



Ancient Nubia



Pre-Kerma - The Kingdoms of Kush



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What Content does this Unit Cover?

Videos & Lesson Plans fulfill Middle and High School World History & Geography Social Studies Content Standards for:

- Geography
- Economics
- Civics
- Historical Thinking & Inquiry
- Cultural Identity and Expression*

Learning to Look fulfills CCSS Anchor standards for:

- Literacy in History and Social Studies 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Reading 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Speaking and Listening (comprehension and collaboration, presentation of knowledge and ideas)
- Writing 6-9 (text types and purposes)

The Remix fulfills CCSS Anchor standards for:

- Literacy in History and Social Studies 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Reading 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)

Who Tells Your Story fulfills CCSS Anchor standards for:

- Literacy in History and Social Studies 9-10 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Reading 9-10 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Writing 9-10 (text types and purposes, production and distribution of writing, research to build and present knowledge)
- Speaking and Listening 9-10 (comprehension and collaboration, presentation of knowledge and ideas)
- Language 9-10 (knowledge of language, vocabulary acquisition and use)



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Table of Contents

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One & Part Two	1
• Lesson Plan	2
• Introduction to Ancient Nubia	5
• Video Activity Sheets	
◦ Time, Space, and Geography	6
◦ Cultural Traditions	8
◦ Kingdoms of Kush: Kerma	10
◦ Kingdoms of Kush: Napata	12
◦ Kingdoms of Kush: Meroe	14
Learning To Look	17
• Lesson Plan	18
• 5 Senses Classroom & Classroom Object Scan	24
• 33 Questions to Ask an Artifact	28
• Acquisition Pitch	66
• Artifact Label Writing	87
• Exhibitions Tour	91
The Remix	95
• Lesson Plan	96
• The Pyramids	102
• Shawabtis	108
• Coffins & Sarcophagi	113
• Ritual Smiting Scene	118
Who Tells Your Story	123
• Lesson Plan	124
• Kamose's Second Stela at Karnak	132
• Strabo's <i>Geography</i> 17.54.1	137
• The Meroë Head, Head of Augustus	142
• Kawa V: Taharqa's Donation Stela	145
• The Temple of Apedemak at Naqa	151
• Senwosret III: The Semna Stela	155
• Acts of the Apostles VIII:26-39, KJV	160
• "The Baptism" Paintings	164



Table of Contents

Teacher Pages	167
<i>Ancient Nubia: Pre-Kerma - The Kingdoms of Kush</i> Video Activity Sheets Answer Keys	168
• Time, Space, and Geography	169
• Cultural Traditions	171
• Kingdoms of Kush: Kerma	173
• Kingdoms of Kush: Napata	175
• Kingdoms of Kush: Meroe	177
Learning to Look	180
• 33 Questions To Ask an Artifact Link Pages	181
The Remix Answer Keys	183
• The Pyramids	184
• Shawabtis	186
• Coffins & Sarcophagi	188
• Ritual Smiting Scene	190
Who Tells Your Story Answer Keys	192
• Kamose's Second Stela at Karnak	193
• Strabo's <i>Geography</i> 17.54.1	194
• The Meroë Head, Head of Augustus	195
• Kawa V: Taharqa's Donation Stela	196
• The Temple of Apedemak at Naqa	197
• Senwosret III: The Semna Stela	198
• Acts of the Apostles VIII:26-39, KJV	199
• "The Baptism" Paintings	200
Glossary	201





ANCIENT NUBIA: *Pre-Kerma - The Kingdoms of Kush* Part One & Part Two

Covers World History & Geography
Social Studies content standards for:

- Geography
 - Economics
 - Civics
 - Historical Thinking & Inquiry
-
- Bonus Content:** Cultural Identity and Expression!!!

