❑ From here, the poet will expand on his theme of pleasure in longer, more descriptive five and six-line stanzas, but he will contract again, at the end, to the more intense four-line stanza and the crescendo of "So spend your days joyfully." Why? Because, after all, "none who go can come back again."

- ❑ From the Tomb of King Intef speaks only of and to the reader, but this poem mentions one other person in lines 17, 22, and 23. Who is that other person, and why is that person significant?
  The other person is the "own true love," the "lady alive in your heart forever" (stanza 5, line 3, and stanza 6, line 3). This idea of enjoying life with the one you love is found also in Ecclesiastes: "Enjoy life with the wife whom you love" (Ecclesiastes 9:9, ESV). The lady's inclusion is significant because it shows that, according to this poet, the good and enjoyable life must include the love of one wife, not merely the owning of possessions and the wearing of fine linen.

Geography: Background Information

Refer to the map to the right for the probable path the Israelites followed in their exodus from Egypt.



Possible Exodus Routes

Traditional Route

Other Possible Routes

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Fine Arts & Activities: Background Information

Students of all ages can learn about the elements and principles of design; however, we especially recommend this for high school students who are earning a Fine Arts credit. This week, we begin our study by suggesting that you keep a small collection of note cards for art terms. Print terms on one side of the card and take notes or draw examples on the other side. Again, these cards will be used with all ages and will help you and your students to observe art more closely. You may want to clip them together and keep them near your Art History books so that you get in the habit of pulling them out together. This week, make cards for "line" and "shape":

- ❑ **Line (Element of Design)**
  - ❑ For a definition of line, use the Paul Klee quote, "A line is a dot who went for a walk."
  - ❑ Though most students will be familiar with what a line is, it will be helpful to point out the vast variety of lines possible. Brainstorm a list of possible kinds of lines. (Have your students illustrate and write them on the back of the card.) Examples include straight, curved, diagonal, wide, bold, even, quiet, or impulsive.
  - ❑ One kind of line that might be new to you is the implied line. This includes dotted lines and lines that might "trail off" while the viewer understands that it is implied that the line continues. In other words, every part of the line does not need to be visible to be understood (an important concept when learning to draw).
- ❑ **Shape (Element of Design)**
  - ❑ Again, this term is very basic, and could be defined as a line enclosing a space. When discussing this definition, ask the student to tell you the difference between a shape (like a square) and a form (like a box or a cube).
  - ❑ Also point out the difference between geometric and organic shapes. Geometric shapes here are defined as any man-made shapes with straight edges. Examples would include triangles, squares, and other polygons. Organic shapes here are defined as natural (not man-made) shapes with any variety of curved or non-straight edges: flowers, trees, or birds, for example.

Egyptian art was almost solely devoted to adorning temples, palaces, and tombs. Tombs received the greatest attention because of the belief that the deceased would only enjoy what was pictured, and then only if the painting was exactly according to set forms.

In the Egyptian wall paintings, observe the varieties of lines and shapes that they used. Pull out your note cards and add to the list any new varieties that you find. Spend some time having your student point out and describe the varieties of lines and shapes. Though it may seem simplistic, this can benefit even rhetoric students. Here are some questions that may keep the older students looking: What kinds of shapes seem to be repeated? What patterns seem common? Are all of the objects outlined? What colors are the outlines? Describe the scale (size) of the shapes in relation to each other.

Worldview: Background Information

This is our last week to study Egyptian culture, and the focus for this week in both history and Bible lessons is on the mythology of ancient Egypt in relationship to the history of redemption. If you've been reading about the Egyptian myths and legends, you know that they are polytheistic (have many deities) and pagan (non-Christian). A major focus for this week is to help our children clear up any confusion about why pagan myths should not be readily believed the way Bible miracles are. On the surface, and at first glance, pagan myths and Bible stories do the same thing: help people to make sense of their world with reference to the supernatural. Ever since Enlightenment thinkers of the 1800's openly challenged the existence of the supernatural, Western culture has more and more relegated religion to the realm of things that are not necessarily true for all people (since they can't be proven factually). Religion, when contrasted with such things as "hard" scientific data, the visible world around us, and newspaper accounts of current events, seems subjective: a matter of personal belief, a mysterious thing. To many moderns, supernatural realities seem to be improbable ones. But in almost every culture preceding ours, the supernatural realm was taken for granted as real and relevant, and religious beliefs and practices were both expected and integral to all areas of life. The Egyptians belong to this era of thinking, not to our current, atheistic one. So it is not surprising that they had a system of religion, and believed in the supernatural and life after death. The question for your students this week is, "How (or why) did they err in their religious beliefs?"

You may be wondering, "Why does it matter what my child believes about the long-gone Egyptian culture and their false gods?" The reason that this study matters is that the Egyptians' answer to the question of what happens to a person after he or she dies is both a false one and a common one. In essence, it is this: "I must make myself good enough to be allowed by powers greater than myself to live eternally, because I cannot bear the thought of my life ending forever." The response of sinful, rebellious human beings to their death sentence is to try to escape their just punishment or justify themselves before their deities by winning their favor. In studying this aspect of the Egyptian culture, we lay groundwork for exploring this self-same expression of the lostness of humankind in every culture that we'll study throughout our four-year survey of human history, including—especially in—our own times.

Mankind has wrestled with a fear of death from the Garden of Eden onward, and Romans 1:18-25 tells us the process by which many ancient people (and modern ones too, by extension) came to invent false gods, and thus bear the punishment that they deserve:

> 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. For although they knew God, they did not honor him as God or give thanks to him, but they became futile in their thinking, and their foolish hearts were darkened. Claiming to be wise, they became fools, and exchanged the glory of the immortal God for images resembling mortal man and birds and animals and creeping things.
>
> Therefore God gave them up in the lusts of their hearts to impurity, to the dishonoring of their bodies among themselves, because they exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator, who is blessed forever! Amen (ESV).

A second major theme for this week concerns God's glory. Until the time of the Exodus, though God was always present everywhere, He had only actively spoken to one family on earth (that of the line from Adam to Abraham), and a few of the people with whom they associated (Exodus 6:3-8). After four hundred years of living in Egypt, the descendents of Abraham had multiplied to over a million souls, and God was ready to make his name much more widely known. The importance of God's glory being revealed to men might be one that your child struggles with at first. It can sound selfish to us: God wants to be worshipped, praised, extolled, made much of—in short, glorified. He commands us to do it! In this week's Bible accounts, He purposefully hardens Pharaoh's heart so that, in the end, He will be glorified.

