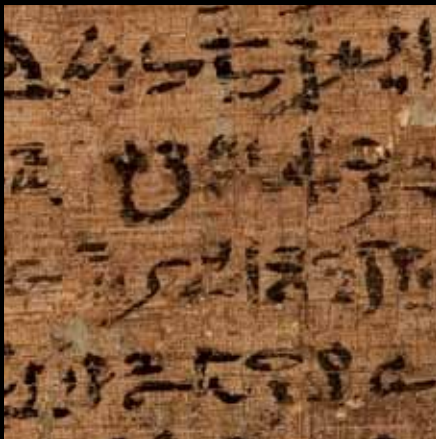


Discover Ancient Egypt at Brighton Museum & Art Gallery

A cross-curricular resource suitable for KS2





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Using this resource

This resource has been specifically designed to support learning about ancient Egypt using the objects on display at Brighton Museum & Art Gallery, and to familiarise teachers with the ancient Egyptian objects in our collection.

It contains classroom materials and worksheets that you can photocopy and use in the museum galleries.



WHEEL TURNED
POT, made of Nile
silt clay

Key to resource

The following symbols have been used to help identify different sections and sources of information in the resource.



WORKSHEET

Gallery trails are based around the key themes of the galleries. These trails can be reproduced and used to support pupils' independent research when visiting the museum.



TEACHING ACTIVITIES

This symbol means that there is a smartboard activity to go with the theme on this page. Teachers' notes are at the back of the resource. The smartboard files are available to download from our website www.brighton-hove-museum.org.uk.

ZIZI AND SHAKIR are the gallery child guides. They can be found throughout the resource and gallery trails, providing extra information for teachers and pupils. You can also listen to them describing key objects in the gallery.



DID YOU KNOW...?

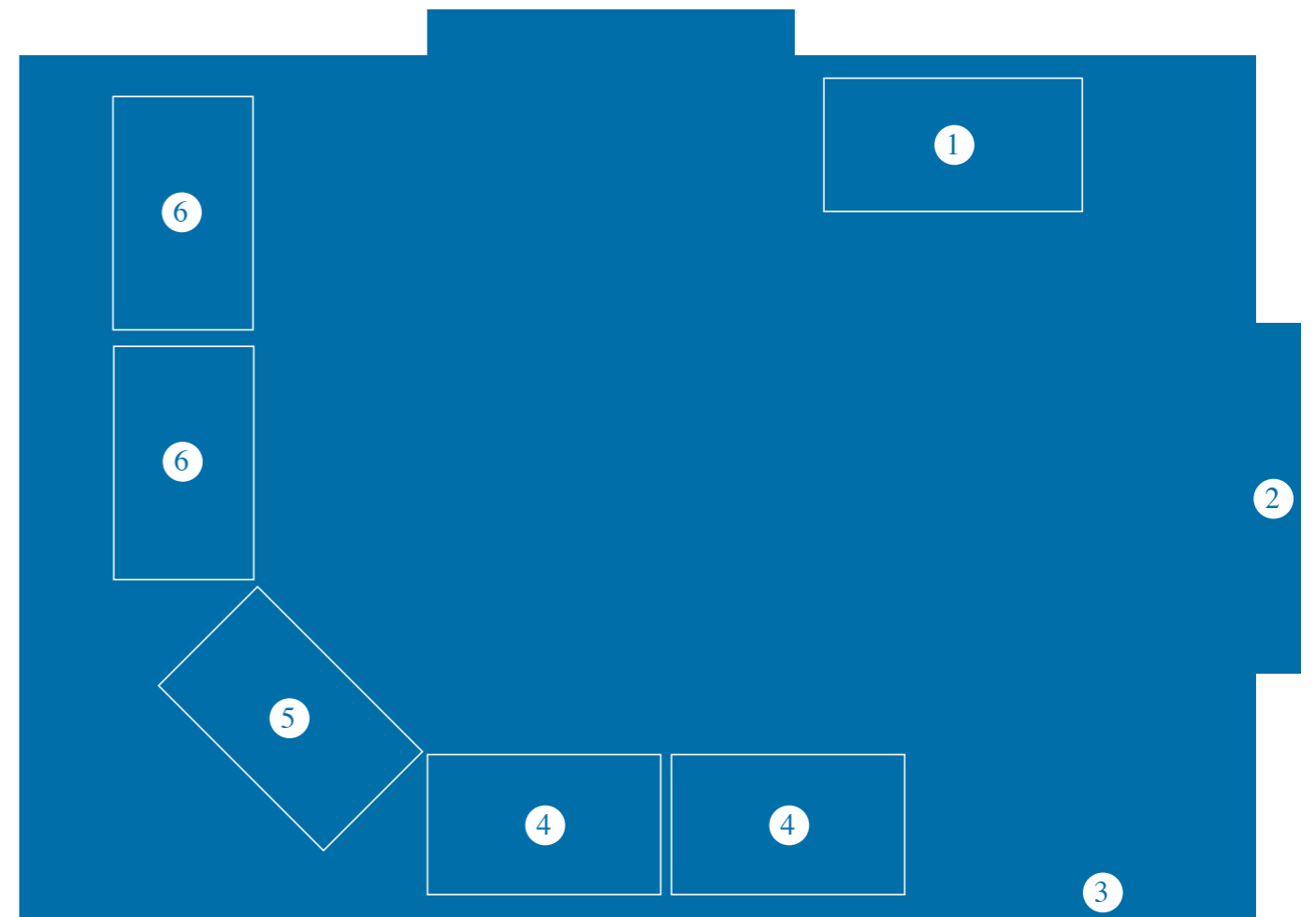
Unusual facts relating to the page's theme that are guaranteed to appeal to your more curious pupils.

JOB FILES/OCCUPATION CARDS

The job files provide an insight into a range of professions that existed in ancient Egypt. To help pupils engage more easily with the different experiences of employment, each profession is described by a character.

All images that are not directly credited are
© Royal Pavilion & Museums, Brighton & Hove

EXPLORING ANCIENT EGYPT



Floor plan of gallery

- ① Animal, mineral, vegetable
- ② Film: The river Nile
- ③ Entrance / exit
- ④ Nubia
- ⑤ Egypt and the wider world
- ⑥ Technology

Digging the dirt on archaeology

Looking at archaeological objects and finding out about the role of archaeologists can help pupils engage with the past. Archaeologists' main task is to analyse and interpret the past by examining objects. Providing opportunities for pupils to explore archaeological objects for themselves – at the museum and in the classroom – enables them to strengthen their historical skills.

- 1. CHRONOLOGICAL UNDERSTANDING** Archaeology is about putting objects and events in their correct sequence, using precise dates. This can involve making deductions about the age of an object based on its appearance and the material it is made from.
- 2. KNOWLEDGE AND UNDERSTANDING** Archaeology is about using evidence to find out about the characteristic features of societies in the past and why change occurred.
- 3. HISTORICAL INTERPRETATION** Archaeologists interpret the past by making deductions about historical objects and the context in which they were found. The historical clues that these objects contain can often be interpreted in different ways by different people. The discussion that surrounds archaeology makes it an open and exciting area in which pupils can voice their own opinions.
- 4. HISTORICAL ENQUIRY** Archaeology is about working directly with objects and primary sources to find out about the past.
- 5. ORGANISATION AND COMMUNICATION** Archaeological records provide a powerful framework and model for pupils to record, organise and present their own historical investigations. These can include observational drawings, sorting and classifying objects, making careful measurements, producing simple statistics, as well as annotating drawings, photographs and maps of sites and plans.



Objects are a great way of finding out about the lives of the ancient Egyptians and the world around them. By looking closely at objects we can see how they have been made and think about how they might have been used in the past.



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How did the objects in this gallery come to Brighton? Few people know that Brighton was the birthplace of a famous Egyptologist, Francis Llewellyn Griffith (1862–1934). Griffith took an interest in Egypt at an early age and, in 1885, he began working on archaeological expeditions in Egypt.

Thanks to Griffith's brother Arthur, a Brighton solicitor and alderman, the museum received objects from a number of excavations in Egypt. From the mid 19th century, other collectors also donated objects to the museum. Today removal of any ancient artefact from Egypt is illegal.

Excavating ancient Egypt



British archaeological expeditions to Egypt first began in 1882. At that time methods for studying and recording excavations were quite simple. Excavators drew or photographed the most important buildings and objects. They also recorded their discoveries in notebooks or on small cards.

Today, archaeological investigations are much more advanced. Although they rely on teams of specialists, scientific equipment and computers, the early records and objects remain important for research.

Below is a tomb card of a burial site in Faras. Tomb cards were one way Egyptologists such as Francis Llewellyn Griffith recorded what they found.

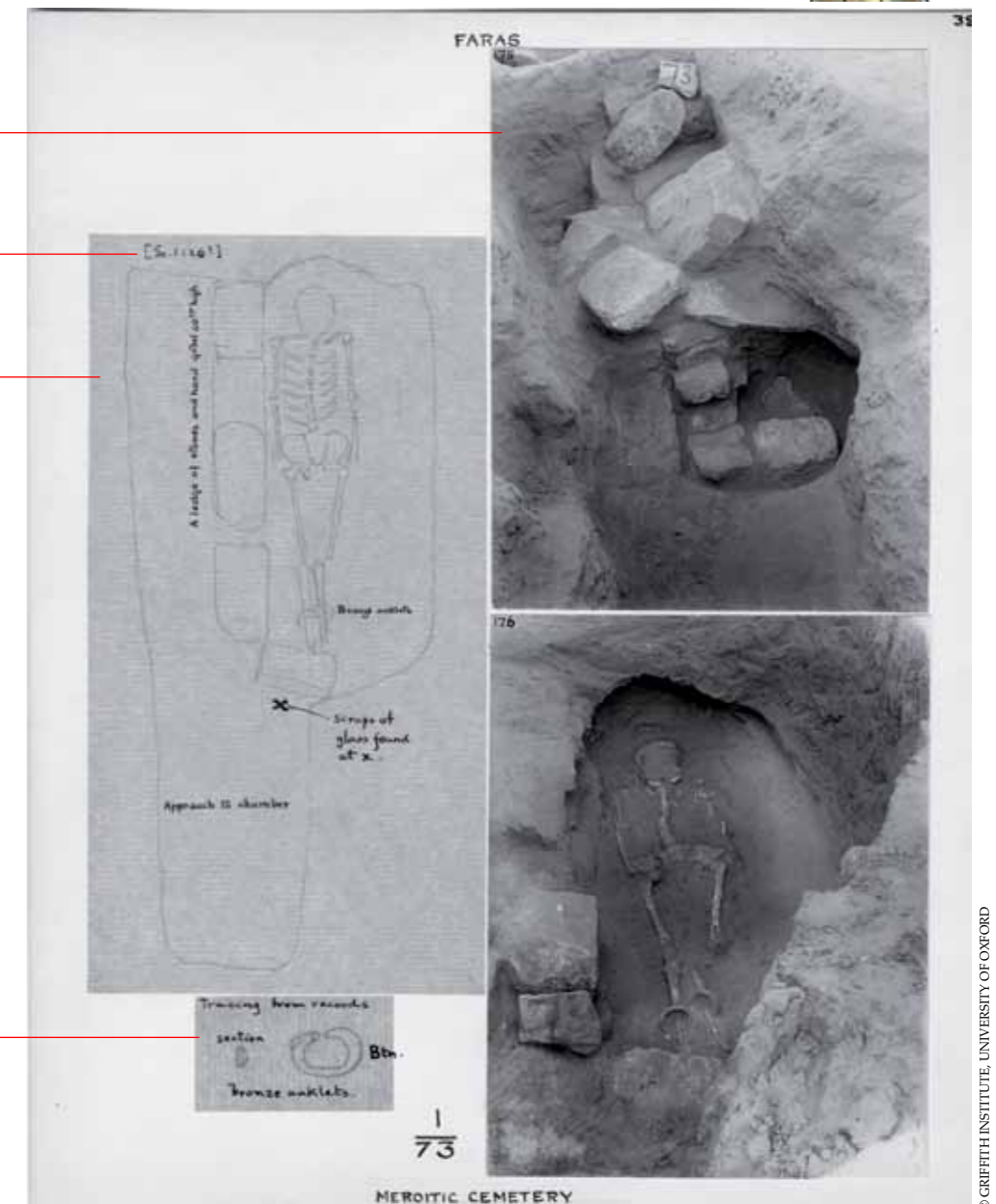


photograph of site

scale (in inches)

drawing plan of site

drawings of objects to show decorative details



© GRIFFITH INSTITUTE, UNIVERSITY OF OXFORD

Pots: an Egyptologist's best friend?



