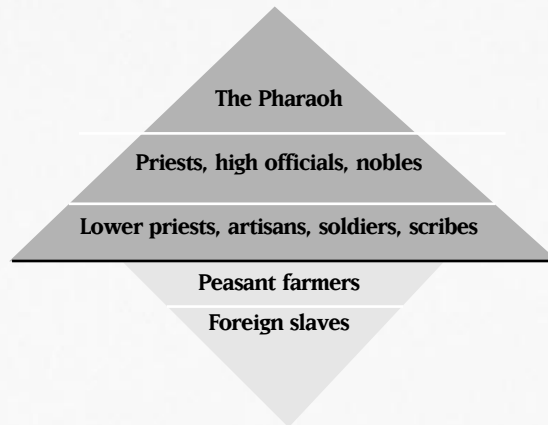


SOCIAL Exhibition STUDIES

THE PYRAMID OF ANCIENT EGYPTIAN SOCIETY



The Egyptians, isolated in their river valley, believed themselves to be a unique and superior culture. They made **slaves** of those they captured in war, considering them to have no more rights than animals. Temples were often decorated with scenes of the pharaoh crushing foreign captives, as a symbol of his divine authority.

Women in ancient Egypt enjoyed a more equal status with men than in other civilizations of the time. Property was handed down from mother to daughter; a woman could buy and sell property, enter into legal contracts, take action in court, and even adopt children on her own. Mothers were revered in Egyptian society and given the greatest respect.

Women did not take part in government. However, in the 18th Dynasty (about 500 years before the time *Aida* is set), a woman, Hatshepsut, ascended the throne after the death of her husband, Pharaoh Thutmose II.

She was a strong ruler, encouraging the expansion of trade and the construction of many monuments.

However, in most royal households, the women



were part of a **harem**, kept secluded with their handmaidens (women of noble Egyptian families) and their foreign slaves. Most of their time was spent grooming themselves and providing music and song for royal feasts.

Among the farmers, chores were divided between men and women. Women did not handle tools with blades, but they would separate chaff from wheat, grind grain into flour and prepare flax for weaving into linen. Men were responsible for washing clothes at the banks of the Nile River because of the risk of being attacked by crocodiles.



WHAT THEY ATE

- wheat (for bread and beer)
- garlic, beans, onions, radishes, cucumbers, peas, lettuce
- grapes for wine
- dates, figs, pomegranates
- beef and milk from cattle

RELIGION

The Egyptians believed in the existence of an individual life force, called the “ka,” similar to the Judeo-Christian concept of the soul. Since they believed the “ka” needed the physical body in order to journey into the afterlife, the Egyptians developed elaborate rituals to preserve the dead as mummies.

THE MAKING OF A MUMMY

- Priests wash the body
- Remove the internal organs except for the heart
- Liver, lungs, stomach and intestines placed in jars alongside the body
- Body is covered in natron for 40 days, to remove all moisture
- Body is filled with sawdust and anointed with oil
- Body is wrapped in linen
- Coated with plant sap, as a sealer
- Placed in sarcophagus

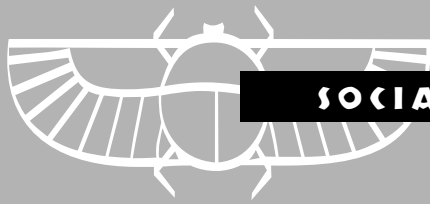
Egyptians would place valuable trinkets and models of the deceased's possessions into the tomb so they could be taken along to the afterlife. Study of these objects has given archeologists insights into how the Egyptians lived; unfortunately, their value also tempted grave robbers to loot most Egyptian tombs, leaving them bare.



InsideAIDA



Amneris (Sherie René Scott) sings “My Strongest Suit.”



SOCIAL STUDIES

Discussion

E X E R C I S E

DISCUSSION Objective

Students will analyze and examine the passing on of power between groups and individuals in their own culture and the role power plays in support of racism.

TEACHING Tips

■ Which societies today still have monarchies/systems of nobility (England a prime example)? How does American society compare? Do we have classes in our society? Can you change your class status? How does the color of your skin affect your class status?

■ What might be the contemporary equivalent of being an Egyptian scribe (computer programming skills—being trained in a complex system of communication)? Does this bring status and power?

FROM THE Script

Act I, Scene 3

Radames's father, Zoser, is preparing to poison the pharaoh and take over as the head of Egypt. He must first establish the traditional passage of power by burying the king in grand style and convincing the citizens of Egypt that he and his son will maintain the grandness of Egypt. One aspect of this image building comes from the spectacle of employing slaves to build the pyramids.