The question can easily arise, "Isn't that prideful and selfish?" In humans, it would most certainly be so, because we are not perfect, holy, powerful beings who *deserve* worship, adoration, and glorification. But, God *is* such a being! He is the most powerful, important, beautiful, perfect, wise, and glorious being in the universe! He is the *only* being who wholly deserves unending praise and adoration. As such, it would be simply *wrong* for God to allow His glory to be hidden, stolen by, or given to another less worthy than Himself.

So, God is about displaying His glory, and one of the first places that the wider world of men interacts with this glory is through the struggle between God and Pharaoh. The take-home message of the struggle is this: God is *the* Creator, and He will do as He wills with people. In our egalitarian, individualistic society, we struggle with the concept that God owns what He creates, and has the right to do with us what He will, but this is the clear teaching of Scripture and we must remind ourselves and our children that what God wills is always the best, most loving, kindest, most benign, wisest of things. He is God; He is sovereign. And His good plans are unstoppable!

Finally, the Bible account of the Exodus that we are covering this week sets forth several very important Bible themes that we'll follow throughout our Bible survey this year.

- ❑ This is the first time where God clearly calls, and sets apart, an entire nation of people for Himself (Exodus 6:3-8).
- ❑ He introduces Himself to the Egyptians (the mightiest and most sophisticated nation of the Middle East) and demonstrates through a series of plagues and miracles that He is more powerful than the deities that this pagan society has invented and worships (Exodus 7:3-5). (By extension, then, He is all-powerful. Throughout the Bible, Egypt remains that symbol of worldly, man-centered societies that stand out against the Living God.)
- ❑ He presents Himself as the Redeemer for the first time in this section of Exodus. He is the One who sovereignly sets His love on a nation that He chooses, not because they are worthy but because He is good and chooses to provide all that they need to become His own. With demonstrations of great power, He sets His people free from slavery so that they can serve Him.

- ❑ While Moses is God's mediator, God is clearly the Actor in the drama that your children will read about this week. It is He who both plans the events of history and reveals His glory through them. Over and over, it is God acting on humans and through events that drives His plans forward. And, as we know, the culmination of His plan is that Jesus Christ be eternally praised and worshipped throughout eternity.

Worldview: Grammar Levels Discussion Outline

This outline attempts to give you a few simple questions with which you can open a discussion with young children about the profound themes outlined above. Only you can know which of these themes your child needs to explore at his age. The depth of a child's questions and their understanding from a very young age can astound adult Christians. Please take all the time you need to discuss the contents of this week-plan, and do not be at all limited to the questions printed below.

1. Review each of the ten plagues with your student. Ask, "What parts of Egypt or human life did each one affect?"
   See the answers in the chart in the rhetoric discussion outline, pages 49 and 50.

2. Ask, "Why did God send these plagues?"
   They forced stubborn Pharaoh to let God's people go. They also showed the entire Egyptian nation and all onlookers that God was more powerful than the Egyptian idols, who were previously thought to be the most powerful in the Near East. See Exodus 9:16, 10:1-2, and other parallel passages.

3. Ask your student to put himself first in the shoes of the Israelites, then in the shoes of the Egyptians. Ask, "In either case, what would you be thinking as the events of the Exodus unfolded?"
   Note: One purpose for this question is to get the students identifying with the real people of this story!
   Answers will vary.
   - ❑ *Israelites started to be alarmed and depressed as they scurried to find straw and still meet their quota of bricks after Moses first confronted Pharaoh.*
     - ❑ *Their weeping gradually turned to incredulity and joy as God moved mightily on their behalf, as they plundered the Egyptians, and as they left Egypt.*
     - ❑ *Their faith in Yahweh would have been built slowly and fitfully, as events went up and down, especially during the episode of the crossing of the Red Sea.*
   - ❑ *Egyptians would have started by mocking Yahweh.*
     - ❑ *Some might have used the early advantage to treat the Israelites cruelly.*
     - ❑ *Then, as the plagues unfolded, Egyptians would have been either in denial, fear, or faith (for quite a few Egyptians chose to leave Egypt with the Israelites and convert to Judaism, and we do read of some of Pharaoh's servants heeding the warnings of Moses, as in Exodus 8:19, 9:20-21, 10:7, and 11:3).*

4. Ask, "How did the struggle between God and Pharaoh glorify God?"
   - ❑ *People usually respect power, and in the Ancient World, gods (idols) were often nature gods associated with powerful natural forces, such as Ra, the sun god, or Hapi, god of the Nile. God's plagues demonstrated his power!*
   - ❑ Remind your student that he learned that the Egyptians revered Pharaoh as a god. God demonstrated that He had power over all of Egypt's idols, including the mighty pharaoh, especially when He killed Pharaoh's son—the heir to the Egyptian throne and pride of Pharaoh's life. His will and word were done, not Pharaoh's.
   - ❑ The Egyptians witnessed each stage of the struggle and clearly saw the LORD prevail utterly, as He intended that they should (Exodus 7:3-5; 8:19).
   - ❑ Can you share a time in your life when God's power was obvious, and human hearts were instructed (or changed) as a result of the display?

5. Ask, "What was the Egyptians' basis of hope for life after death?"
   - ❑ *Their religious teachers taught them that their only hope was a superstitious belief in capricious, impersonal, mostly unloving gods who might grant them eternal happiness if they passed certain tests.*
   - ❑ *They also thought that, if their bodies were preserved, their* ka *and* ba *could return to them after death.*
   - ❑ Point out the difference between Egyptians and those who love God. Their goal was to cheat death, not to pass from death to life because of a loving, compassionate act of an all-knowing Savior God.

6. Ask, "Did the ancient Egyptians really believe the mythical tales that we are reading about this week in our history studies? If so, why?"

- ❑ *Yes, a majority of Egyptians would have fully believed in their nature gods.*
- ❑ *The Egyptians had to have some way to explain their world and deal with their fears of death and disasters.*
- ❑ *The Egyptians made up these tales and told them to one another. Because people needed a reason to work, hope, and live, they clung to false stories about creation and about the afterlife.*
- ❑ Scripture tells us that because they did not worship the one true God as God, nor give Him thanks, their foolish hearts were darkened, and God gave them over to superstitious fears (Romans 1:18-23).

7. Ask, "What are the differences between the supernatural stories that the Egyptians recounted about their origins and their early heroes and the miracles that are recorded in the Bible?"
   - ❑ *As we've observed, but bears repeating, Egyptian myths were made up by men to explain their world and to comfort themselves. As Romans 1 reveals, the ancestors of the Egyptians knew about God, but they chose to worship deities that they created for themselves.*
   - ❑ Help your young student see that the deities that the Egyptians created were remarkably human, especially in their sinfulness! They quarrelled, deceived, and made mistakes. They used weaker gods and occasionally humans as playthings and as means to their own ends. They could be defeated. They also mirrored some of the good qualities of humans who were created in God's image: they loved, they saved, and they healed.
   - ❑ Note with students that the God of the Bible is distinctively "other" than humans: He is omniscient and omnipotent, He is One, and He often does the unexpected thing (such as either requiring suffering of His servants or showing undeserved mercy to His enemies, for instance) which shows us that He is not invented by men. Who among humans would conceive of the gospel story, where the offended, holy God comes looking for the sinner in order to love, save, and adopt him?