Pottery and shards of pottery are a key source of information for Egyptologists. Archaeologists have studied the material and shape of ancient pottery, together with evidence of how different kinds of pottery were made. This has helped them to date sites in Egypt where there is little other evidence.

Early Egyptologists such as Flinders Petrie (who trained Francis Llewellyn Griffith) used pot shards to develop sequential dates for early periods of ancient Egypt.

DID YOU KNOW...?

Early Egyptologists such as Flinders Petrie (who trained Francis Llewellyn Griffith) used pot shards to develop sequential dates for early periods of ancient Egypt.

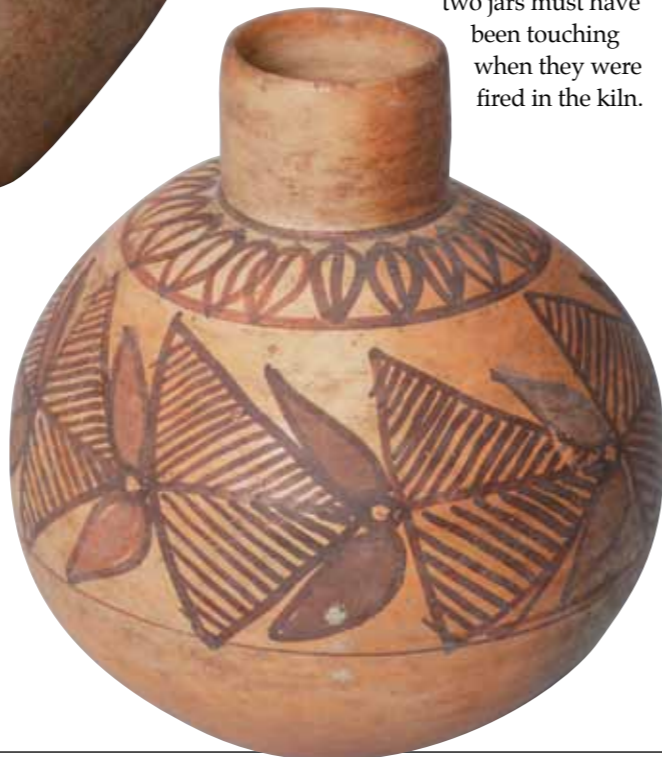
EVERY PERSON HAS a unique set of fingerprints and here you can see those of an ancient Egyptian. How did these marks get made? The jar must still have been quite soft. Perhaps the potter tripped while carrying it to the kiln to fire it.



THIS IS A WHEEL-TURNED pot made of Nile silt clay. It has a slightly burnished surface, and a red and black painted pattern around the top half. On the bottom of the pot is the impression of another jar. The two jars must have been touching when they were fired in the kiln.



THIS JAR WAS BROKEN when it was found but the two round holes at the top were made in ancient times. The potter who made the jar (or perhaps the jar's owner) was worried that the jar would split along the crack running between the holes. So he drilled the holes and would have tied a piece of string or leather through them to try to keep the jar from breaking.



Potty about pots!



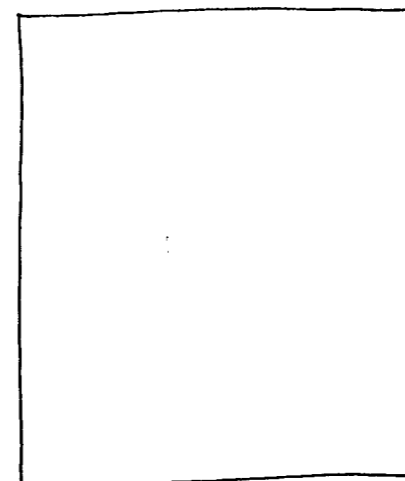
1. Can you find examples of all these different pots in the gallery?

Look carefully and see if you can work out what makes each of these pots interesting to an archaeologist. Have a go at drawing them in the boxes below.



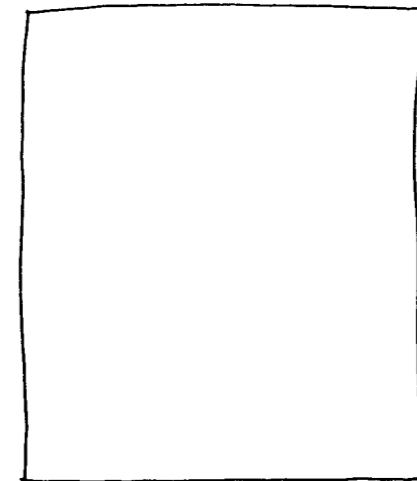
It might seem potty, but looking at ancient pottery can tell us a lot about the ancient Egyptians.

a broken pot that has been put back together



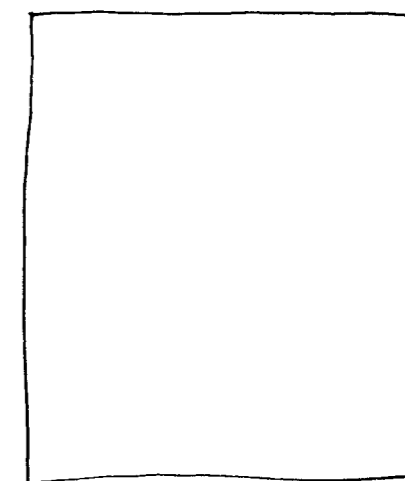
Why do you think this pot has been put back together?

a pot with an ancient thumbprint at the bottom



How and when was this thumbprint made?

a pot with a pattern on it



How was this pattern put on the pot?

2. What are all these pots made of?

3. Where did the ancient Egyptians get this material from? Circle the right answer.

- the muddy banks of the river Nile
- they bought it in shops
- they made it out of wood



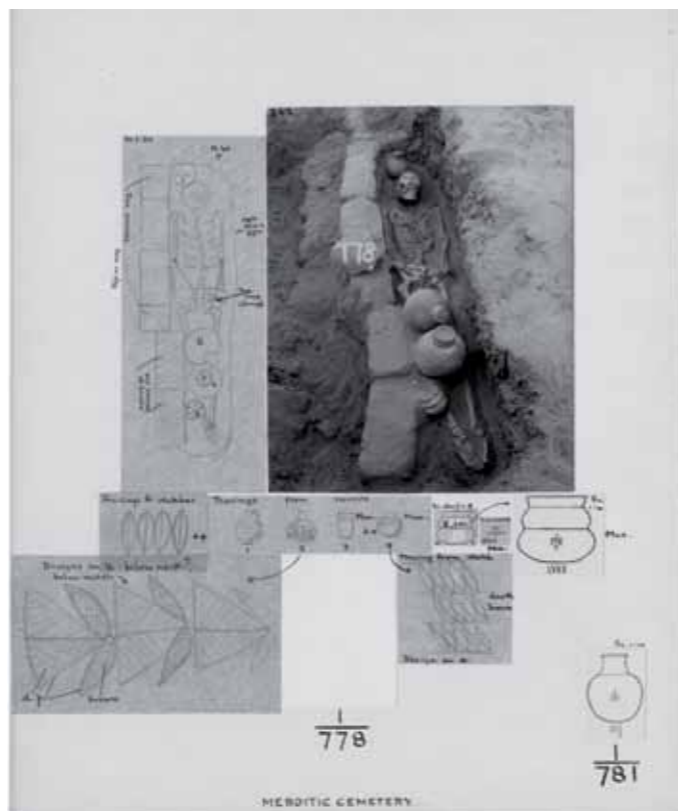
This is a tomb card. Tomb cards were used by early archaeologists to record what they found out about ancient Egypt.



4. In the gallery, find a tomb card that you like

What types of information are used?
Tick the types of information you see

- Photographs
- X-rays
- Written notes made by archaeologists
- Drawings of objects
- 3D models



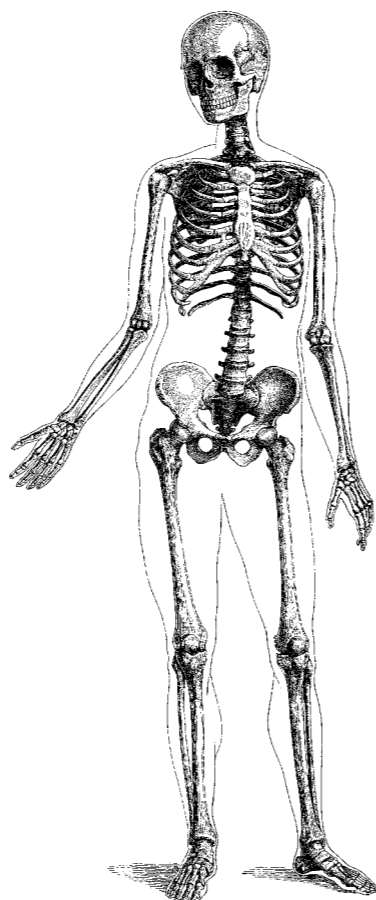
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5. Can you find this object in the gallery?



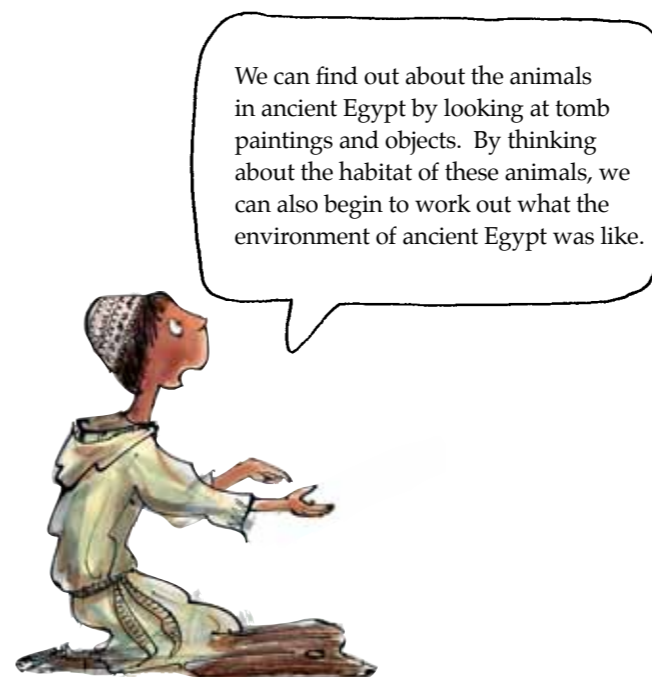
Where would this object be found on a person?
Draw the mystery object on the skeleton

6. What do you think this object was used for?



Environment: animal, vegetable or mineral?

The Nile was central to life in ancient Egypt, providing food and water as well as a way to transport goods and people across long distances. The ancient Egyptians thought of Egypt as being divided into two types of land. The 'black land' was the fertile land, on the banks of the Nile, which was used for farming. Beyond the 'black land' was the barren desert known as the 'red land'. The desert provided ancient Egypt with metal and gem mines, a barrier against neighbouring countries, as well as the place for burial sites and tombs.