Zoser

THERE ARE MANY WHO'LL BE TEARFUL
AS OUR LEADER FADES AWAY
BUT OUR ARCHITECTS ARE CHEERFUL
AND EACH DOG MUST HAVE ITS DAY

Zoser

IF OUR COUNTRY IS TO FLOURISH
THEN MY SON MUST TAKE THE LEAD
BE OUR INSPIRATION, NOURISH
ALL OUR HOPES OUR DREAMS OUR
CREED
SOON OUR MONARCH WILL HAVE FILLED
A TOMB JUST LIKE HIS FATHERS DID
SUMMON EGYPT'S GREATEST BUILDER
RE: ANOTHER PYRAMID

Ministers

BUILD IT, BUILD IT
ANOTHER PYRAMID

Zoser

THERE WILL BE A TIME FOR MOURNING
BUT FOR NOW PUT PLANS ON HOLD

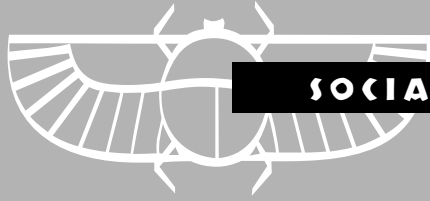
Zoser

FOR I GIVE THE NATION WARNING
THAT BEFORE THE CORPSE IS COLD
WE'LL EXTEND FAIR EGYPT'S POWER
EGYPT'S GLORY STRENGTH AND STYLE
WE SHALL HAVE OUR FINEST HOUR
FAR BEYOND THE MIGHTY NILE
HE MUST HAVE A VAULT THAT'S GRAND BY
ANY STANDARDS, FLOOR TO LID
PUT FIVE THOUSAND SLAVES ON STAND BY
BUILD ANOTHER PYRAMID!

Exercise

For homework – For a week, have students collect articles from various newspapers that describe the passing of a monarch, president, prime minister, senator or any political figure around the globe. Ask students to name the people in their articles. Pick two different leaders and two different cultures that are represented often in the articles collected by the class. Discuss who they are, how they have functioned politically and how the passage of power is taking place. Compare the passage of power with the traditions that one practices in the U.S. when a new American president is elected and inaugurated. Pick one U.S. political tradition that the class would like to challenge, e.g. the voting system, the campaign system, White House press conferences, etc. Debate the pros and cons of maintaining that tradition.

Have the students look into the daily lives of people around them for examples of status and power gained by one group of people doing menial jobs as opposed to another group of people. Who are the doormen? Who are the cab drivers? Who are the custodians? Who are the laborers working in subways and on road work? When does group status become racist? How does the color of a person's skin affect his or her treatment by the police, employers, city governments, real estate agents, landlords, and deal makers?



SOCIAL STUDIES

Writing EXERCISE

WRITING Objective

Students will explore the role that traditions play for the individuals in society.

TEACHING Tips

■ The Egyptians maintained their traditions for many centuries: what traditions do you have in your daily life? What is your daily grooming routine? Eating? Studying? Working? What objects do you carry with you? What clothes do you wear? What groups do you interact with?

FROM THE Script

Act I, Scene 3

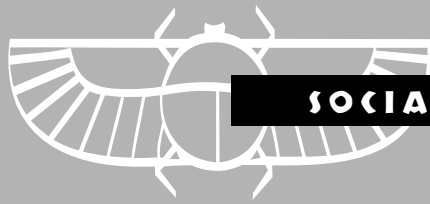
Radames has returned from the conquest of Nubia and is ready now to return to battle. His father tells him that he must remain in Egypt because the Pharaoh is dying, and he'll have to marry the pharaoh's daughter for the good of Egyptian society.

Zoser

WHILE YOU'VE BEEN AWAY CAVORTING
MATTERS HERE HAVE MOVED APACE
NOW I NEED YOU HOME SUPPORTING
ALL THE PLANS I'VE PUT IN PLACE
FIRST OF ALL THIS MEANS YOUR WEDDING
YOU'LL RECALL YOUR FUTURE BRIDE
FOR THE WAY THAT PHARAOH'S HEADING
TIME'S NO LONGER ON OUR SIDE
ACCORDING TO THE HAWK GOD HORUS
OUR MOST REGAL INVALID
IS NOT THAT MUCH LONGER FOR US
BUILD ANOTHER PYRAMID!