WORLDVIEW: DIALECTIC DISCUSSION OUTLINE

This week's discussion focuses on making connections between the struggle between Pharaoh and God (which included the ten plagues and the crossing of the Red Sea). The goal is to help students closely identify with both God and the Israelites. We hope to connect for them the purposes that God had in causing events to unfold, and also noting that sometimes when God is at work, His people can be confused, afraid, and tempted. The lesson here is that we need to remember what we know of God's character—that He is at the same time sovereign, loving, and wise—and trust this, even when He asks us to do hard things. As Charles Spurgeon so aptly put it, "When we cannot trace the hand of God, we must trust His heart."

1. Ask, "What did God repeatedly warn Moses to expect from Pharaoh as he confronted him?"
   - ❑ *That Pharaoh would harden his heart such that he would repeatedly refuse to let the people go.*
   - ❑ *God told Moses that this would be His doing, and that He would gain glory through Pharaoh as a result.*

2. Ask, "What were some of God's ultimate aims in hardening Pharaoh's heart?"
   NOTE: This hardening hardly seemed helpful to the Israelites, at least initially. During the whole struggle between Pharaoh and God, their future was uncertain, and their reality often painful. This is often the case when God is at work in our sinful world today!
   - ❑ *God purposed that the Egyptians know Him as the God above all Gods.*
   - ❑ *He sought to build the faith of the Israelites in His power and promises.*
   - ❑ *He planned to liberate Israel with great signs and wonders so that they could never doubt that it was God alone who called them to Himself as worshippers, not just some idea of men.*
   - ❑ *God purposed to make a distinction between His chosen people and all others so that He could make Himself known and lay the foundations of the gospel.*

3. Talk about the biblical theme of God calling a special people to set apart unto Himself.
   - ❑ Ask, "When did God start to make a distinction between the Israelites and the Egyptians?"
     During the fourth plague (of insects, or flies), God only smote the Egyptians. From this plague onward, the Israelites were not affected by the damages done to the rest of Egypt by God's plagues (Exodus 8:22-23).
   - ❑ Ask, "How did Pharaoh's repeated refusals help God to display a clearer and clearer distinction between Egypt and Israel?"
     With each successive plague, the land of Goshen remained prosperous and healthy, while the possessions and people in Egypt became more and more impoverished and unhealthy.

- ❑ Ask, "Do you believe that the Israelites fully understood God's plan? Why, or why not?"
  Those in the midst of such dramatic events must have been unsure of the ultimate outcome of the story. The events were supernatural, which always scares humans. We know from Scripture that the Israelites had trouble believing in God's promises early on in the story (Exodus 5:20-21), and that they cried out against Moses in alarm at the Red Sea (Exodus 14: 10-14). Surely, there were many doubts and fears to conquer during the course of the Exodus!
- ❑ Ask, "Why is it sometimes hard to be faithful when God is working out His plan?"
  There are a host of reasons, and answers will vary. Below are a few seed ideas to bring up.
  - ❑ *We tend to* feel *that things we don't fully understand and are out of our control are out of God's control as well. When confronted by uncertainties, many people would rather plan first than pray first.*
  - ❑ *We tend to put our own comfort and convenience ahead of God's glory and His eternal plans. Things that we see as calamities may be God's most benign way of sanctifying both us and those who watch us, but if our own desires and comfort are foremost in our minds, it is hard to be faithful and submissive to God.*
  - ❑ *For most people, it is necessary to actively remind ourselves of the wisdom, love, sovereignty, and care of God in order to remember that trusting Him is always the wisest course. We tend to rely on our own understanding of events first, instead of trusting in God (Proverbs 3:5-6).*
  - ❑ For the Israelites, this was hard because they did not know Yahweh very well yet. For young people, it's really the same story: they haven't had years of relying on God alone to wean them from reliance on self.

4. Discuss Exodus 12 (which institutes the Passover) in detail with your student, helping him to make key connections between its first expression and the future work of Jesus Christ.
   - ❑ Ask, "What was the final plague that God threatened against Pharaoh?"
     God would kill the firstborn sons and cattle of all the Egyptians, from the least to the greatest (Exodus 11:4-6).
   - ❑ Ask, "What distinction did God promise to make for the Israelites?"
     None of the Israelite firstborn sons would die, nor their cattle (Exodus 11:7).
   - ❑ Ask, "By what agency did death come to the land of Egypt?"
     God sent an angel of death to kill all the firstborn males in houses with no blood painted on their door posts and lintels (Exodus 12:23).
   - ❑ Ask, "By what agency were those firstborn, Israelite males who did not die that night saved?"
     By the agency of faith. Those who obeyed God and painted blood around their doors did not die (Exodus 12:23). To put it another way, the Israelites who obeyed the word of God trusted God that the blood of a slain lamb would save them from death, and it did.
   - ❑ Ask, "In which ways was the Passover ritual a type (foreshadowing) of the gospel?"
     Note: These are the most obvious parallels to connect; for more, see the rhetoric discussion outline as well.
     - ❑ *Death was promised as a punishment for Pharaoh's disobedience, and for his people.*
     - ❑ *God made a distinction between His people, on whom He had chosen to place His love, and the Egyptians.*
     - ❑ *The distinction was not based on the Israelites' merit; rather, it was accessed by faith alone in God's direction and provision.*
     - ❑ *A sinless lamb gave its life for each small household. Its blood was the sign that death should not visit that household that night.*

5. Ask, "How did the struggle between God and Pharaoh glorify God?"
   - ❑ *God was glorified in His power.*
     - ❑ *People usually respect power. Part of glorification is noting the great attributes of the one being glorified.* Remind your student that the Egyptians revered Pharaoh as a god.
     - ❑ *God demonstrated that He had power over all of Egypt's idols, including the mighty Pharaoh, especially when He killed Pharaoh's son—the heir to the Egyptian throne and pride of Pharaoh's life. God's will and word were done, not Pharaoh's.*
   - ❑ *God was glorified by being made known in the Mediterranean World. The Egyptians witnessed each stage of the struggle and clearly saw the LORD prevail utterly, as He intended that they should (Exodus 7:3-5; 8:19). Doubtless, many traders in Egypt also witnessed the struggle and returned to their homeland with tales to tell!*
   - ❑ *God was glorified by the Israelites, who began to learn to love and trust Him better.*

- ❑ *God's plan of redemption through Christ was foreshadowed on the night of the tenth plague. Themes of blood sacrifices, of rituals of remembrance, of strict obedience and trust towards Yahweh, and of God's nature as Redeemer were introduced as a result of this struggle.*

WORLDVIEW: RHETORIC DISCUSSION OUTLINE

This week's Bible passages are packed with events and significance. The goal for this discussion is to continue to point out that the message of the Bible is consistent from start to finish: it is all about the God of the Bible, and His plan of redemption. This week's study includes the introduction of important new Bible themes, so make sure to take your time and allow your students to fully soak in the amazing depth of this story!