We can find out about the animals in ancient Egypt by looking at tomb paintings and objects. By thinking about the habitat of these animals, we can also begin to work out what the environment of ancient Egypt was like.

DID YOU KNOW...?
One of the reasons we know so much about the life of ancient Egyptians is because of the dry conditions in which people and their possessions were buried. The dry desert environment has helped to preserve items for thousands of years.

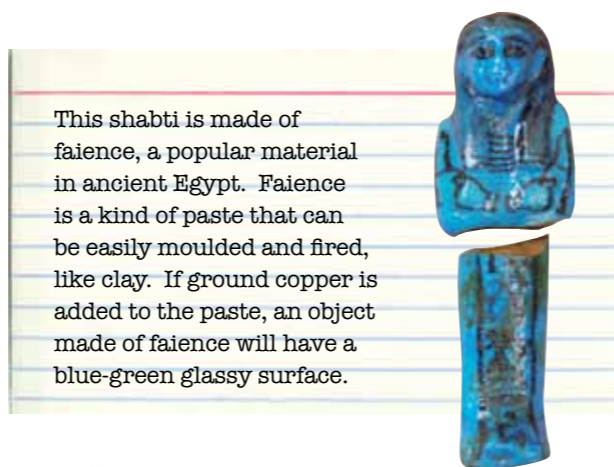


Technology

The ancient Egyptians made use of the natural environment to provide themselves with different materials. The materials they chose for their belongings give us important clues, not only about the environment but also about their understanding of technology. We can tell that the ancient Egyptians were highly skilled craftsmen from the way in which different materials were sourced and used to make everyday objects, monuments and works of art.



This is an example of ancient Egyptian linen. Plants that grew on the banks of the Nile were used to make clothes and paper. Fibres from the flax plant could be made into linen cloth and used to make clothing, whilst papyrus reeds provided a source of paper.



This shabti is made of faience, a popular material in ancient Egypt. Faience is a kind of paste that can be easily moulded and fired, like clay. If ground copper is added to the paste, an object made of faience will have a blue-green glassy surface.



The ancient Egyptians quarried many different types of stone, including sandstone, granite and calcite, and used these stones to make statues, temples and sometimes containers, such as this stone vessel.



Copper alloy has been used to make this figure of the god Osiris. A wide range of minerals and rocks (flint, clay, copper) were mined from the ground to make pottery and metal objects.

OCCUPATION CARD

JOB TITLE Stonemason

WHERE DO YOU WORK? In a small workshop.

HOW DID YOU GET YOUR JOB? I learnt my trade from my father. I was his apprentice.

WHAT DO YOU DO?

I make stone containers for people to use for storing their cosmetics. First I use a hammerstone to chisel out a vase-shape from the rock. Then I use a copper drill to core out the space in the middle.

DO YOU LIKE YOUR JOB?

My containers are popular with rich people so business is good. However it can be dangerous work. When I'm chiselling the rock, stone splinters fly off and could go in my eyes and all the dust from drilling makes me cough a lot.

The environment



1. Animals

Some of the objects in this gallery tell us about the different sorts of animals that lived in ancient Egypt.

Can you find these animals in the gallery? Tick each animal when you find it.


- | | | | |
|--------------------------|-------|--------------------------|--------|
| <input type="checkbox"/> | Fish | <input type="checkbox"/> | Cow |
| <input type="checkbox"/> | Lion | <input type="checkbox"/> | Monkey |
| <input type="checkbox"/> | Snake | <input type="checkbox"/> | Duck |

Choose one of the animal objects you have found and make a drawing of it below.

This animal is a _____

2. Technology

The ancient Egyptians were really good at using the world around them to make beautiful objects. What materials can you find in the gallery?

<p>Can you find and draw an object made from a plant?</p>	<p>Can you find this object?</p>  <p>What is this object made of?</p>	<p>Can you find and draw an object made of metal?</p>
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Egypt and the wider world



Egypt's northern border is along the Mediterranean Sea. Using water and land routes, the ancient Egyptians had contact and traded with some of their eastern Mediterranean neighbours from very early times.

For most of its history Egypt was a leading power in the region. In later years foreign rulers began to take control. In 332 BC, Alexander the Great invaded Egypt bringing Greek language and culture into Egypt for the next 300 years. In 30 BC Egypt fell under Roman rule with the suicide of the famous queen, Cleopatra VII.

In some ways foreigners adapted to the Egyptian way of life. In other ways the Egyptians changed. We can often see these influences by looking at everyday objects, religious and funerary beliefs, and language.



THIS MASK SHOWS how styles were mixed in the time of Greek and Roman influence. The style of the face and the stripes on the upper part of the wig are similar to earlier Egyptian coffins, but the decoration on the lower parts of the wig and the choice of colours are typical of the later periods.



ALTHOUGH THE DEAD continued to be mummified in Roman times, a new practice of making life-like portraits was adopted. This portrait was found fixed over the face of a mummified body in a Roman cemetery in Egypt. His white robes are a deliberate display of status, distinguishing him as a member of the elite class of Romans who had settled in Egypt.



PEOPLE FROM NUBIA bringing raw materials and luxury items to Egypt

© THE TRUSTEES OF THE BRITISH MUSEUM

Egypt and the wider world



1. Mummy masks

The mummy masks made during the time of the Greek and Roman rulers were different from the Egyptian mummy masks.

There are two mummy masks in this gallery. One is Greek and one is Roman. Can you work out which one is which? Write and draw your answers in the box below.

Did you know ancient Egypt was not always ruled by an Egyptian Pharaoh? In later years, rulers from Greece and then Rome took control.



This mask is _____

This mask is _____

2. Have a go at drawing your own mummy mask

You need to make sure it looks like you, but it also needs to look a bit like an ancient Egyptian mummy mask.

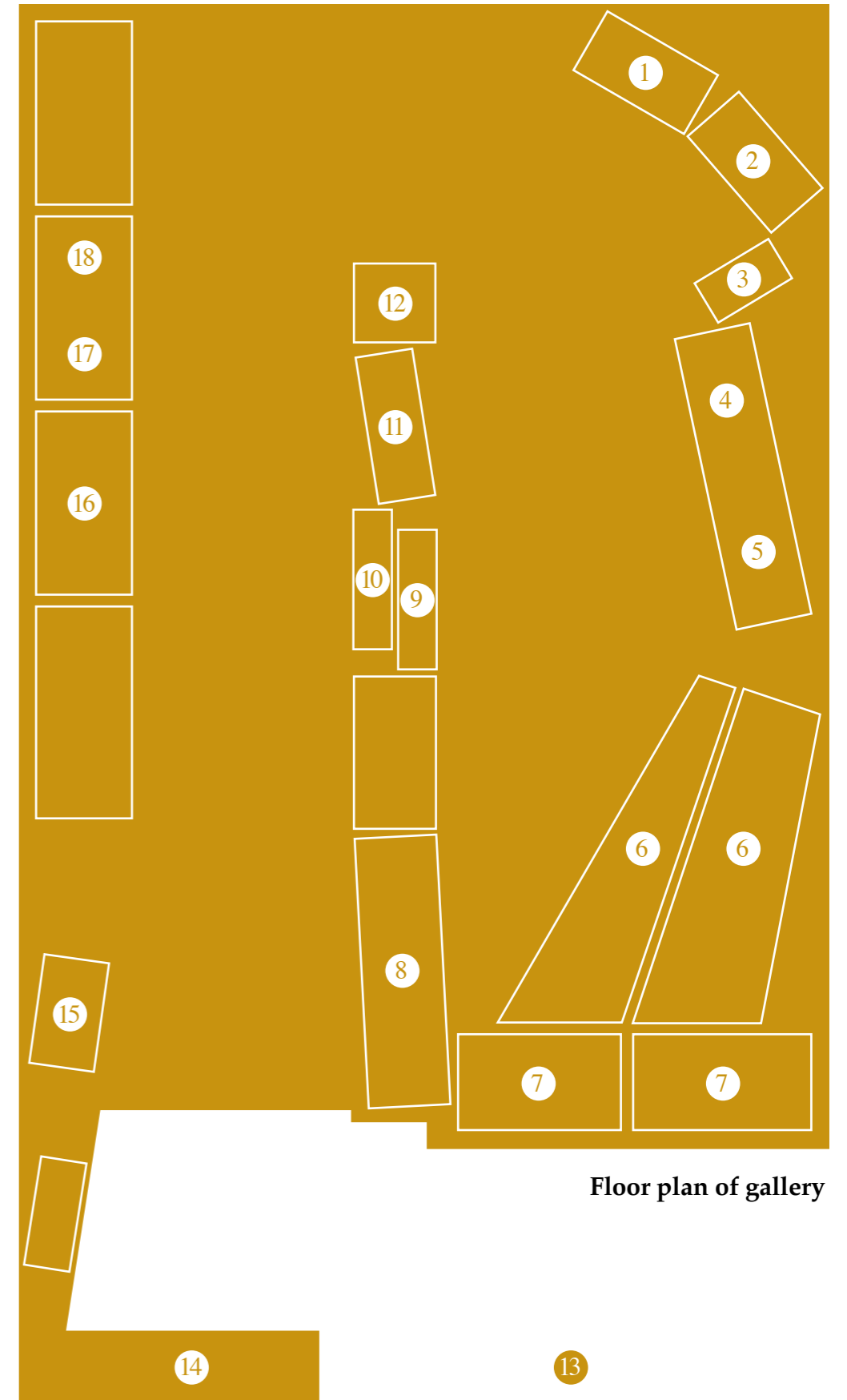
If you are stuck for ideas, look at some of the patterns on the objects in this gallery.

JOURNEY TO ANCIENT EGYPT



STRING OF BEADS of semi-precious stones

- 1 Preserving and protecting the body
- 2 Journey to the afterlife
- 3 Sandals
- 4 Life in the afterlife
- 5 The family and the tomb
- 6 Reconstructed burial
- 7 Mummies
- 8 Symbols of power
- 9 Amulets
- 10 Worshipping the gods
- 11 Animal mummies
- 12 On the body
- 13 Entrance/exit
- 14 Archeology
- 15 Stela
- 16 In the home
- 17 Reading and writing
- 18 Working life





Life along the river Nile

Imagine that you are sailing down the Nile in ancient Egypt. What do you see?



I see villages and cities, huge temples, royal palaces, and workshops. There are farmers ploughing in the fields, animals grazing, and women doing household tasks. In the distance, I can see rocky cliffs rise out of the desert.

The ancient Egyptians made use of the natural environment to provide them with different materials. The materials they chose for their belongings give us important clues, not only about the environment but also about their understanding of technology. We can tell that the ancient Egyptians were highly skilled craftsmen from the way in which different materials were sourced and used to make everyday objects, monuments and works of art.



© COURTESY OF EGYPT EXPLORATION SOCIETY

DID YOU KNOW...?

Archaeologists use many sources to help them understand the everyday life of ancient Egyptians. Some of the most valuable sources include tomb paintings and the objects from everyday life that people placed in their tombs in preparation for the afterlife.

Symbols of power

If you lived in a time when most people couldn't read and write and didn't move far from the place where they were born, how would you show that someone was important or powerful?



DID YOU KNOW...?

There were lots of different crowns used in ancient Egypt. Some were linked to specific gods and some were used by both kings and gods. Kings used different crowns for different ceremonies. There were also some crowns that symbolised whether a king was ruler of Upper Egypt, Lower Egypt or both.

THIS MUD BRICK IS stamped with the name of the High Priest of Amun, Men-khepre-re, who briefly took control of Upper Egypt. The style of the stamp, in a double oval, is typical for a king. Men-khepre-re would have had his name stamped on every brick that was made, so that everywhere in Egypt people would see his name and know that he was in charge.