Exercise

Imagine you're an archeologist from C. E. 5000 and you're observing the traditions of marriage and family building in the U.S. in C. E. 2000. Imagine that you have been assigned to document these traditions as practiced in your particular family. What would you observe? Write an official document of 100 words or less that describes marriage and family. Name and describe these traditions in relation to your father, mother, siblings, and one aunt, uncle or cousin. Point out some patterns of tradition. Evaluate the role of tradition in holding this family together. Describe the happiness or unhappiness that you see for one or two of the named individuals in terms of these marital and family building traditions.



SOCIAL STUDIES

Experiential E X E R C I S E

EXPERIENTIAL Objective

Students will explore ways that people find their identity and status via customary practices with a group.

TEACHING Tips

■ Compare and contrast the role of women in ancient Egypt and today. Do girls today have a greater or a lesser sense of their own worth than their mothers or grandmothers? Do you think that women have equal access to good wages, good jobs, good schools, etc.? Are there any traditional jobs for women or for men? What were traditional jobs for women and for men in your parents' time, and in your grandparents' time?

FROM THE Script

Act I, Scene 5

Aida is brought to Amneris to be her slave. Aida quickly figures out that she can keep up her position in the entourage by sewing clothes for the princess Amneris. In this song, Amneris affirms that she finds her identity in clothes.

Amneris

IN LIFE ONE HAS TO FACE A HUGE
ASSORTMENT
OF NAUSEATING FADS AND GOOD
ADVICE
THERE'S HEALTH AND FITNESS, DIET AND
DEPORTMENT
AND OTHER POINTLESS FORMS OF
SACRIFICE
CONVERSATION? WIT? I AM A DOUBTER
MANNERS? CHARM? THEY'RE NO WAY TO
IMPRESS
SO FORGET THE INNER ME, OBSERVE THE
OUTER
I AM WHAT I WEAR AND HOW I DRESS
OH NOW I BELIEVE IN LOOKING
LIKE MY TIME ON EARTH IS COOKING
WHETHER POLKADOTTED, STRIPED OR

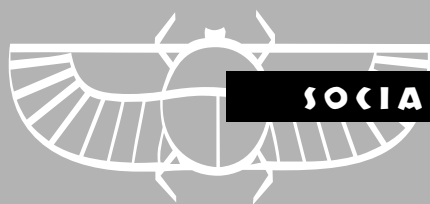
EVEN CHECKED
WITH SOME GLAMOUR GUARANTEEING
EVERY FIBER OF MY BEING
IS DISPLAYED TO QUITE REMARKABLE
EFFECT
FROM YOUR CRADLE VIA TROUSSEAU
TO YOUR DEATHBED YOU'RE ON VIEW
SO NEVER COMPROMISE, ACCEPT NO
SUBSTITUTE
I WOULD RATHER WEAR A BARREL
THAN CONSERVATIVE APPAREL
FOR DRESS HAS ALWAYS BEEN
MY STRONGEST SUIT

Exercise

In *Aida* and in Egyptian society, women were separated from men by activities that they couldn't do and by their clothing. Today, men and women are able to do similar work and wear similar clothes, but it is interesting to find out if they identify differently or similarly with their outer trappings. Have students pick a partner of the opposite sex. Each student will draw and label the clothing worn by their partner. Then they will ask each other the following questions.

1. Where did you get each article of clothing that you are wearing today?
2. Are you wearing your favorite color today? Are you wearing your favorite clothing today? Why or why not?
3. Did you pick out your clothing yourself or did someone else pick it out for you?
4. Do you determine what's in fashion via magazines, newspapers, looking at friends' clothes, looking in store windows, or in some other ways?
5. Do you like to be in fashion, sort of in fashion, or out of fashion when you dress?
6. Do you feel that your clothes tell people who you are?
7. Are there other ways in which you tell people who you are?

Collect the answers and drawings. Divide the class into three groups. Hand out a set of 10 responses (or however many the class numbers break down into) to each group. Have each group compare and contrast the answers given by boys compared to the answers given by girls.



NAME _____

DATE _____

CLASS _____

TEACHER _____

1. What do **YOU** think?

Do you think that traditions support the well being of most, few, or none of the individuals in your family and community.

2. **EXPRESS** yourself...

Bring in photos of yourself, your parent of the same sex and your grandparent of the same sex, some or all at the same approximate age or stage of life. Describe them to the class, showing how you are alike and how you are different from each other.