1. Ask the student to define "miracle."
   Students' responses will vary.
   - ❑ We suggest that you might have the student start by writing down his definition for one minute, then share it.
   - ❑ Then, ask him to think about this question: "When you have a headache, and you take medicine and feel better, how were you healed: by the medicine or by a miracle?"
     The answer is, "both!"
   - ❑ A good definition of a miracle is "the setting aside of God's natural laws"; another is "the direct intervention of God in the world." It's a miracle that we are healed, since left alone we would naturally grow sicker and then die (eventually).
   - ❑ Whether God works through medicine or through sudden, supernatural intervention, arguably God's work in our sinful world is always a miracle!
2. Discuss the symbolic significance of the first nine plagues. See if they can pull this out, but plan to supply some of the answers.
   NOTE: The symbolic significance has two parts, but the student may only realize the first of these. If so, share the second ideas of symbolism with him.
   - ❑ First, each plague "judged" an idol (or supernatural power) of Egypt by proving God more powerful.
   - ❑ Second, note that Moses announced each plague. God was exalting His chosen messenger, firstly before Pharaoh and then before the Israelite and Egyptian communities.
3. Go over the chart that was given in the Student Activity Pages that your student filled out. Sample answers are given to you below and on page 50. Help your student associate major idols of Egypt with judgments in the plague.

PLAGUE	WHAT THE PLAGUE REPRESENTED
1. The Nile turned to blood; by-waters and small streams were also turned to blood. Egyptians dug near the Nile for drinking water. Magicians turned water to blood, too.	*The Nile god was named and represented in various ways, depending on the resource: Hopi, Khnum, and other things (e.g., Sothis, god of floodwaters). Obviously, turning the Nile to blood showed Yahweh's power over Egypt's very life-source.*
2. Frogs further fouled the land of Egypt and the Nile. Again, the magicians could match Moses' plague.	*The frog symbolized the goddess Heqt, or Heket. She was a primordial (foundational) deity and specially associated with childbirth. Burning piles of frogs would have been a painful sight (and smell!) to the Egyptians.*
3. Gnats filled the land. Magicians could not create gnats, and they told Pharaoh, "This is the finger of God!"	*There doesn't seem to have been one deity to whom this plague applies. But it was the first plague that the magicians couldn't match, and they admitted that this display of power was God operating. Isis and Thoth were the deities of Magicians.*
4. Insects infested the land—but God began to set His people apart. Insects did not infest Goshen, where the Israelites lived.	*The Bible says that "the land was laid waste." We don't know what insects these were, but they were harmful to vegetation and humans. Probably little normal work could go on; perhaps they brought diseases. The idols of health (Isis and Thermuthis) and crops (Osiris) would be affected.*

Chart continues on the next page...

Plague	What the Plague Represented
5. Severe pestilence came on all livestock: horses, donkeys, cattle, herds, and flocks. Again, no Israelite animals died.	*This was a severe blow to the wealth and prestige of the Egyptian culture. Animals were very valuable. Furthermore, Apis, represented by a bull and patron god of Memphis, was overpowered, as was Hathor, who was associated with cows.*
6. Fine dust caused boils and sores to break out on man and beast, from head to foot. Again, not in Goshen.	*All Egyptian deities of healing were powerless before the Lord, especially Isis.*
7. Hail, thunder, and fire rained down on Egypt, destroying all crops that were in flower or bud (flax and barley) and all trees that were in the fields (valuable for both shade and wood). In Goshen, there was no hail.	*Again, this was a blow to the wealth of Egypt: valuable crops were destroyed. The god Osiris again took a beating. Some servants of Pharaoh heeded Moses and took servants and animals out of the fields. These were saved from this judgment, in a picture of common grace.*
8. Locusts ate the remaining vegetation, especially the important crops of wheat and spelt. They came into the houses and fields throughout Egypt, but not in Goshen.	*Once again, Egypt was further impoverished, and Pharaoh was proven impotent before the plague. His subjects began to murmur against him. No Egyptian idols could help.*
9. Darkness, a darkness that could even be felt, covered the land for three days; but not in Goshen.	*Darkness would, of course, topple the chief idol: the sun god Re, or Ra, or Amon-Re. Also affected would be Mut (eye of the sun) and Nut (sky goddess) and Khepri (god of the rising sun). Furthermore, Pharaoh was powerless (even though he believed himself to be the brother of the Ra).*
10. The firstborn of Egypt died, both of men and of cattle, from the Pharaoh to the prisoner in his dungeon. Israelites who observed Passover were safe.	*The firstborn son represents the strength of a man's life and his hope for a continuation of his line on Earth. This was a huge blow to human pride and also to family emotions and relationships. (See comments below.) Not one house in Egypt was unaffected; all had someone dead. Pharaoh's firstborn son would also have been viewed as a descendent of Ra, and thus all of the above applies plus opposition to Egypt's major idol.*

4. Ask, "How did God use Pharaoh to further His purposes through the plagues and the crossing of the Red Sea?"
   Note: In this week's dialectic discussion outline, topics 2 and 5 parallel this question and give more details that you might want to include here.
   - ❑ *Moses explains Pharaoh's vacillations by stating repeatedly that God hardened Pharaoh's heart in order to glorify Himself. See Exodus 10:1-2 (right) as an example of this.*
   - ❑ *The children of Israel were at first terrified at the Red Sea, then amazed at its parting, then relieved and rejoicing as the waters swept away all of their enemies. God allowed the Israelites to come to a situation where only God could save, and then He did save, utterly and completely.*

5. Ask, "What was the special significance of the tenth plague?"
   - ❑ Students may need a reminder that, in the Ancient World, the firstborn male child represented the primal strength of the father. Oldest sons inherited all of their father's estate. The oldest male among brothers was the leader of his clan. To kill a man's firstborn was to kill his best hope for the future.
   - ❑ *God judged every household in Egypt by cutting off the pride of life in each home. The Bible tells us that there was no home left untouched by this terrible judgment.*
   - ❑ Furthermore, it was a powerful testimony to the miraculous work of God. How else can you explain a disease that only kills all the firstborn of all cattle and humans whose parents didn't put lamb's blood on their door posts? This could only have been explained by the judgment of God.