Crowns, sceptres and elaborate clothing are symbols of power so the royal family and gods in ancient Egypt were often shown wearing these. Kings also built large, richly decorated palaces and temples to the gods to demonstrate their control.

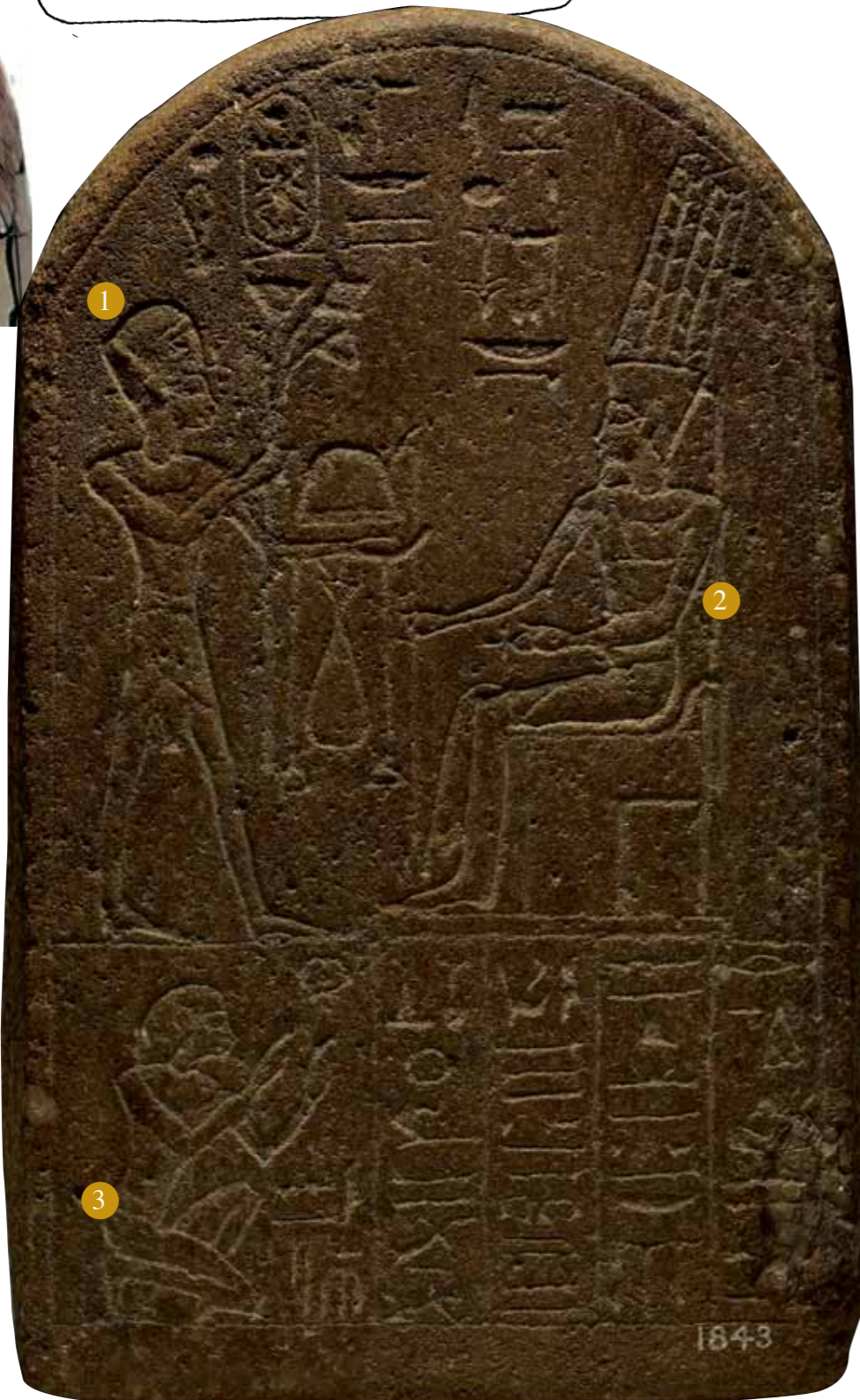


THIS IS A RECONSTRUCTION of a type of crown called an atef, often worn by Osiris. He was the god of resurrection and the afterlife. The ancient cobra snake and the two ancient feathers, one with a curled horn still at the bottom, have been set into a modern model to show how the crown would have looked on a statue of this god.

Power structures



In ancient Egypt, a stela could be used either as a tombstone outside a tomb or as a special monument. This stela tells us about the power structure of ancient Egypt. It was made for Amen-mose, who was an important official appointed by the king. It shows the king as a living god.



CARTOUCHE OF PHARAOH
TUTMOSE IV

1 THE STANDING PHARAOH presents offerings to the seated god, Amun Re. The king wears a crown often worn when presenting gifts to gods.

2 AMUN RE WAS the greatest god of ancient Egypt. He wears an impressive double feathered crown. In his right hand he holds a sceptre symbolising his power. In his left hand he holds an Ankh sign symbolising 'life', which he can give the king as a living god.

3 THE MAN KNEELING is Amen-Mose. He is shown below the king and god because he is less important. His hands are raised in worship to the king and god.

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Symbols of power



1. Stela

Can you find this object in the gallery?



© THE TRUSTEES OF THE BRITISH MUSEUM

It is called a stela and shows which people have power in ancient Egypt.

Look carefully at the picture on the stela and then answer the questions below.

Can you see the god? He is the person seated. What does he wear to show that he is powerful?

Most people in ancient Egypt couldn't read and write, so the king used crowns, pictures and other symbols to tell people that he was powerful and in charge.



The king is offering some gifts to the god. What do you think they are? Write or draw your answer below.

2. Crowns of Egypt

Lots of different crowns were used in ancient Egypt. Some of them can be found on objects in this gallery.

How many crowns can you see in this gallery? Find one that you like and draw it in this box.

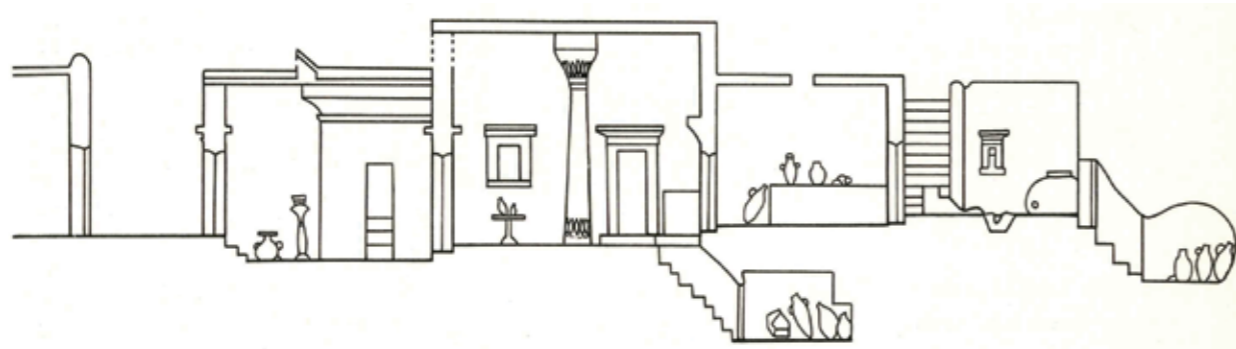
In the home



Ancient Egyptian houses were typically made of mud brick and walls could be whitewashed and painted. The bricks were made from river mud and straw, shaped in wooden moulds and left to dry in the sun.

DID YOU KNOW...?

Few people lived beyond their early forties, and marriages usually took place between young teenagers. A large family was very important and a household might consist of many family members.



Most homes had simple furnishings. If you were wealthy, your house was larger. It might have more than one storey, and it could have stone columns and doorways, and more elaborate decoration. Some homes also had gardens.

THIS PHOTOGRAPH WAS taken by Griffith and his team of archaeologists in Egypt over 100 years ago. It shows a man making mud bricks in the same way that the ancient Egyptians did.



AN ANCIENT EGYPTIAN bed had a wooden frame with legs that were often shaped like the legs of animals. The mattress would have been made of woven matting. This is a wooden bed leg in the shape of a cow's hoof. As sources of wood were scarce in Egypt, wooden furniture was thought to be very special and valuable.



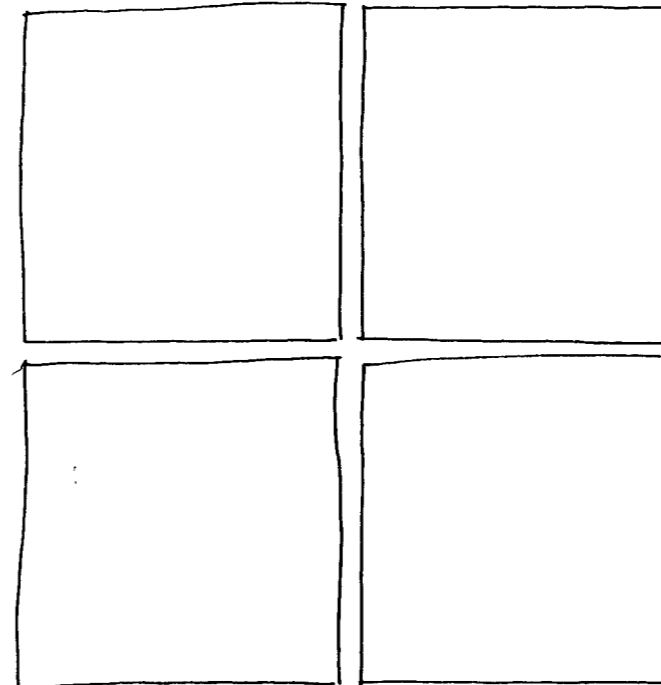
WHILE SOME ANCIENT Egyptian pillows have been found, most people slept on these raised headrests. It does not look very comfortable because the padding is missing, but the idea was to keep the person's neck straight and comfortable.

In the home



1. Objects in the home

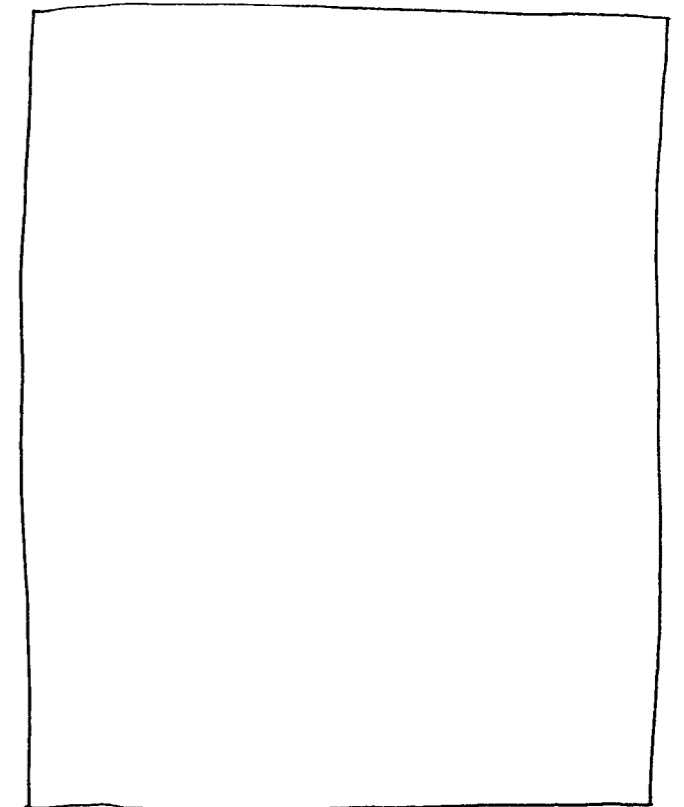
There are objects in this gallery that would have been used in an ancient Egyptian home. Draw or write some of these objects in the boxes below.