3. After **HOURS**

Compare our modern alphabet with Egyptian hieroglyphics (over 700 symbols) and modern Japanese writing (1,850 characters).

or

Burial rites: compare the burial traditions of the ancient Egyptians with those of another ancient culture and your own culture.

For Extra Credit: Make a mummy at home

Materials needed:

- Chicken or Cornish game hen from the supermarket
- 3 bags of salt, 3 boxes baking soda (this will substitute for natron, which is hydrated sodium carbonate)
- small bottle of scented oil, such as olive oil or bath oil
- strips of cotton cloth, such as linen, cheesecloth, or gauze bandages
- spices, such as cinnamon and cloves
- lacquer or resin (from the hardware store)

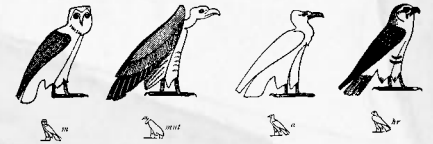
1. Take a small chicken or Cornish game hen (giblets removed)
2. Wash it and pat dry.
3. Put it in an airtight plastic bag (zip lock type) or airtight plastic container. Cover it completely with a mixture of 3 parts salt to one part baking soda.
4. Change the salt and baking soda mixture every week to 10 days. It will take four to six weeks for the "mummy" to dry out completely, depending on the dryness of the climate.
5. When the chicken has fully dried, remove it from the "natron," wash and dry it.
6. Give the chicken a coating of oil and spices, and begin wrapping. Continue wrapping the chicken with enough layers until the oil does not soak through.
7. If desired, coat the mummy with a layer of resin or lacquer.

Voila! A mummy!

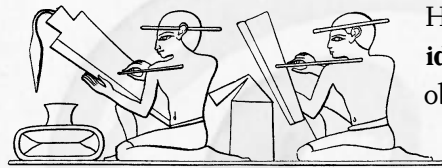
COMMUNICATIONS

Exhibition

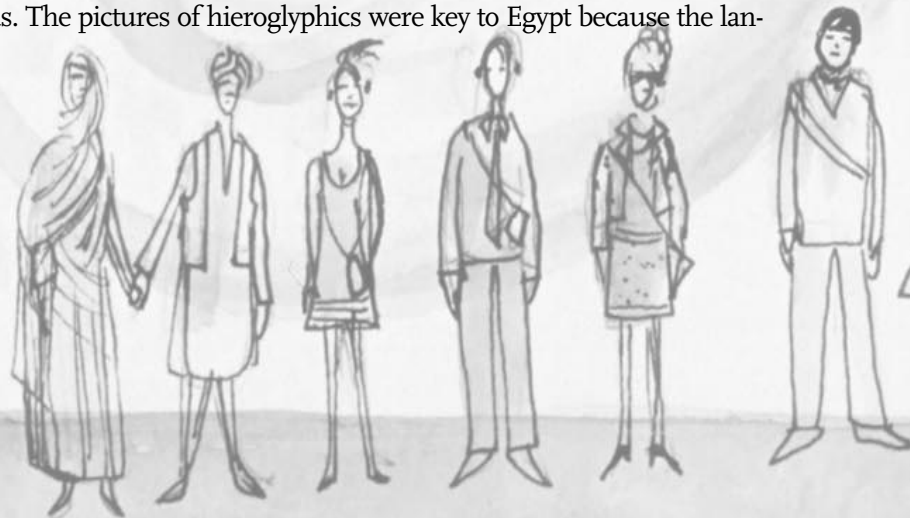
THE LANGUAGE OF THE EGYPTIAN CIVILIZATION is probably best known for its **hieroglyphics**. The intricate picture writing has little in common with modern alphabets, yet for thousands of years it was the regular form of written communication for the Egyptian people. Hieroglyphics, like the written language of most cultures, began as a way to conduct business and record the law. The system of over **700 characters** was tremendously complicated and only one per cent of the population knew how to write. Writing became a special talent in ancient Egypt: Hieroglyphics were a way of honoring both kings and gods, and those who could read and write could use their talent to get ahead in society.



The word "hieroglyphic" comes from the Greeks, who saw the images on the walls of holy places and monuments. "**Hieros**" means sacred and "**glypho**" means inscription in Greek, so even these foreigners saw the importance of the language to the Egyptian people. Hieroglyphics had such an exalted status that they continued in use long after they lost any resemblance to spoken Egyptian.