Exodus 4:1
Moses answered, "What if they do not believe me or listen to me and say, 'The Lord did not appear to you'?"

God gave him three miraculous signs (staff turning to a snake, hand becoming first leprous then cleansed, and Nile turning to blood) to perform for them in answer to this question, so that their faith would be built.

Exodus 10:1-2
Then the Lord said to Moses, "Go to Pharaoh, for I have hardened his heart and the hearts of his officials so that I may perform these miraculous signs of mine among them, that you may tell your children and grandchildren how I dealt harshly with the Egyptians and how I performed my signs among them, and that you may know that I am the Lord."

6. Ask, "What were symbolic significances of the events of the Passover meal? Can you see any "types" that relate to the experience of Christian believers?"
   - ❑ *Answers will vary. There are layers upon layers of symbolic significance present in the story of the first Passover. Students may find more than these main ones listed below. See the sidebar for suggested helps.*
     - ❑ *There was a profound fear of death, since God promised to slay the Egyptian firstborn men and cattle. This is symbolic of our right fear of the judgment of a holy God.*
     - ❑ *The Israelites ate in haste, because they were poised for Pharaoh to drive them out of the Egypt. We are reminded by this that this world is not our home. We are headed to a better land.*
     - ❑ *Those Israelites who obeyed God, slaughtered a lamb, and put its blood on the sides and top of their doorways were saved (through their faith) from the angel of death. Likewise, we Christians are saved by faith in the shed blood of the Perfect Lamb: Jesus Christ.*
     - ❑ *The Israelites were instructed to break no bone of the Passover lamb, and to fully consume it. These instructions pointed to the conditions of the crucifixion: no bone of our Savior was broken.*
     - ❑ *Eating bitter herbs with the lamb was symbolic of the bitterness of slavery that the Israelites had endured.*
     - ❑ *To sum up: By voluntary participation in the original Passover (by faith in God's Word and direction), the angel of death (a pending judgment by a righteously angry God that menaced those who did not choose to associate themselves with the Passover lamb) "passes over" God's obedient people, leaving unharmed those who remain within the houses marked by the blood of the lamb.*
   - ❑ *Type: In the Passover Ritual, we have a clear picture of Christ, the perfect lamb, who is slaughtered and whose blood is shed so that the sins of those who slay Him are forgiven.*
   - ❑ There are more types listed in the chart on pages 52-53.
     NOTE: Your student may not have cited verses to support his types; we have done so in our chart for your convenience.

> Look for two *wonderful* sermons by Charles H. Spurgeon available free online and linked to the Year 1 Worldview[1] page of the *Tapestry* website. One is called "Christ Our Passover," based on 1 Corinthians 5:7 and delivered on December 2, 1855; and a second titled "The Exodus," based on Exodus 12:41, was originally delivered on December 9, 1855. Both would make great content for devotions this week. Consider reading them aloud and discussing them. "The Exodus" is available in audio version as well.
>
> 1 http://www.tapestryofgrace.com/year1/worldview.php

7. Ask, "In Exodus 13-14, how did the Lord deliver the Israelites at the Red Sea? Are there any types in this story?"
   NOTE: We have listed the central types below as sample answers. Your detail-oriented student may find more!
   - ❑ *"When Pharaoh let the people go, God did not lead them by way of the land of the Philistines, although that was near. For God said, 'Lest the people change their minds when they see war and return to Egypt.' But God led the people around by the way of the wilderness toward the Red Sea" (Exodus 13:17-18).*
     - ❑ *This is a picture of the experience of many Christians. God often leads us through unexpected places or by longer routes in our lives in order to work deep spiritual things in our lives (in Exodus 24:1-4 as well).*
     - ❑ *God also may seem to deny us the easy way in order to keep us from a greater spiritual danger (returning to Egypt) than we then understand.*
   - ❑ *God led the Israelites by a pillar of smoke by day and one of fire by night. He provided what they needed when they needed it, but did not foretell their way further than the day or night's journey.*
   - ❑ *As Pharaoh and his armies approached, the people were fearful and cried out against Moses, God's representative. God did not rebuke them. Instead, He led Moses to tell the people to stand and see the salvation of God. Moses told them that the Lord would fight for them. And, indeed He did! This is a type showing the reality that God's people are often weak and/or fearful. What God requires of us in such situations is to trust in Him alone.*
   - ❑ *As Moses held up his staff, the waters of the Red Sea parted and held, and all of the Israelites and the people with them passed safely through the waters. This is a type of baptism.*
   - ❑ *Those who did not belong to the Lord—the armies of Pharaoh—were drowned when they followed God's people into the Red Sea in order to do them harm. This is a type of God's sovereignty over all enemies of God's people.*

8. Though we have italicized all sample answers in our version of this chart (pages 52-53), students may not have answers as complete. Where necessary, then, help your student to expand the types that he has found in the story this week.

- ❑ Help your student see how God was preparing the world for a Savior in His dealings with Israel and with Egypt.
- ❑ God was giving His people "categories" for future events so that, later, people would feel that the work and words of the Savior had a familiar quality to them; they would see in Jesus the character of God as revealed in the events we've read about this week.
- ❑ Later people (like us) would also see elements of themselves and their lost, sinful situations mirrored in the characters of Pharaoh and his servants and slaves in Egypt.