2. What am I?

Read the riddle, find the object and write or draw your answer below

I'm made of wood,
I'm shaped like a cow's foot,
I'm part of the thing that you
sleep on at night.



3. Comparing your home with an ancient Egyptian home

Is your home like an ancient Egyptian home? Is it different? Write or draw your ideas in the boxes below. Some examples have been given to help you.

My home is like an ancient Egyptian home because...

My house is made of bricks - just like an ancient Egyptian house

My home is different from an ancient Egyptian home because...

I have a television in my home

Who's who of ancient Egyptian gods



Religion was an essential part of life in ancient Egypt. People believed in many different gods and goddesses, each one representing a different area of life or death. One way of exploring some of these gods is by looking at the amulets and figurines that have been discovered in ancient Egyptian tombs.

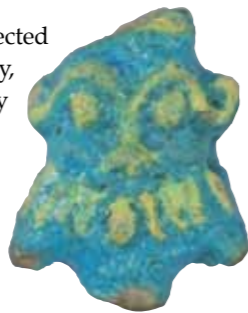
Amulets are protective charms in the shape of deities. They were worn in life, but people also wanted protection after death, so they often placed amulets in the wrappings of a mummy.

The deities shown on this page are just nine out of the 2,000 gods and goddesses who were worshipped in ancient Egypt.



Osiris was the god of the dead, and ruler of the underworld

Bes protected the family, especially children



Horus was a god of the sky, and protector of the ruler of Egypt

Sekhmet was the goddess of war



Khepri was a god of creation, the movement of the sun

Isis was a protective goddess. She used magic spells to help people in need. As the mother of Horus, she was very important.



Tawaret protected women during pregnancy and childbirth



The Udjat or eye of Horus was a powerful symbol of protection, strength and perfection



The Apis bull symbolised a king's courage, strength, and spirit



Worshipping the gods



Every city had a temple or shrine devoted to its favourite gods and goddesses. Priests carried out rituals throughout the day, worshipping the sacred image of the god, but ordinary people were not allowed inside the temple.

To show their devotion and to pray, people visited a special area of the temple and made a gift. This might be a small statue of the god or an object linked to the god. When the Greeks and Romans ruled Egypt, animals sacred to certain gods were sacrificed and mummified as offerings.



In some cases, to save money, only parts of the animal – or even just sticks – were mummified. Sometimes there was nothing inside at all. But an X-ray of the mummified cat in this gallery shows it contains a small kitten.

OCCUPATION CARD

JOB TITLE

Votive maker

WHERE DO YOU WORK?

In a small workshop next to a shrine.

HOW DID YOU GET YOUR JOB?

I learnt my trade from my father. I was his apprentice.

WHAT DO YOU DO?

I make animal mummies, mainly cats. I breed the cats on site. Once the kittens are a few weeks old, I kill them and then mummify them, using natron, resin and linen bandages - just like you would a person.

DO YOU LIKE YOUR JOB?

I don't like killing the kittens. It's a nasty job, but someone has got to do it. I make myself feel better about it by thinking that I'm helping to make gifts for the gods and that they will thank me for all my hard work.

Who's who of ancient Egyptian gods



We know what different Egyptian gods looked like because people made small statues and amulets of them.

Amulets are protective charms in the shape of gods. People wore amulets like you might wear a charm bracelet.



1. Can you find these gods in the gallery?
Draw or describe them in the box below

<p>This is the god Khepri He is a scarab beetle</p>	<p>This is the god Bes He is an ugly dwarf who is often shown sticking out his tongue</p>	<p>This is the goddess Sekhmet She has a woman's body and the head of a lion</p>
--	--	---



2. Find the Horus figurine near the front entrance of the gallery

How can you tell that Horus is a little boy?

Write your ideas here

Idea 1 _____

Idea 2 _____

3. Who am I?

Read the riddle, find the object and write or draw your answer below

I'm an amulet of a goddess.
I have the head of a hippo,
the arms and legs of a lion,
and the tummy of a pregnant woman.

Worshipping the gods



1. Find the display case with mummified animals in it. What animals do you think have been mummified here? Tick the ones that you can find

- | | | | |
|--------------------------|----------|--------------------------|-----------|
| <input type="checkbox"/> | Elephant | <input type="checkbox"/> | Bird |
| <input type="checkbox"/> | Cat | <input type="checkbox"/> | Monkey |
| <input type="checkbox"/> | Snake | <input type="checkbox"/> | Crocodile |

2. Why did people take animal mummies to the temple? Circle the right answer.

- they were pets that they wanted to bury at the temple
- they were presents for the priests
- they were gifts for the gods

3. What other offerings could people make at the temple if they did not want to give an animal mummy? Look in the display cases for other ideas and write or draw them in the space below

4. What do you think they put inside the mummies? Write or draw your ideas here

		<p>Not all of these animal mummies actually contain animals! Sometimes the people who made them cheated and put other things inside the bandages so that they just looked like animals.</p>
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Food



The ancient Egyptians ate a healthy diet that included vegetables, fruit, fish and bread. Bread was the staple food for most Egyptians. It was made from barley and wheat that grew on the fertile land around the Nile. Fruit and vegetables included figs, grapes, dates, sweet onions, chickpeas and lentils.

Most farmers only had land to grow crops but some larger farms had space for cattle and other livestock. Wealthy Egyptians ate a variety of meat including beef, pork and wild game such as hyena and gazelle. The wealthy were also able to drink wine on a regular basis - most people drank beer as it was safer to drink than the unclean water of the Nile.



© THE METROPOLITAN MUSEUM OF ART



© COURTESY OF EGYPT EXPLORATION SOCIETY

THIS PHOTOGRAPH WAS taken by Griffith and his team of archaeologists in Egypt over 100 years ago. It shows a boy fishing in the same way as the ancient Egyptians.



THIS NET MAY have been used for fishing. It is made of loosely woven and knotted string.

OCCUPATION CARD

JOB TITLE	Fisherman
WHERE DO YOU WORK?	On the river Nile in a papyrus canoe.
HOW DID YOU GET YOUR JOB?	I learnt to fish from my father. I was his apprentice.
WHAT DO YOU DO?	I catch fish for my family and sell some at market. I sometimes go out fishing with other men and we drag a net along the river channel between our boats, scooping up fish as we go. Other times, I use a fishing line or spear and catch the fish that way.
DO YOU LIKE YOUR JOB?	It can be very enjoyable on a nice sunny day. There's always plenty of fish and people always want to buy them. But it can be dangerous on the river. There's the poisonous catfish to watch out for, and if the boat capsizes you're an easy meal for any nearby crocodile!

Ancient Egyptian fashion



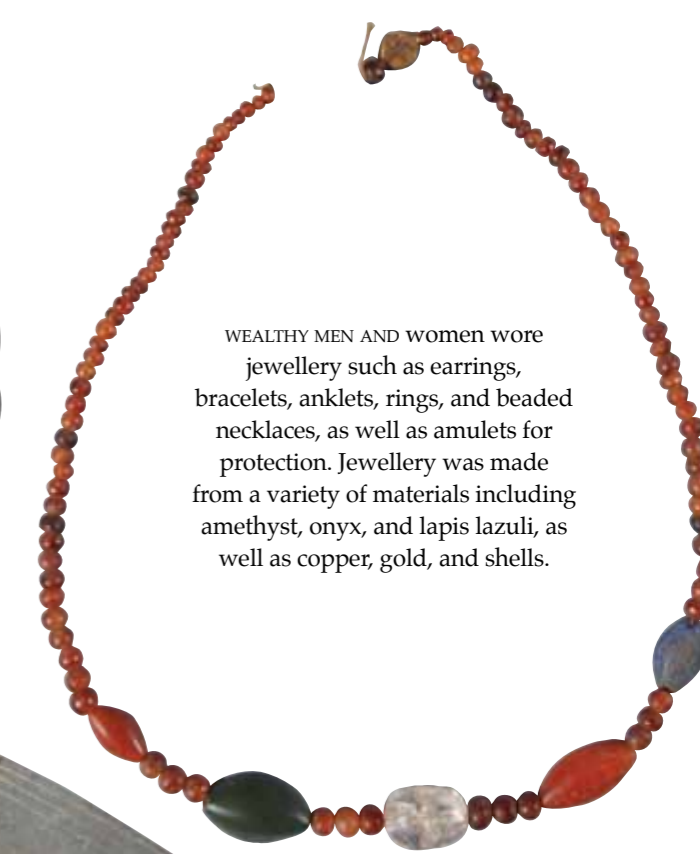
In keeping with the hot climate Egyptian clothing was often quite lightweight. Men wore linen skirts or tunics and women dressed in thin linen dresses. Styles in dress and appearance changed over time and could reflect personal status and sometimes a person's occupation.

Much attention was given to appearance, especially by the wealthy, and both men and women sometimes wore hairpieces. For young boys a distinctive side-lock of hair was common.



© COURTESY OF EGYPT EXPLORATION SOCIETY

This is the god Horus, shown as a little boy. You can tell he is a child because he has got the side-lock of hair that was typical for boys in ancient Egypt.



WEALTHY MEN AND women wore jewellery such as earrings, bracelets, anklets, rings, and beaded necklaces, as well as amulets for protection. Jewellery was made from a variety of materials including amethyst, onyx, and lapis lazuli, as well as copper, gold, and shells.

MAKE-UP WAS worn by both men and women, and sweet-scented cosmetics were very popular. Green or black eye paint is probably the most well-known kind of Egyptian make-up. The green pigment was malachite, an oxide of copper. The black paint, called kohl, was made from either lead or soot.



Food and clothing in ancient Egypt



1. What evidence of food can you find in this gallery?

Write or draw your answers in the boxes below

<p>Can you find an object that helped to catch fish?</p>	<p>Can you find an object used when hunting wild animals?</p>	<p>Can you find an object that would be used when making bread?</p>
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2. True or false?

Are these statements about clothing true or false? Tick the ones that you think are true.

- eye make-up was made by grinding minerals to make powder
- only women wore jewellery
- rich and poor people wore jewellery made of gold

3. Mystery object

Can you find this object in the gallery?



What was this object used for?

What is it made of?

4. Men and women wore jewellery in ancient Egypt.

What sort of jewellery would you keep in your jewellery box?

Have a look at the jewellery in the gallery and draw your favourite items here.

THE AFTERLIFE



The afterlife

The ancient Egyptians believed that if you were a good person on earth the gods would grant you a happy afterlife when you died.

They believed that although the physical body had died a person could live on in the afterlife. This was because the body was just one aspect of a person. For them, people were also born with two spiritual beings which could live on in the body after their death. One was their ka, their life-force. The other was their ba, their personality or spirit. Also of importance were their name and their shadow.

The burial practices of the ancient Egyptians centred on preserving all of these elements. If the preservation was successful, the person could journey to the afterlife and live there happily ever after.



Rather than being fixated by death, it's better to say that the ancient Egyptians were obsessed by life. They believed that death wasn't the end of life, but an open door leading to a new life.

In ancient Egypt people found the idea of rebirth very powerful, so many of the objects they placed inside the burial tomb were connected to the idea of new beginnings



THE CRAFTSMAN WHO made this exquisite bottle was clearly inspired by the plant life around him. Designed to look like the bud of a flower, the bottle probably also symbolised rebirth.

THE FISH AND LILY designs on this bowl were symbols of rebirth. To emphasise this, the fish has lily flowers coming out of its mouth. This is because fish of this type (Tilapia) hatch their young in their mouths and then spit them out.