Hieroglyphics began as **pictograms** or **ideograms**, that is, pictures of the objects or ideas they are meant to represent. Often they were accompanied by **phonograms**. Like our modern alphabet, a phonogram is an image that represents a spoken sound or series of sounds. The pictures of hieroglyphics were key to Egypt because the lan-



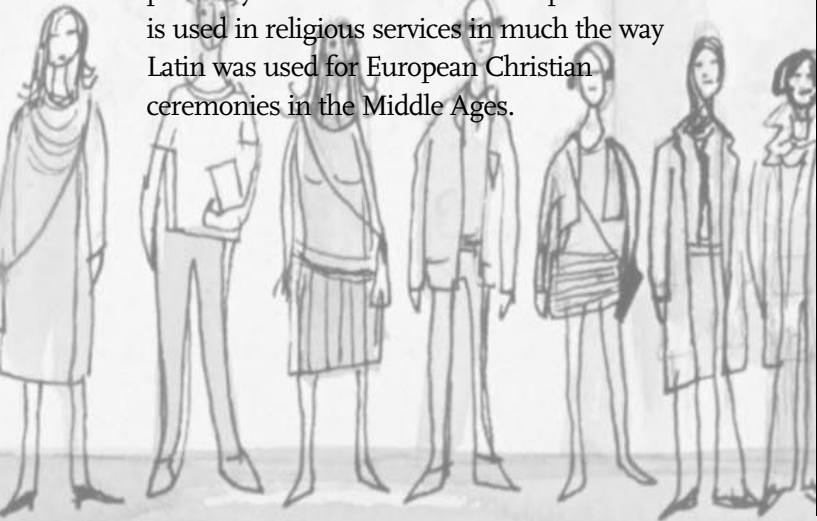
guage was based on a system where similar words were made up of similar consonant sounds. For example, in Arabic (the spoken language of modern Egyptians) words dealing with learning are built around the letters D, R and S ("darasa" means "to study," "dars" is a "class," "mudaaris" is a teacher).

To complicate things further, written Egyptian had no vowels. The vowel patterns of the spoken language followed regular rules and there was no need to represent them on the page. Thus, many words with similar consonant patterns would look identical when written unless they were represented through pictures.

Hieroglyphics were still far too complicated for most people. Eventually another written form, called **hieratics**, evolved based on the same principles as hieroglyphics. Hieratics were essentially a cursive form of the complicated pictograms that could be written more quickly, but only from right to left. Hieroglyphics could go in either direction, as well as in columns.

In the last century B.C.E. an even simpler form of Egyptian emerged called **demotics**. It was even faster to use than hieratics, but not everyone used it the same way. Its simplicity brought it closer to spoken Egyptian, and also allowed it to evolve more easily as the society changed. As a rule, the Egyptian language tended to change according to the power of the Egyptian royalty: the stronger the ruler, the less change in the language.

The language still exists today in a form called **Coptic**, used in rituals preserved by Egyptian Christians in the early centuries C.E. Coptic is primarily written with the Greek alphabet and is used in religious services in much the way Latin was used for European Christian ceremonies in the Middle Ages.



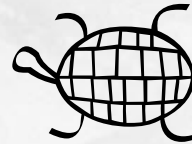
The uninjured eye of Horus



The god Heru, hawk



Turtle shell, back



Flying



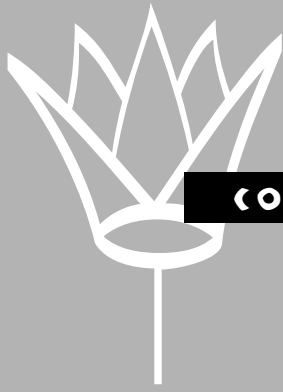
Lotus in bloom



InsideAIDA



Wayne Cilento (Choreographer) rehearses with Adam Pascal (Radames) and Heather Headley (Aida).



COMMUNICATIONS

Discussion

E X E R C I S E

DISCUSSION Objective

Students observe love, hate, and the ability of an individual to control his or her own fate in times of war.

TEACHING Tips

■ What are the major story-telling methods in your world? Do movies, TV, plays, the news, or your private stories tell the truest story? What stories are told by modern art and sculpture? How do they compare with the stories told by ancient art and culture?

FROM THE Script

Act II, Scene I

Telling this tale of ancient times requires many voices. Amneris knows her royal story. Radames knows the tale of a hero who has adventured, has loyalties to his homeland and has had to make decisions that affect his life and the lives of others. Aida knows her story as a princess in exile with loyalties to her homeland and to herself. This is a time of war, hate and love and the stories are all of equal importance.