This Story...	Is a Picture of...
Egypt herself	☐ *Worldly accomplishment, wealth, arrogance* ☐ *She based at least part of her wealth on slave labor. In pursuit of wealth and power, she grew oppressive.* ☐ *Her people chose to worship gods of their own fashioning, and so Pharaoh "does not know the LORD" (Ex. 5:2). In this, the Egyptians were "without excuse" (Rom. 1:19).*
Israelites in bondage	☐ *Every sinner is trapped in sin and experiences demonic oppression.* ☐ *The sinner is powerless to free himself; the sinner is cruelly used by a fearful taskmaster (Satan) who makes unfair and inhumane demands of him or her.*
"Make bricks without straw!" (Exodus 5:6-23)	☐ *Pharaoh's response to Israel's early faith in Moses and in God's message of hope and deliverance was to deliver a swift "kick in the teeth," which he hoped will be a knock-out blow.* ☐ *Many times, when a believer is first saved or first steps out in obedience to a new request from God, he experiences opposition.* ☐ *He can learn how not to react from the story of the Israelites, who immediately blamed Moses!* ☐ *Leaders can identify with Moses' cry (Ex. 5:23) at moments like these!* ☐ *It is when we are at the end of OUR strength that God starts to work. "NOW you shall see what I will do to Pharaoh…" (Ex. 6:2)*
Israelites did not easily trust Moses after experiencing Pharaoh's wrath (Ex. 6:6-12).	☐ *It is easy for young believers to see their oppressor (the Enemy) or their sins as bigger than God. They become despondent and unbelieving.* ☐ *This response is also hard for leaders!*
Magicians matched Moses' first signs with equal demonstrations of power (Ex. 7-8) but could not keep pace as God showed more and more of His power.	☐ *Paul echoes this event in 2 Corinthians 11:14-15, "And no wonder, for Satan himself masquerades as an angel of light. It is not surprising, then, if his servants masquerade as servants of righteousness. Their end will be what their actions deserve."* ☐ *The believer should be warned of this reality!* ☐ *Such masquerades do not prove God false, and will eventually cease as the believer puts his trust in God, and God reveals Himself to the believer more and more.*
The struggle between Pharaoh and Moses	☐ *This story foreshadows the struggle of God's people with many seemingly powerful enemies (Goliath, Pilate, Satan) or apparently insurmountable odds (storms, pestilences, wars).* ☐ *The believer must remember the power of the God who has chosen him or her to overcome all enemies and obstacles!*

Chart continues on the next page...

This Story...	Is a Picture of...
In Exodus 8:22 and following, God made a distinction between the Egyptians and the Israelites.	☐ *This event foreshadowed many instances of God's specific and protective care.* ☐ *It gives hope to the Christian in difficult times: God is able to save Christians alone when disaster strikes all around (Ps. 91:7). It harkens back to Lot in Genesis, too.*
In Exodus 11, the Israelites asked for gold, silver, and clothing from Egyptians, and God gave them favor.	☐ *The children of Israel left Egypt in their best clothes, adorned for a festival. "That is just how a child of God comes out of Egypt. He does not come out of his bondage with his old garments of self-righteousness on: oh, no! As long as he wears those he will always keep in Egypt; but he marches out with the blood and righteousness of Jesus Christ upon him, and adorned with the goodly graces of the Holy Spirit" (from Spurgeon's "The Exodus").* ☐ *"God's people never lose anything by going to the house of bondage. They win their choicest jewels from the Egyptians." Spurgeon makes this point fully in "The Exodus": all our sins and oppressions and trials turn to jewels as we leave Egypt.*
In Exodus 12, the Passover lamb was sacrificed and consumed.	*Jesus! (Many of these are taken from Spurgeon's sermon "Christ Our Passover"):* ☐ *A perfect, innocent lamb, who gives us His righteousness as a covering* ☐ *One who goes quietly to slaughter* ☐ *One who is young when crucified, in the prime of life* ☐ *One who is spotless and unblemished, pure and free from all sin that He might bear ours* ☐ *The lamb was to be slaughtered and its blood smeared on the houses' doorways so that the wrath of God might pass over. Its blood was precious!* ☐ *It was to be roasted, and no bone of it broken. When Jesus was crucified, He hung in the hot Judean sun, being tortured a long time, and none of His bones were broken.*

9. Go over the chart your student has made about trials and deliverances. Ask, "How did God use Moses in the wilderness journey to Sinai?"
   God continued to send deliverance through Moses, exalting him in the sight of Israel so that God's laws and statutes given by Moses would be respected by future generations. Specific examples:

Trial	Deliverance
The water at Mara was bitter.	*Moses threw a branch in the water, and God turned the water sweet.*
The Israelites were hungry.	*Moses prayed for food, and God sent quail and manna.*
The Israelites were thirsty.	*Moses hit the rock with his staff, and it produced water.*
Israel was losing a battle with the Amalekites.	*God made it so that when Moses' arms were raised, Israel won. Aaron and Hur helped to hold up Moses' arms.*

10. Ask, "What do you think Moses' purpose for Israel was when he wrote the book of Exodus?"
    - ❑ *Student answers will vary, for we are conjecturing and there is no one right answer.*
    - ❑ Share this insight if your student does not: a central message of Exodus 1-18 is that Moses was God's chosen leader. Though he was the meekest of men (Numbers 12:3), God had him write seemingly self-promoting things for the sake of His laws and preparation. Later generations who had not known Moses would need assurance that He was God's choice, and that the Law was not of his devising, but originated with the Lord God Himself.
11. Ask your student to define "mediator," and point out that God chose Moses to mediate between Himself and His people.

- ❑ *A mediator is someone who comes between two people/groups to help them communicate with each other.*
- ❑ *Note with your student that Moses is a type of Christ, the ultimate mediator!*
- ❑ *Moses is not the only mediator to be found in the Bible. We will be noting other biblical mediators as we go through our survey.*

Optional: An advanced topic for discussion is a "theology of suffering."

When the Israelites suffer, God is at work. We are not, as Christians, promised that we will not suffer—quite the opposite is true. We are promised that we will enjoy blessings with persecutions when we obey God on earth. But we further understand that God is with believers in their suffering and that earthly suffering is never the end of the story. God is able to restore and renew us—whether here or in eternity no matter how much we suffer. The purpose for suffering is always the same: to glorify God. In unbelievers' lives, this usually means that suffering is a just penalty for sin. In believers' lives, God is most glorified when we continue to trust Him through our difficult situations and call upon Him in prayer. We do not always understand the entire purpose for our sufferings in this life, but we can know this: God's mercy, care, and tenderness are on full display when a trusting Christian suffers.[1]

Government: Discussion Outline

There is no Government discussion outline for this week

Philosophy: Background Information

***World Book* on ancient Egyptian beliefs about the afterlife (reprinted from Week 2)** [2]

The afterlife. 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.**

Philosophy: Rhetoric Discussion Outline

As always, ask whether your student has read the script on his own. Take a look at what, if anything, he has noted from his reading. Then read through the script again with your student and discuss it, using the following outline.

I am the Great God who created himself.

1. There are some questions everybody has to ask. One is, "Where did things come from?" No matter how you answer that question, it leads to another ("And where did *that* come from?") and another, and another, until you get to the First Thing, whatever that first thing may be. And then you still have the question, "And where did the First Thing come from?"

1 For more on this, note these passages: Job 42, Psalm 9:17-18, Psalm 51:17, 2 Corinthians 12:1-10, Mark 10: 28-31. Also, see *Trusting God: Even When Life Hurts,* by Jerry Bridges.

2 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.

2. Ask your student how the Egyptians would answer that question.
   The Egyptians believed the First Thing was Ra, and said that Ra created himself.
3. Is that the only possible answer to where the First Thing came from?
   No, the First Thing might have always existed.

The things which have been made, and the things which shall be made [refer to] the dead body of Osiris.