The journey to the afterlife

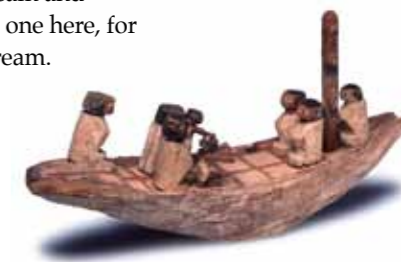


Reaching the afterlife was not easy. The journey involved passing through many obstacles and dangers. At the end the heart of the dead person would be brought before Osiris and the other gods in the Hall of Judgement.

If judged worthy, the owner's personality or spirit (ba) would be reunited with the body and its life force (ka). The person would be transformed into an akh, meaning a blessed one, and enter a new life in the next world. Failure to pass would mean that the person would be destroyed forever.

To make sure they would reach the afterlife, the ancient Egyptians created special objects and magical spells to protect them along the journey

BOATS COULD FERRY the deceased to the afterlife. Graves of the Middle Kingdom typically contained a pair of boats, one with the sail raised for travelling upstream and another, like the one here, for rowing downstream.



THIS FRAGMENT OF papyrus has a spell to help during the judgement of the dead person by the gods. The spell contains a list of sins that the dead person promises they have not committed.

- These are some of the promises contained in the spell:
- I have not mistreated people
 - I have not laid violent hands on an orphan
 - I have not made anyone weep
 - I have not killed
 - I have not reduced the food offerings in the temples
 - I have not taken the cakes of the blessed
 - I have not trespassed upon the fields
 - I have not taken milk from a child's mouth
 - I have not stopped the flow of water in its season
 - I am pure

The journey to the afterlife



1. Sandals

Find these sandals in the gallery



These sandals were found in an Egyptian tomb. They were put there to help the dead person reach the afterlife.

Why do you think sandals were needed to reach the afterlife? Hint – listen to Shakir, he might be able to help you!

The ancient Egyptians believed that if you were a good person on earth the gods would grant you a happy afterlife when you died. But you had to get there first!



2. Papyrus spells

The pieces of papyrus on display in this gallery contain spells to help a person on their journey to the afterlife.

What do you think are in the spells? Tick the right answer.



- spells to overcome dangers on the journey
- spells that prove the person has been good and deserves to enter the afterlife
- spells that turn the person into an animal

3. Which item would you take with you on your journey to the afterlife?

Draw a picture of it and answer the questions in the box below.

The object I would take with me is

I chose this object because

Life in the afterlife



The ancient Egyptians thought that life in the afterlife would be like their best days on earth. But, just as on earth, they worried that they might have to work. To avoid this they made small human figures called shabtis, meaning 'answerers'. If called on, these figures had to say 'Here I am' and do the work for their owners. Shabtis could also be servants for their owners.



A SHABTI WAS usually shaped like a mummy and often carried tools for work, such as picks, hoes and baskets. Many were inscribed with the name of the dead person to whom they belonged.



THIS BOX WOULD have held a collection of shabtis. It has a boat painted on the top which represents the journey the dead person would take to the city of Abydos, the cult centre for the funerary god Osiris.



OCCUPATION CARD

JOB TITLE	Shabti maker
WHERE DO YOU WORK?	In a temple workshop.
HOW DID YOU GET YOUR JOB?	My father trained me. I've been making shabtis since I was a little boy.
WHAT DO YOU DO?	I make shabtis and shabti boxes. I make the shabtis using either faience or clay. Faience is a kind of paste which can be moulded easily and coloured blue or green – the colours of rebirth. But clay is cheaper and can be painted to look like faience. So I use clay if I've got to make a lot of shabtis quickly.
DO YOU LIKE YOUR JOB?	It's not bad. Everyone wants to be prepared for the afterlife, so my shabtis are always in demand. These days a well-stocked tomb has 365 shabtis in it – one for every day of the year. So I'm kept quite busy!

Life in the afterlife



1. What are the shabtis in this gallery made of?

Tick the material you can see.

<input type="checkbox"/>	Metal	<input type="checkbox"/>	Clay
<input type="checkbox"/>	Wood	<input type="checkbox"/>	Faience
<input type="checkbox"/>	Glass	<input type="checkbox"/>	Stone

2. What are some of the shabtis holding in their hands? _____

3. How many shabtis would you take with you to the afterlife?

4. What jobs would you ask your shabtis to do for you? List your ideas below.

Job 1 _____

Job 2 _____

Job 3 _____

5. Which is your favourite shabti?

Draw a picture of it here and label the different parts using the captions around the side of this box.

Hieroglyphics		The shabti is holding a tool
This shabti is made of _____ _____		Colour _____ _____

The family and the tomb

The tomb was the place where family, friends and priests could gather and pray, leave offerings, and carry out rituals for the dead. Food offerings were an important responsibility for the tomb owner's family, particularly the eldest son, because the ka of the dead person needed to be fed to stay alive. On special occasions and festivals, the family would gather at the tomb to feast and celebrate the lives of their loved ones.

DID YOU KNOW...?

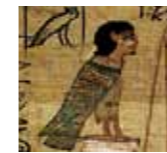
Ancient Egyptians believed that the ka followed the person like a double all through life. When the person died, the ka went to the afterlife or underworld, but still depended on food offerings to continue to exist.

The Egyptians believed that the decoration and texts in the tomb could become real. If all else failed, the survival of the dead person could be ensured by writing their name on the tomb and including scenes of offerings for the ka and of a happy afterlife.



TABLES LIKE THIS ONE were placed in the public areas of the tomb so that food offerings could be left. This one was decorated with two round loaves of bread and two tall jars.

DID YOU KNOW...?



An important function of the ba was to make it possible for the deceased to leave his tomb and rejoin his ka in the afterlife. As the body could no longer do this, the ba transformed into a bird with a human head, which could fly between the tomb and the underworld.

© THE TRUSTEES OF THE BRITISH MUSEUM

OCCUPATION CARD

JOB TITLE	Sem priest
WHERE DO YOU WORK?	I am a funeral priest, so I go to different tombs and temples when needed.
HOW DID YOU GET YOUR JOB?	My father was a priest, so I became one too.
WHAT DO YOU DO?	I perform the various rituals that a person needs to go through in order to enter the afterlife. In particular, I perform the 'Opening of the mouth' ritual. This is important because it helps the dead person see, hear, smell and breathe in the afterlife. The ritual takes place at the tomb. I recite spells in front of the mummy, and touch its mouth with a special tool called an adze.
DO YOU LIKE YOUR JOB?	I think it is an honour to perform these rituals and help people enter the afterlife.

The family and the tomb



1. Table for offerings

Tables were placed in the public areas of the tomb so that food offerings could be left for the dead person.

Imagine that you are an ancient Egyptian. What sort of food would you leave on a table like this outside a tomb? Draw or write your answers in the box below.



The tomb was the place where family, friends and priests could pray, leave food offerings, and carry out rituals for the dead

2. Can you find the funerary cones?

They are round, made of clay and have hieroglyphic writing on them.

Funerary cones are found in the walls of Egyptian tombs. What do you think the hieroglyphics might say? Tick the right answer.

- the name and title of the tomb owner to make sure that his name would be remembered
- a warning for grave robbers to keep out
- a spell to protect the tomb owner

3. The answer is in the object

The reason we know so much of ancient Egyptian beliefs about the afterlife is because

they left behind lots of clues in the form of objects. Which object in this gallery tells you the most about the afterlife?

Draw the object here	What does this object tell you about the afterlife?
	<hr/> <hr/> <hr/>

Reconstructed burial



Many funerary objects such as coffins and amulets and even the tomb itself were designed to help protect the body. The preservation of the body was essential because it was the home of the ba and ka.

The coffin displayed in the gallery's reconstructed burial contains the mummy of a young girl who lived sometime between 945 and 715 BC. We do not know her name but her beautifully decorated coffin suggests that she was probably from a wealthy family.

The objects displayed with the coffin show the types of possession that might be found in a burial but they do not come from the same grave. Some of the objects we have added to accompany the young girl also came from burials of women. At the time the girl lived, well-to-do women sometimes held the title of Chantress of Amun and performed in the temples.

To preserve the body, the Egyptians developed the process of mummification. First they packed the body with a salt mixture to dry it. Next they treated it with oils and resins, and then wrapped it before placing it inside a coffin.



Reconstructed burial



shabti box



roll of cloth (part of mummy wrappings)



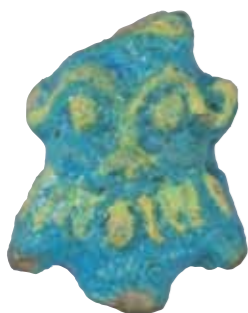
canopic jars



figure of the god Ptah Sokar-Osiris (to help the mummy be reborn in the afterlife)



protective amulets



string of beads

shabti



canopic jars



vessel (to hold valuable scented ointments)

Canopic jars



During mummification the embalmers often removed the internal organs that would easily decay. These were treated with sacred resins and oils and then stored in jars. Each jar was guarded by one of the Four Sons of Horus. The inscriptions on the jars ask for the dead person to be protected by these gods.

THE BABOON-HEADED GOD, Hapy, guarded the lungs



DID YOU KNOW...?

The brain was removed and thrown away during the embalming process as the ancient Egyptians did not believe it served a purpose in the afterlife. A hooked rod was inserted up the nostril and turned to make the brain liquefy and drain out of the nose.

The heart was the only organ left in the body after mummification. In order to reach the afterlife, the dead person would need to show their heart to Osiris and the other gods in the Hall of Judgement.



HUMAN-HEADED Im-sety guarded the liver



THE FALCON-HEADED GOD, Qebek-senuef, guarded the intestines



THE JACKAL-HEADED GOD, Duamutef, guarded the stomach

Create your own tomb card



Use this tomb card template to record what you can see in the reconstructed burial.

Archaeologists used tomb cards to record what they find on archaeological digs.



Name of archaeologist

Date of dig

Location of site

Draw a plan of the burial, showing the exact position of each object. Try to label each object.

Choose one object that you really like and make a detailed drawing of it here

Select a pattern or image from one of the objects in the burial and draw it here

Use this box to write down any important notes

APPENDIX

Curriculum links

A visit to the ancient Egypt galleries at Brighton Museum can fulfil many National Curriculum requirements

History

Chronological understanding

- place events, people and changes into correct periods of time
- use dates and vocabulary relating to the passing of time

Knowledge and understanding of events, people and changes in the past

- characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past

Historical interpretation

- recognise that the past is represented and interpreted in different ways, and give reasons for this

Historical enquiry

- find out about the events, people and changes studied from an appropriate range of sources of information, including photographs, artefacts, and visits to museums
- develop questions, and select and record information relevant to the focus of the enquiry

Organisation and communication

- use dates and historical vocabulary to describe the periods studied
- communicate their knowledge and understanding of history in a variety of ways

Art and Design

Exploring and developing ideas

- select and record from first-hand observation and explore ideas for different purposes
- collect visual and other information to help develop ideas

Knowledge and understanding

- understand the roles and purposes of artists, craftspeople and designers working in different times and cultures