Amneris

IT'S SO STRANGE HE DOESN'T SHOW ME
MORE AFFECTION THAN HE NEEDS
ALMOST FORMAL, TOO RESPECTFUL
NEVER TAKES ROMANTIC LEADS
THERE ARE TIMES WHEN I IMAGINE
I'M NOT ALWAYS ON HIS MIND
HE'S NOT THINKING WHAT I'M THINKING
ALWAYS HALF A STEP BEHIND

Aida

I AM CERTAIN THAT I LOVE HIM
BUT A LOVE CAN BE MISPLACED
HAVE I COMPROMISED MY PEOPLE?
IN MY PASSION AND MY HASTE?
I COULD BE HIS LIFE COMPANION
ANYWHERE BUT WHERE WE ARE
AM I LEADER? AM I TRAITOR?
DID I TAKE A STEP TOO FAR?

Radames

I'M IN EVERY KIND OF TROUBLE
CAN'T YOU TELL? JUST LOOK AT ME
HALF ECSTATIC, HALF DEJECTED
ALL IN ALL I'M ALL AT SEA
EASY TERMS I THOUGHT I WANTED
FILL ME NOW WITH CHILLING DREAD
YOU COULD NEVER KNOW THE CHAOS
OF A LIFE TURNED ON ITS HEAD

Exercise

Think of a movie, play, book or real life story in which a love story is set in a time when love is complicated by hate. Describe the story, the situation, setting, characters, and what happened. Did the love survive in spite of the hateful world, or was it destroyed by that hate? What message did it leave with you?

If possible, show the videos of the movie *American Beauty* and Leonardo DiCaprio's *Romeo and Juliet*, for a comparative discussion of stories set in hostile environments with different outcomes.

In general have the class come up with stories that fit this scenario. List them on the board. Discuss several of them in terms of their world and their outcome, preparing the class to look for these issues in *Aida*.



COMMUNICATIONS

Writing E X E R C I S E

WRITING Objective

Students will compare storytelling within ancient and modern societies

TEACHING Tips

■ Look at the term hieroglyphic in your background notes. What does this term mean to you? In what ways is the term religious? In what ways is the method elitist and exclusive? In what ways does it imply status?

■ Think of other groups of people in our history who were not allowed to learn to read and write? In what ways did it serve/not serve society well to keep them illiterate?

FROM THE Script

Act I, Prologue

The story of Aida begins in modern times. A man and a woman meet in a museum. Each is similarly compelled to look at a glass enclosed display of an ancient burial chamber or tomb. The action freezes and a voice from the past sings:

Amneris

EVERY STORY, TALE OR MEMOIR
EVERY SAGA OR ROMANCE
WHETHER TRUE OR FABRICATED
WHETHER PLANNED OR HAPPENSTANCE

EVERY STORY, NEW OR ANCIENT
BAGATELLE OR WORK OF ART
ALL ARE TALES OF HUMAN FAILING
ALL ARE TALES OF LOVE AT HEART

WHETHER SWEEPING THROUGH THE
AGES
CASTING CENTURIES ASIDE
OR A HURRIED BRIEF RECITAL
JUST A THIRTY MINUTE RIDE
WHETHER BRIGHT OR MELANCHOLY
ROUGH AND READY, FINELY SPUN
WHETHER WITH A THOUSAND PLAYERS
OR A LONELY CAST OF ONE

Exercise

In *Aida*, the captured princess has to keep her identity a secret to save her life. Her story is told in a time of battle, of dominance and of conquest. However, her story is universal, and its plot has interest in our time. Although we tell our stories differently today than we would have done in ancient times, the human similarities exist.

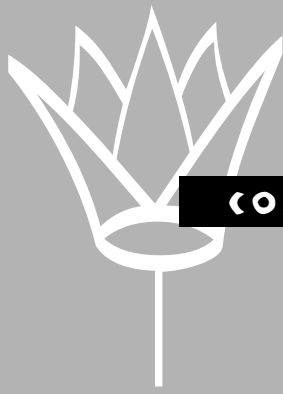
Have your students connect with Aida's circumstances by thinking about an experience they have had with a personal secret. Then have them use this secret to create a situation in which someone has had to keep their personal life a secret. Write a short scene in which that person tries to hide but ultimately does or doesn't reveal the truth of who they really are. Before they write the final scene, the students need to know: who they are, where they are, what is or isn't bringing them to this point of revelation, and how do they feel when they have covered up their identity or revealed themselves?

A) Write at least 10 lines of dialogue. Include at least two characters.