4. How did the Egyptians think the material world relates to the spiritual world?
   They believed the universe was made from the dead body of Osiris.
5. What other ways could the material and spiritual worlds relate?
   - ❑ *The material world is God (pantheism).*
   - ❑ *The material world is a part of a greater God (pantheism).*
   - ❑ *The material world is animated by various spirits (animism).*
   - ❑ *The material world was created by God (theism).*
   - ❑ *We don't know and can't find out (agnosticism).*
   - ❑ *There is no God (atheism).*

Those who do away utterly sins and offences …

6. The Egyptians believed in life after death and said that the way one lived (and was buried) would affect one's future existence. How did this belief shape Egyptian society?
   The immense amount of time/resources devoted to mummies, pyramids, etc.
7. Which question matters more to the average human being, "Where did everything come from?" or "Where am I going?"
   Answers will vary. Most people care more about where they are going than how things got here.
8. Did the Egyptians say you had to be sinless to live on after death?
   No, they believed in minor gods who did away with the sins of mortals.
9. Can you think of any Old Testament passages that clearly teach that the soul is immortal?
   No. The Pharisees, who believed in the resurrection, debated this issue with the Sadducees, who did not. See Acts 23:8.
10. Read Psalm 90, which is attributed to Moses. Is there anything in this psalm that teaches that there is a life after death?
    No
11. Is there anything in the first five books of the Old Testament that would suggest that Moses taught any Egyptian beliefs about the afterlife?
    No. Moses was most responsible for the first five books of the Old Testament, but there is nothing in them that clearly teaches that the soul lives on after death.
12. Does a belief in God necessarily mean there will be an afterlife?
    No, there is no particular reason God should raise the dead, and there is no particular reason the soul should be immortal.
13. Why do Christians believe in an afterlife?
    Jesus promised that His followers would be raised from the dead.

Glance Into Next Week...

Week 4: Creation Through Noah	
Lower Grammar	History readings are geared toward developing a Christian worldview of Creation.
Upper Grammar	Read several versions of the Noah's Ark story to begin teaching basic discernment skills.
Dialectic	❑ Mankind's story begins at Creation, a story that is surrounded by controversy in the scientific community. This week's Teacher's Notes offer information on a variety of views of the first chapters of Genesis that orthodox Christians may biblically hold. There may be more! You must decide how much to focus on this issue this week. Darwinian theories and their effects on the Christian church will be revisited in depth in Years 3 and 4. ❑ The Bible Survey and History readings this week are identical. We strongly suggest that your student use a standard English translation (adult Bible) for this week's work, not a story Bible as we suggest in other week-plans of Year 1. ❑ Our History: In-Depth choice for this week could also be counted toward science. The purpose of this selection is to further instill an awe of God's magnificent creation. ❑ Students are assigned to read the literature section called "Tales of Magic" from *Tales of Ancient Egypt*. The last story in this section, "The Tale of the Two Brothers," can be omitted due to violent content. The week-plan does not discuss this story.
Rhetoric	❑ We have assigned readings from the *Holman Bible Atlas*, which presents dates (and theories of the stages through which societies developed in the Middle East) that differ from a literal interpretation of the age of the Earth and of mankind, arrived at by adding up genealogy accounts given in the book of Genesis. Please be aware that this may differ from the dates that you find in your study Bible. ❑ *Adam and His Kin* is considered to be "extra-biblical." You'll find lots of interesting propositions that will aid your high school student in giving careful consideration to the actual biblical account. Therefore, you may want to try to read as much of this book as possible ahead of time so that you will be better equipped to answer any questions that may arise. ❑ If you intend to assign your student a personal response to literature paper this year, we recommend that he complete this assignment during Weeks 4-5 (or just during Week 4, if he finds it an easy task). See the beginning of the Week 4 Literature discussion outline for paper topic suggestions and Appendix C of "Teaching Rhetoric Literature" (on the *Loom*) for more about how this paper might fit into your Literature course requirements and grading for the year. If you need to know more about how to compose a personal response to literature paper, see *Writing Aids* or another literary handbook. ❑ Ancient literature is occasionally crude or sexually explicit, and most anthologies of ancient literature contain at least some content that is not appropriate for the Christian student. Although your student will not be assigned any of these selections in *From Distant Days*, they do exist in this book about Mesopotamian literature. If you are concerned about these un-assigned selections, please look over p. 331-354 so that you can handle this material in an appropriate way.

Teacher	❑ All students can compare various episodes in biblical history with their storybook assignments. Be ready to discuss and emphasize your beliefs concerning creation and the flood. ❑ Students doing time line work will be adding the date of Creation. Don't forget that resources vary as to the date and the date you choose to use may cause other dates to conflict in your time line.
Links	http://www.tapestryofgrace.com/year1/geography.php

Supplement 3: Understanding Mythology Biblically

As you read Egyptian myths and legends this week, you may wonder why these stories are considered untrue but the Bible is considered true. How are Egyptian myths different from Bible stories? Below are some thoughts for you to discuss with your teacher this week, after reading Egyptian mythology.

One popular secular theory concerning mythologies is that they are part of mankind's religious progression. Such theories go something like this:

1. At first, people were cave dwellers on the earth. Because they did not understand the world scientifically and were fearful, people invented and prayed to "gods of nature." Thus, the sun, the earth, the wind, etc. were all gods.
2. Later, people developed higher, more consistent forms of religion, which we call mythologies. This form of religion placed nature gods into stories that explained for people the world around them and gave them a sense of meaning. Mythologies also (Scripture would say falsely) defined people's abilities to affect their own lives through piety, sacrifice, and other rituals. Sumerian, Egyptian, and Greek deities and their associated rituals would be in this category.
3. Man developed further and "the great monotheistic religions" were developed: Judaism, Christianity, and Islam.
4. Still later, as mankind understood more and more science, and as the established religions were either obviously corrupted by their leaders or scientifically disproved, religion ceased to be important to man. Man rose above his need for religion by means of secular knowledge, which explained his world and removed his need for "gods." This is the basic position of many in our secularized society today.

The (largely) unspoken direction of this evolutionary theory of religion is that the only god is man himself. Accordingly, man will perfect himself through science and reason to become master of all: his physical body (with immortality through medicine), his world (control of environment through buildings, roads, and proper management of natural resources), and eventually his universe (through space travel and colonization). Indeed, some unorthodox groups preach this view openly: Mormons and New Age groups believe that men are destined to become gods.

Romans 1 teaches an entirely different understanding for the place of mythology in the history of man, and it will serve you to set mythology in this context over and over as you read it.