Geography

Knowledge and understanding of places

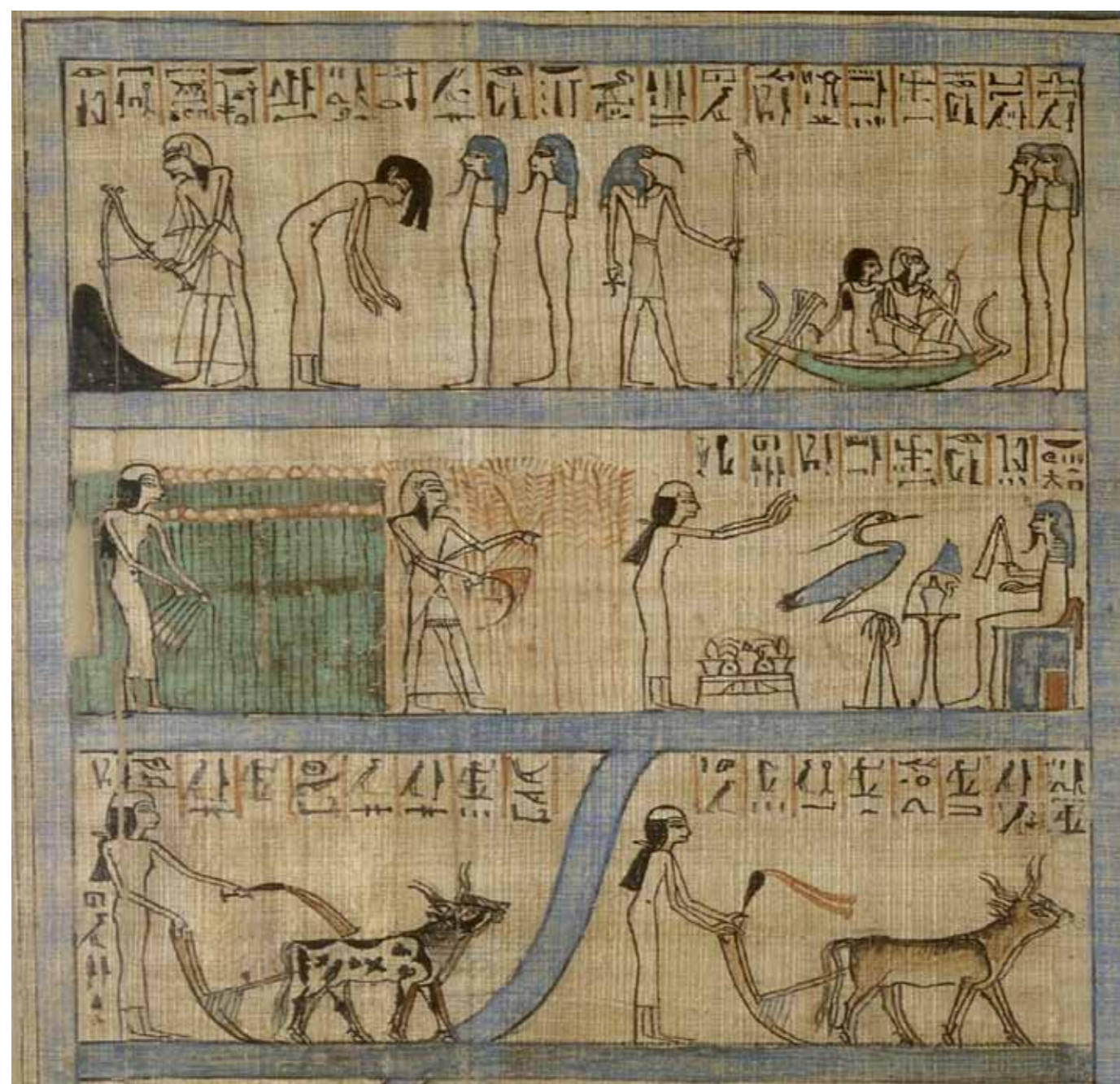
- explain why places are like they are (for example, in terms of weather conditions, local resources, historical development)

Themes

- water and its effects on landscapes and people, including the physical features of rivers (for example, flood plain) and the processes of erosion and deposition that affect them

A visit to Brighton Museum can also support learning across the curriculum

- **ENGLISH** (reading for information): Draw on different features of texts, including print, sound and image, to obtain meaning
- **CITIZENSHIP** Consider the lives of people living in other places and times, and people with different values and customs
- **DESIGN AND TECHNOLOGY** How the working characteristics of materials affect the ways they are used
- **SCIENCE** Recognise and classify materials in terms of their use and properties
- **RELIGIOUS EDUCATION** How people's beliefs about God, the world and others impact on their lives



Classroom activities

These classroom activities relate to the themes covered in the resource. They all have accompanying smartboard files containing images of objects and activities. The activities can form part of pre-visit lessons, helping to familiarise pupils with some of the ideas and key objects explored in the galleries. Alternatively, they can be used as post-visit activities, building upon and extending pupils' knowledge of ancient Egypt.

EXPLORING EGYPT



Excavating ancient Egypt

Exploring a tomb card can introduce pupils to some of the ways that archaeologists record information about objects and sites, and help them to develop their own skills of observation, and recording.

1. Start by showing the class the tomb card of the burial site on the smartboard.
2. In small groups ask pupils to discuss what sort of clues or information about ancient Egypt are shown in the photograph. Provide pupils with photocopies of the tomb card. Make these large enough so that pupils have room to make notes and drawings.
3. Next, ask pupils to look at the drawings around the photograph. What extra information has the archaeologist recorded about the objects and the site itself? A list of suggestions could be provided to aid this discussion. Pupils can annotate their group photographs with notes and drawings, to highlight the extra information that they have identified.
4. As a class, ask pupils to share their ideas and annotate the smartboard slide. Possible questions to ask during this discussion could include:
 - a. Why did the archaeologist make notes and drawings as well as take a photograph of the site? (The eye can often see more than the camera. Drawings help the archaeologist look carefully at objects and record details such as shape, size, decoration and texture).
 - b. Why is it important for an archaeologist to record so much information about the site at the time it is excavated? (A lot of evidence about objects comes from the context in which they were found.)
 - c. What skills do you need to be an archaeologist?

Pots: an Egyptologist's best friend?

Looking closely at examples of ancient Egyptian pottery enables pupils to develop their skills of observation and deduction, and to engage with a key archaeological source for ancient Egypt.

1. Either in the classroom (using the smartboard file) or in the gallery, show pupils the different examples of pots. Ask pupils what they can see. Encourage them to provide as much detail as possible.
2. Now ask the pupils what they can guess about these pots. How were they made? How were they used? Who used them? Ask pupils to explain their suggestions. What evidence from the pots makes you think that?
3. Finally, ask pupils to identify what else they would like to know about the pot. Encourage pupils to think about where they could find out more about ancient Egyptian pots, and why in some cases it may be difficult to find a definitive answer.



Environment: animal, vegetable or mineral?

Exploring clues about the environment can help pupils understand how the natural resources available to the ancient Egyptians helped them develop their way of life.

1. As a whole class, use the smartboard to look at the map of Egypt. Ask pupils what they already know about the climate and environment of ancient Egypt. What important natural features can they identify on the map? Pupils' suggestions can be added to the map.
2. Move on to the file containing images and objects relating to the environment and technology of ancient Egypt. Explain to the class what the ancient Egyptians called the 'black land' and 'red land'.
3. In small groups, ask pupils to decide which objects or animals would be found in the 'black land' and which would be found in the 'red land'.
4. When pupils feed back their answers, get them to move their objects to the corresponding box on the smartboard to see if they are right. Encourage pupils to give reasons for their decisions.
5. Finally, return to the map of Egypt on the smartboard. What additional information can the class now add to what they know about the environment in ancient Egypt? Why is it helpful to know what animals, vegetables and other natural resources were found in ancient Egypt?

Egypt and the wider world

Investigating trade maps and tomb paintings can reveal ancient Egypt's links with other countries and help pupils place it in a wider geographical and historical context.

1. Begin by showing the class the map of Mediterranean trade routes. Familiarise pupils with countries shown on the map. What do they think the lines on the map might show?
2. Discuss with the class the idea of trade: that countries might want to buy and sell some items to and from other countries.
3. What items do pupils think the ancient Egyptians might have bought from or sold to other countries?
4. How were these items transported between countries? (Mainly by boat across the sea and along the Nile).
5. Show the class the tomb painting of the people of Nubia bringing raw materials for luxury items to Egypt. Ask pupils what they think this painting has to do with trade in ancient Egypt. Encourage pupils to identify what objects the people of Nubia are carrying. What does this tell us about the ancient Egyptians? (That they did not have these items naturally in Egypt. That they valued these items enough to be willing to trade with other countries to obtain them).



JOURNEY TO ANCIENT EGYPT/DAILY LIFE

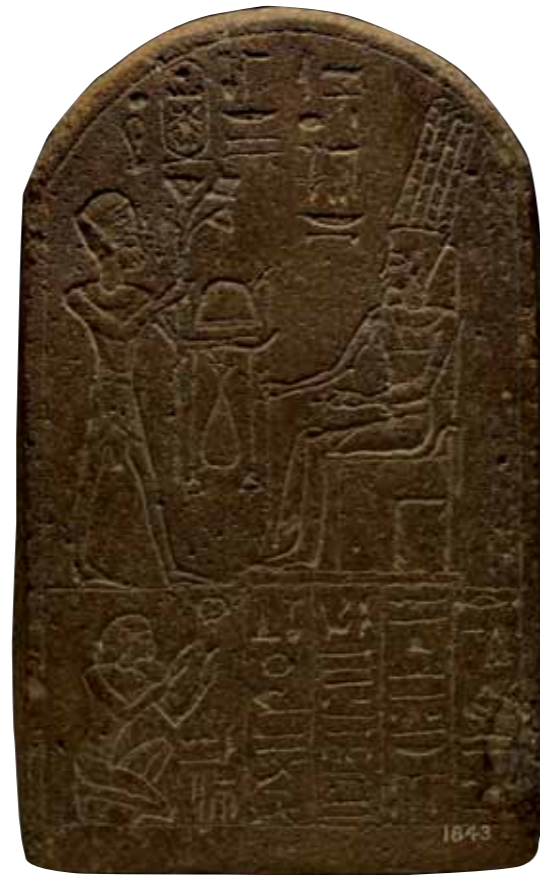
Symbols of power

This activity is designed to help pupils interpret symbols of power using primary evidence.

1. Begin by discussing the image of the brick cartouche on the smartboard. What do pupils think it is? What was it used for? What does the pattern on it mean?



2. Play the audio file describing the brick to the class, and fill in the spaces on the accompanying writing frame.
3. Is there anything similar to the brick cartouche that tells us who is the ruler of Great Britain today? (Stamps, coins, post boxes etc).



In the home

This activity encourages pupils to make connections between their own lives and those of the ancient Egyptians by using their own experiences to make deductions about life in the past.

1. Start by showing the class images associated with the home on the smartboard.
2. Discuss with pupils what these sources of evidence tell them about ancient Egyptian homes:
 - a. What sort of furniture did the ancient Egyptians have in their homes?
 - b. What materials were used to make homes?
 - c. How are ancient Egyptian homes similar to ours? How are they different?
3. Once pupils have developed an understanding of some of the key characteristics of an Egyptian home, tell the class that they are going to pretend to be ancient Egyptian estate agents. Their task is to design an advertisement that describes a typical Egyptian home. They should highlight the home's best features in terms of content and design of the house.



Power structures of ancient Egypt

Using the stela to learn about power structures in ancient Egypt can help to develop pupils' historical enquiry and deductive skills.

1. Begin by explaining that the ancient Egyptian rulers often used pictures to tell the people of Egypt that they were powerful and in charge. Tell pupils that they are going to pretend to be ancient Egyptians and try to work out what message is contained in this stela.
2. Show the class the image of the stela on the smartboard. Give them a couple of minutes to discuss with each other what they can see and then feed back as a whole class.
3. Using the captions, ask pupils to identify the different elements of the stela. Encourage pupils to think about the message contained in the stela by asking questions:
 - a. Who is the most important person shown on the stela?
 - b. Who is the least important?
 - c. How can you tell?
4. To further develop pupils' understanding of the power relationships between god, pharaoh and subjects, pupils could work in small groups to freeze-frame this stela. They could then develop their freeze-frames into a role play where they explore the different roles in more depth.



Who's who of ancient Egyptian gods

This activity will help pupils understand the range and roles of different gods and goddesses in ancient Egypt and how people might have prayed to different gods depending on their circumstances.