In Ancient Egypt this story would be told orally from generation to generation or it would be written down in hieroglyphics.

B) Recreate this scene using an ancient storytelling method via pictograms and ideograms.

See the Communications Exhibition for descriptions of these terms.



COMMUNICATIONS

Experiential E X E R C I S E

EXPERIENTIAL Objective

Have students speculate on accidents of history and ways that they might communicate a lost past to a future generation.

TEACHING Tips

- Looking at the background notes on language, explain the evolution of the written Egyptian language from hieroglyphics through most recent Coptics. How and why did the form of that language change?
- Do you think that music and sculpture is a form of ancient communication that tells a story that doesn't change? In what ways are the arts a kind of language that communicate to us across the centuries?

FROM THE Script

Act I, Scene 2

Radames is enjoying his newest conquest, Aida. Aida, however, has a strong history, which she sings about privately.

Aida

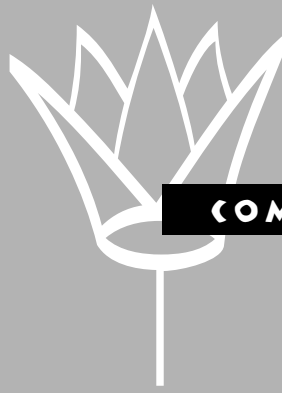
NO, YOU KNOW NOTHING ABOUT ME
AND CARE EVEN LESS
HOW COULD YOU UNDERSTAND OUR
EMPTINESS
YOU'VE PLUNDERED OUR WISDOM, OUR
KNOWLEDGE, OUR WEALTH
IN BLEEDING US DRY
YOU LONG FOR OUR SPIRIT
BUT THAT YOU WILL NEVER POSSESS

THE PAST IS NOW ANOTHER LAND
FARE BEYOND MY REACH
INVADED BY INSIDIOUS
FOREIGN BODIES, FOREIGN SPEECH
WHERE THE TIMELESS JOYS OF
CHILDHOOD
LIE BROKEN ON THE BEACH

Exercise

Aida and the Nubians are captured in war and taken from their homes forever. Exile and capture in the ancient world meant never to return to one's home and to be a slave in some other land. Today most of us can travel freely and return home freely, but imagine that you were having to leave your home forever. Bring in drawings, photographs, or written descriptions of your home, town, or countryside. Pick images of places that you would miss and wish to remember.

Imagine that you were talking to your grandchild and describing one of those images. What would you tell them that held meaning for you then and would hold meaning for them now?

**NAME** _____**DATE** _____**CLASS** _____**TEACHER** _____

1. What do **YOU** think?

Are we capable of comprehending our world in spite of what our leaders and our media communicate to us? How dependent are we upon the current uses of language to know who we are?

2. **EXPRESS** yourself...

Have you ever met someone who was so extraordinary that they changed your life? A friend, a teacher, a relative, etc.

Write a character study or draw a picture of this person.

In what ways did this person have leadership qualities?

What did you learn from this person?

How did your life change?

If you could give them a gift what would it be? Write a thank you note to accompany the gift

3. After **HOURS**

Have your students come up with lists of books, plays, movies and songs that deal with the following themes:

- Love triangles
- Unrequited love
- Secret love

Have them list those that end happily and those that end unhappily.

In class, break up into small groups of four to six people. Come up with a story that includes all of the above love themes. Have the piece end up in two different ways, one happily and one unhappily.

Have each person tell the group which ending they prefer as writers and why.

Attending the **THEATRE**

THE ANCIENT EGYPTIANS did not have theatre, as we know it today; still, music, dance, celebration, and ritual were all part of their daily lives.

Because so much of what survives of Ancient Egypt is tombs, some people have assumed that the Egyptians were obsessed with death, a dark and gloomy people. However, what we know of their culture tells us that the Egyptians were full of enjoyment of life, and believed that that joy would go with them to the afterlife. They called life “the time on top of Earth,” just one part of a soul’s journey.

Egyptians loved singing—laborers would sing rhythmic chants while they worked, vendors and beggars would sing in the streets, and women would sing as entertainment at feasts. Women’s voices were considered beautiful enough to be heard alone, while men’s deeper voices were more pleasing if accompanied by instruments such as flutes, harps, cymbals, and castanets.

In a wealthy household, female servants would sing, play music, and dance for the entertainment of the guests at a feast. The guests would eat, chat, groom themselves, and occasionally pay attention to the music, as you and I might at a modern restaurant or club where live music is playing.