Romans 1:18-32

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

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

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

Because of this, God gave them over to shameful lusts. Even their women exchanged natural relations for unnatural ones. In the same way the men also abandoned natural relations with women and were inflamed with lust for one another. Men committed indecent acts with other men, and received in themselves the due penalty for their perversion.

Furthermore, since they did not think it worthwhile to retain the knowledge of God, he gave them over to a depraved mind, to do what ought not to be done. They have become filled with every kind of wickedness, evil, greed and depravity. They are full of envy, murder, strife, deceit and malice. They are gossips, slanderers, God-haters, insolent, arrogant and boastful; they invent ways of doing evil; they disobey their parents; they are senseless, faithless, heartless, ruthless. Although they know God's righteous decree that those who do such things deserve death, they not only continue to do these very things but also approve of those who practice them.

Biblical revelation teaches that man is not "progressing" in an "evolution of religion"; rather, he has known from the beginning about a loving, omnipotent, wise Creator because God has revealed His attributes in creation. Yet mankind refuses to thank and honor God. Therefore, his foolish heart is darkened and his cultures fall from monotheism into idolatry and sin. Honoring and thanking God, and worshipping His Son Jesus for His death on the cross, comprise

the only true religion. And someday, at the name of Jesus, every knee shall bow and every tongue confess that He is Lord, to the glory of God.

Isaiah lived and wrote over 800 years before the birth of Christ. In Isaiah 45:18-25 (right), we read that he understood the truths of God and saw even the day of Christ approaching. Though he lived in ancient times, this man was not a primitive, superstitious worshipper of nature gods.

It is important to set all studies of mythology in this context. Man did not "make up mythology because he was ignorant." Rather, man has consistently chosen to ignore the evidences of his senses and his conscience. He has sought to apprehend good and avoid evil apart from God. As a result, all mythologies seem to share the following characteristics:

1. They are man-centered. The gods may be immortal or supernatural, but they have limitations of character that make them more like humans than like God. Mythological stories center on beings who get angry, who steal, who cheat, who are foolish, who are jealous, and who are driven by sexual passions. No mythological gods are all-knowing, all-powerful, or all-loving. Few, if any, seem to display the compassion and sacrificial love of our God, and none to the same degree. Perhaps this is because men know, in their hearts, that they lack such qualities, and so, when inventing their own gods, they seek to lower those gods to their level.
2. Heathen gods seek no personal relationships with their devotees (unless it is sexual union for their lustful pleasure). In fact, pagan deities seem unconcerned with the welfare of men and women. Rather, people seem to be their playthings, often serving as bargaining chips in situations of deistic strife.
3. In many cases, people exist merely to placate angry gods who are looking for an opportunity to harm them. Thus, sacrifices and rituals are required.
4. In no way is there a sense of an overarching plan for creation or history. Rather, each story seems to attempt to explain the inexplicable things of life on earth (as the secular theory on page 45 indicates).

Isaiah 45:18-25

For this is what the Lord says–
he who created the heavens, he is God;
he who fashioned and made the earth,
he founded it;
he did not create it to be empty,
but formed it to be inhabited—he says:
"I am the Lord,
and there is no other.
I have not spoken in secret,
from somewhere in a land of darkness;
I have not said to Jacob's descendants,
'Seek me in vain.'
I, the Lord, speak the truth;
I declare what is right.

"Gather together and come; assemble,
you fugitives from the nations.
Ignorant are those who carry about idols of wood,
who pray to gods that cannot save.
Declare what is to be, present it—
let them take counsel together.
Who foretold this long ago,
who declared it from the distant past?
Was it not I, the Lord?
And there is no God apart from me,
a righteous God and a Savior;
there is none but me.

"Turn to me and be saved, all you ends
of the earth;
for I am God, and there is no other.
By myself I have sworn,
my mouth has uttered in all integrity
a word that will not be revoked:
Before me every knee will bow;
by me every tongue will swear.
They will say of me, 'In the Lord alone
are righteousness and strength.'
All who have raged against him
will come to him and be put to shame.
But in the Lord all the descendants of
Israel will be found righteous and will exult.

Discussion Preparations

1. As you read Egyptian mythology this week, make note of things in the text that illustrate the four points listed above. If you own the book you are using, put little numbers in the text where these characteristics seem the most obvious. If you don't own your book, you can make a chart for yourself or use a method of your own choosing to note these instances.
2. When looking at man-made myths such as these, one can discern what people of the culture valued. Note, as you read, which character traits the Egyptians prized and which ones they despised.

Myths, Legends, and Folktales: What are the differences?

***World Book* dictionary definitions for myths, legends, and folk tales**

Myths are religious stories that explain how the world and humanity developed into their present form. Myths differ from most types of folk stories because myths are considered to be true among the people who develop them. Many myths describe the creation of the earth. In some of these stories, a god creates the earth. In others, the earth emerges from a flood. A number of myths describe the creation of the human race and the origin of death.

Legends, like myths, are stories told as though they were true. But legends are set in the real world and in relatively recent times.

Folk tales are fictional stories about animals or human beings. Most of these tales are not set in any particular time or place, and they begin and end in a certain way. For example, many English folk tales begin with the phrase "Once upon a time" and end with "They lived happily ever after."

Grammar students, complete the worksheet below.[1]

Mark the correct answers.

1. Which of the following are fiction?
   a. mythology b. legends c. folktales
2. Which kinds of stories may include characters that are animals, but speak and act like people?
   a. mythology b. legends c. folktales
3. When reading about gods and goddesses, what type of literature are you reading?
   a. mythology b. legends c. folktales
4. If you are reading exaggerations about a king and his domain, what type of literature are you probably reading?
   a. mythology b. legends c. folktales

Write the type of literature each represents.

5. Davy Crockett—"king" of the wild frontier: _____
6. Story of a goddess conquering the stars: _____
7. Johnny Appleseed planting all the apple trees: _____
8. Story of the tortoise and the hare: _____
9. Romulus and Remus founding Rome: _____
10. Paul Bunyan and his blue ox: _____

Discuss with your teacher the answers to the following questions concerning Egyptian myths.

11. If you were an Egyptian child learning these myths, how would you feel if you were sick or hurt? Would you fear death? Why, or why not?
12. How would you feel if someone you loved was in trouble and you couldn't pray to an all-powerful God but had to rely on stone idols?
13. What would you feel if you didn't know if the "gods" were angry or pleased with you?
14. What is the difference between a belief system based on works and a belief system based on grace? How does this affect the life of the believer?
15. Read this verse: "The LORD is good, a refuge in times of trouble. He cares for those who trust in him" (Nahum 1:7). Compare the comforts of our God with the superstitious fears the Egyptians labored under.
16. Spend some time thanking God that He has placed you in a Christian family where you can learn about the true and living God.

1 Answers for the teacher are on p. 31.