1. Show the class the smartboard file containing images and captions of the gods.
2. Ask pupils to match gods and goddesses to their descriptions. Encourage pupils to justify their answers:
 - a. Why do you think that an animal or person has been chosen to represent a particular god?
 - b. What clues did you find on the object to help you work out your answer?
3. In small groups, ask pupils to select one of the gods and describe a situation in which a person would pray to that god.



Food

Using a tomb painting to explore what food was like in ancient Egypt is another way of finding out about the past from what has survived.

1. As a class, investigate the image on the smartboard. Ask the pupils the following questions:
 - a. How can this tomb painting help us to find out what sort of food was eaten in ancient Egypt?
 - b. What food can you see in the painting? (Bread, eggs, grapes, wheat, fish, wild fowl)
 - c. Why do you think the ancient Egyptians ate this sort of food? (Climate, technology)
 - d. How healthy was their diet?
2. To further increase pupils' knowledge of food in ancient Egypt, you could provide examples of some of the food featured in the painting for pupils to taste.

Ancient Egyptian fashion

Using tomb paintings as inspiration for their own fashion designs provides pupils with an opportunity to creatively engage with some of the key characteristics of ancient Egyptian life.

1. Using the images of tomb paintings on the smartboard files, encourage children to identify some of the key characteristics of Egyptian fashion. Areas to discuss include clothing, hairstyles, make-up and jewellery. Ask individual children to annotate the images on the smartboard.
2. Take digital images of each pupil and provide them with an A4 photocopy of their photograph.
3. Explain to the class that they are going to give their photographs an ancient Egyptian makeover. They need to think about what make-up, hairstyle, jewellery and clothing they would like their Egyptian self to wear.
4. Pupils can use felt tip pens, paints or collage to embellish their A4 photographs and create their fashion designs.



JOURNEY TO ANCIENT EGYPT/AFTERLIFE

Journey to the afterlife

Investigating the meaning of ancient Egyptian texts enables pupils to find out more about the characteristic attitudes and beliefs of this period.

1. As a whole class, explore the image of the papyrus manuscript on the smartboard. Outline the purpose of the spell. What sort of promises do pupils think an ancient Egyptian might make? What are their reasons for their suggestions?
2. Show the class the extract from the book of the dead. What do these promises tell us about attitudes and beliefs in ancient Egypt?
3. In small groups, ask pupils to think about what promises they would make if they were creating their own protective spell. What do they think would be important to promise NOT to do?



Life in the afterlife

Investigating the appearance and purpose of shabtis is one way of helping pupils to engage with some of the key ideas that informed ancient Egyptian beliefs about the afterlife.

1. As a class, explore the images of the shabti and work in the afterlife on the smartboard. What tasks are the shabtis doing? What tools do they carry with them? What command is inscribed on them?
2. Once pupils have an understanding of the characteristics and role of shabtis, they can design their own shabti. Some of the questions they will need to think about are:
 - a. What task will you instruct your shabti to do for you?
 - b. What tools should your shabti carry for you?
 - c. What symbolic colour should your shabti be?
3. Shabtis can be made from clay or plaster (cast in a plasticine mould). They can then be painted and personalised.
4. The class's shabti collection could be put in a shabti box and decorated with pictures and symbols representing the journey to the afterlife.



Reconstructed burial

Activities based on the reconstructed burial allow pupils to become 'real' archaeologists, who interpret the past by exploring the objects that have survived.

1. Explain to the class that they are archaeologists working in Egypt and have just discovered a new site.
2. Show the image of the reconstructed burial on the smartboard. At this point, the image is concealed. Tell pupils that they are slowly going to uncover the site and try to make deductions about what they have discovered.
3. Ask individual pupils to uncover a small area of the image using the eraser tool on the smartboard. (Try not to reveal the coffin straightaway). As each piece is uncovered, ask pupils what they think each object might be, what its function was and how it is connected to the site as a whole.
4. Once the whole site has been excavated, ask the class what they can deduce about the person buried by looking at the objects. Is the person male or female? Young or old? What objects did they consider important to help them reach the afterlife?
5. To extend this activity further, pupils could write an account of their archaeological dig, create labels for the objects, or think about what objects they would choose to take if they were an ancient Egyptian preparing for the afterlife.



Canopic jars

Using the canopic jars as evidence can be an inspiring starting point from which to explore some of the religious and scientific beliefs of the ancient Egyptians.

1. Explore the images of the canopic jars on the smartboard with the whole class. Can pupils identify which organ goes with which god?
2. Discuss with the class what the canopic jars can reveal about the beliefs of the ancient Egyptians:
 - a. Why do you think the ancient Egyptians removed these organs and placed them in separate jars?
 - b. What do you think happened to the brain, and why?
 - c. Why was the heart the only organ to be left in the body?
3. How do we know what happened to these different organs? What evidence can we look at?

Job file activities

The job files contained in this resource provide an insight into a range of occupations that existed in ancient Egypt. To help pupils engage more easily with the different experiences of employment, each occupation is described by a character. Each character is asked the same questions about their work in order to help pupils make comparisons and connections between different occupations.

There are many ways in which the job files can support pupils' learning. The classroom activities suggested here could be used either before or after a visit to Brighton Museum & Art Gallery.



Asking questions

The questions provided in this resource can be used in the classroom or at the museum. Devising and answering questions can help pupils unlock the wealth of information contained in objects. The most valuable questions to ask when investigating objects are open-ended, encourage dialogue, allow for individual interpretation, and call upon pupils' prior knowledge.



General questions

- What is similar about all the jobs?
- What is different about the jobs?
- Which job was the most dangerous?
- Which job do you think required the most skill and training?
- What do the job files tell you about employment opportunities in ancient Egypt?
- What other ancient Egyptian jobs would you like to find out about?

Workers' forum

Using the job files as a basis for a debate gives pupils the opportunity to practise making reasoned judgements and develop their presentation and communication skills.

1. Begin by discussing all the job files with the class so pupils have an overview of the range of jobs available.
2. Organise the class into small groups, giving each group a job file. Explain that they need to work as a group to create a presentation that persuades the rest of the class that their job is the most important.
3. Once each group has created and presented their argument, ask them to think of two reasons why the other groups' jobs are not as important as theirs.
4. As each group shares its arguments with the class, encourage the other groups to defend their jobs using information they have gathered for their original presentation.

5. To conclude the debate, ask pupils to vote for the job that they think is most important. You may need to emphasise that they can vote for any job; they do not have to vote for their own.

Ancient Egyptian job interviews

This hot-seating activity enables pupils to engage with the different characters described in the job files and to consider the advantages and disadvantages of each job.

1. Give small groups of pupils a job file. Organise each group into a panel of interviewers and one job applicant.
2. Explain to the class that they are going to role play an interview for their particular job file.
 - a. Interviewers need to develop a list of questions to ask the applicant.
 - b. The job applicant needs to think about how they will convince the interview panel that they are the right candidate for the job. They may also need to think of some questions to ask the interview panel about the job.

Expand the job files

1. Pupils could research other jobs in ancient Egypt using a range of sources. They could present their findings using the job file questions as a framework.
2. Pupils could develop the existing job files by creating diaries or job advertisements for each character.

What do you observe?

These questions encourage pupils to observe the physical qualities of the object. They address factors such as colour, texture, materials, patterns, structure, shape, form and size.

- What shape is the object?
- How big is it?
- What colour is it?
- Have its colours faded?
- Is it decorated? How?
- Is it worn? If so, where? What might this indicate?
- What is it made of?
- How many different materials is it made of?
- Is it made of more than one piece? Is it complete?
- Has it been mended or altered?

What can you work out?

These questions develop pupils' skills of deduction. They encourage the pupils to build upon their existing knowledge and make suggestions using evidence to back up their judgements.

- What do you already know about this object?
- What can you guess – with evidence to back it up?
- How would it have been used?
- Why is it this size, shape and colour?
- What does this artefact/pattern stand for?
- Why is the object made of this material and not another?
- Are the materials rare or unusual? What does this tell you?

- How was it made? By hand or by machine?
- What does this object tell us about technology in ancient Egypt?
- How are the different pieces joined together?
- Why have these artefacts survived?
- How did the artefact get to the museum?

Making connections


This set of questions encourages pupils to place the object in the wider context of history and make connections to other pieces in the gallery.

- Where and when would this object have been used?
- What sort of person would have used it? Rich/poor, man/woman?
- Do you think many people could have afforded to buy an object like this?
- What is it worth: to the people who made it? To the people who used it?
- Why is this object on display in the museum? Why is it important to the museum?
- What ideas does this object convey?
- Is it the same or different from the things around it?
- What other information is available in the gallery to help you investigate this object?
- Was this object made for someone in particular?
- Was it made for a special occasion or for a specific place?
- What sources outside the museum can you use to find out more about the object?
- What else do you want to know about this object? Make a list of three questions.

Timeline


5300 BC

Black topped pottery vessel




PREDYNASTIC PERIOD
Naqada I-III

Clay hippopotamus pot



© Ashmolean Museum, University of Oxford

Cosmetic palette in the shape of a fish




At the end of this period, the Egyptian state is formed and the earliest known hieroglyphic writing develops.

3100 BC

EARLY DYNASTIC PERIOD
Dynasties 1-2

Egypt unites under one king.

Calcite jar




2686 BC

OLD KINGDOM
Dynasties 3-6

Period of strong government. First pyramids built.

Pyramids at Giza




2181 BC

1ST INTERMEDIATE PERIOD
Dynasties 7-10; Dynasty 11 in Southern Egypt

Egypt is divided into regional rulers.

Wooden figure making beer



© The British Museum

2025 BC

MIDDLE KINGDOM
Dynasty 11 in all of Egypt - early Dynasty 13

Egypt is reunited. Flowering of art and literature.

Amethyst monkey amulet



1700 BC

2ND INTERMEDIATE PERIOD
Late Dynasty 13 - Dynasty 17

Foreign rulers, the Hyksos, invade and take control of northern Egypt.

1550 BC

NEW KINGDOM
Dynasties 18 - 20

Egypt is reunited. Age of the Egyptian Empire. Elaborate tombs of Valley of the Kings. Rule of woman pharaoh Hatshepsut. Brief reign of Tutankhamun.

Tutankhamun's funerary mask



© Getty Images

1069 BC

3RD INTERMEDIATE PERIOD
Dynasties 21 - 25

Period of disunity in Egypt. Nubians from the south briefly control Egypt in Dynasty 25.

Mummy of female in a coffin




664 BC

LATE PERIOD
Dynasties 26 - 30

Egyptian rule interrupted at times by periods of Assyrian and Persian control.

Copper alloy Apis bull



332 BC

PTOLEMAIC PERIOD

Alexander the Great invades Egypt. Alexander's general Ptolemy becomes king and founds a dynasty.

Cartonnage mummy mask



30 BC

ROMAN PERIOD

Roman emperor Augustus takes control and Egypt becomes a Roman province.

Roman funerary portrait



AD 395

BYZANTINE PERIOD

Following the division of the Roman Empire, Egypt is ruled from Constantinople. Spread of Christianity.

Byzantine tapestry panel



AD 641

ISLAMIC PERIOD

Muslim conquest of Egypt. Introduction of the religion of Islam.

Islamic brass bowl



© Victoria and Albert Museum, London

TODAY

The new ancient Egypt galleries at Brighton Museum & Art Gallery offer exciting learning opportunities for you and your pupils.

Brighton Museum has the largest ancient Egypt collection in southern England, with many important, fascinating and rare objects. The galleries have a strong child focus with interactives and interpretation designed to engage minds, arouse curiosity and develop the key historical skills outlined in the Key Stage 2 National Curriculum.

For information about our learning programme visit www.brighton-hove-museums.org.uk

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