Egyptian festivals and religious celebrations were at the opposite end of the spectrum: A crowd would gather and watch in rapt attention as the priests of the temple acted out stories of the gods they served in pantomime. These yearly rituals were the way the tales of the gods were told to the community, many of whom could neither read nor write. The stories were about honor, duty, sacrifice, and self-control—the elements that held Egyptian society together.

In the modern world, theatre is a way for people to gather and hear stories of our community and our history. The actors serve as the contemporary version of priests acting out myths and legends, keeping the tales alive.



More is expected of us as an audience at a live performance, just as it was from the crowds of Egyptians jostling to see the temple priests centuries ago. The sharp acoustics of a theatre, which make it possible for us to hear the actors clearly, also means that they can hear us; every cough, whisper, rustle, and crackle of a candy wrapper in the audience rings in the actors’ ears. Of course, this works perfectly for laughter and applause, the sounds every performer is hoping to hear.

Focusing on the performance, being aware of our fellow audience members, and showing our appreciation at the end of a performance demonstrate our respect for the hard work that creates the magic before our eyes. This respect we show the actors—live human beings as opposed to cinematic projections on a screen—is a tradition that stretches back to the earliest beginnings of civilization: the rituals and celebrations of the Ancient Egyptians.



RESOURCE GALLERY for Students

HIP BOOKS:

Fun With Hieroglyphs – Art Kit for Kids.
*Available at The Metropolitan Museum of Art Gift Shop or online at www.metmuseum.org.

Akamine, Ruth. *Ancient Egypt: Background & Information, Activities, Projects, Literature Links & Poster*. Wassinger-Scholastic Trade, 1997.

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ROCKIN' MUSIC:

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A Wild and Crazy Guy: Steve Martin (featuring the parody song "King Tut"), Wea/Warner Brothers, 1978.

COOL WEB SITES:

The official site for Elton John and Tim Rice's *Aida*
www.disneyonbroadway.com

A cool website with fun facts about Egypt
www.virtual-egypt.com

More information about *Aida* and Ancient Egypt
www.aidapyramids.com

A more in-depth look at Ancient Egypt
<http://users.massed.net/~mdurant/AncientEgyptWebquest.htm>

Information on Egypt from a literary point of view
<http://library.thinkquest.org/22845/>

Learn more about the language and expressions of Ancient Egypt
www.geocities.com/~amenhotep/language

Learn how to write in hieroglyphics
www.torstar.com/rom/egypt

Serious facts on Egypt for the studios at heart
www.mrdowling.com

SEE A MOVIE:

Enchanted Tales: A Tale of Egypt. Sony Wonder, 1998.

Romeo & Juliet, directed by Baz Luhrmann. Released by 20th Century Fox, 1996.

Indiana Jones and the Raiders of the Lost Ark, directed by Steven Spielberg. Released by Paramount Studios, 1981.

West Side Story, directed by Robert Wise. Released by MGM/UA Studios, 1961.

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GO ON-LOCATION:

The Disney Store
711 Fifth Avenue, NYC
212-702-0702
www.disney.com
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1564 Broadway, NYC

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www.BroadwayNewYork.com

RESOURCE GALLERY for Educators

RELATED BOOKS:

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Ankh: The Sound of Ancient Egypt:
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Ro-He II – Classical Egyptian Da: Essam Rashad, Arc, 1994.

Yalla – Hitlist Egypt: Yalla, Uni-Mango, 1993.

Ancient Egypt: Ali Jihadracry, Lyrichord, 1992.

RELATED WEB SITES:

The official site for Elton John and Tim Rice's *Aida*
www.disneyonbroadway.com

A great site to use as an Egyptian teaching guide
www.emory.edu/CARLOS/ODYSSEY/EGYPT/homepg.html

For information on Egyptian travel or tourist areas
www.egyptvoyager.com

For information about Giuseppe Verdi
www.classical.net/~music/comp.lst/verdi.html

A terrific website about the history of Nubia
www.sis.gov.eg/nubia/html/nubiaoo.htm

A constantly updated internet magazine of reviews and essays on current stage productions in New York and across the country
www.aislesay.com

A frequently updated cyber theatre magazine, with articles, reviews and more
www.curtainup.com

Theatre.com
www.theatre.com

RELATED MOVIES:

The Mummy, directed by Stephen Sommers. Universal, 1999.

Splendor of Ancient Egypt, produced Tmul/Media Group, 1998.

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Great Cultures Great Nations – Egypt: A Gift to Civilization, Madacy Entertainment, 1996.

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