ANCIENT NUBIA

PART ONE & PART TWO



UNIT

Ancient Nubia

LESSON TITLE

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush
Part one & Part Two

UNIT TOPIC

History, Geography,
Civics, Economy

LESSON AUTHOR

Sydney A. Pickens, Archaeology in the Community

LESSON FOCUS QUESTION

What is there to know and learn about Ancient Nubia?

UNIT TEACHING THESIS

The *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush, Part One & Part Two* videos provide a comprehensive history of Ancient Nubia. These educational videos seek to provide an invaluable resource for Middle and High School Ancient World History and Geography teachers and students. Created to address the lack of Ancient Nubian teaching resources available to educators, the video content aligns with the content areas of Geography, Economics, Civics, and Historical Thinking outlined in Social Studies content standards across the nation. Key concepts and inquiry skills from each content area weave seamlessly throughout the videos. The videos also expand beyond these themes to present a fuller human experience, and are accompanied by original lesson plans that dive deeper.

Representation matters. In an effort to increase the visibility of new perspectives, research, and scholarship, the videos feature four leading and upcoming Black women scholars in the field of Nubiology. Ultimately, we hope these videos will offer a focused, yet comprehensive introduction to Ancient Nubian civilization and culture.

GOALS & OBJECTIVES

- Create an invaluable resource on Ancient Nubia for Middle and High School World History and Geography courses
- provide a comprehensive introduction to Ancient Nubian civilization and culture
- Introduce Ancient Nubia to wider teacher and student audiences
- increase visibility of BIPOC representation in academia

MATERIALS

- Ancient Nubia: Pre-Kerma - The Kingdoms of Kush, Part One
- Ancient Nubia: Pre-Kerma - The Kingdoms of Kush, Part Two
- Introduction to Ancient Nubia handout
- Video Activity Sheets
 - Time, Space, & Geography
 - Cultural Traditions
 - Kerma
 - Napata
 - Meroe

SOCIAL STUDIES CONTENT STANDARDS & LEARNING OUTCOMES

Geography

- Compare how characteristics of the physical environment can be both opportunities and constraints depending on the people's knowledge, technology, and choices
- Measure how the use of technology has changed the scale in which people can modify the physical environment
- Explain how humans modify the environment, and the lasting environmental impact of these changes
- Describe the environmental conditions and natural phenomena that shape human behavior/activity

Civics and Government

- Describe the political structure of Ancient Nubia
- Identify political boundaries based on physical (natural) and human cultural systems
- Describe territorial conflict over borders, land, resources, identity, etc.
- Determine political, military, and cultural forces that contribute to cooperation or conflict among people

Economy

- Describe the relationship between economic production and the natural environment and location of resources
- Describe benefits and costs of economic production
- Analyze trade and transnational relationships
- Describe factors that influence trade

Historical Thinking and Inquiry

- Read and analyze primary and secondary sources
- Examine the ways historians and archaeologists know about the past
- Evaluate the credibility of a source by examining its origin, author, context, and content
- Construct arguments based on evidence and claims from multiple sources while acknowledging their strengths and limitations
- Analyze how archaeological discoveries are changing current understanding of early societies
- Review archaeological finds in the Middle East and Africa
- Critique the impact of archaeology related to various documents, including: Hammurabi's Code, the Bible, Dead Sea scrolls, etc.
- Identify and explain artifacts, historic sites, and documents important to world history

Cultural Expression

- Describe the cultural characteristics of ancient civilizations
- Explain how cultural traits, features, and diffusion help define regional and ethnic identities
- Create cultural comparisons
- Justify how cultural landscapes exist and vary across space and time
- Compose the diffusion of ideas and technologies that causes change in the characteristics and distribution of cultures

ANCIENT NUBIA

PART ONE & PART TWO



INSTRUCTIONAL ACTIVITIES

WATCH ANCIENT NUBIA: PRE-KERMA - THE KINGDOMS OF KUSH

1. Watch Part One (20:17) during the first class session. Take time to stop and rewind video as needed for students to complete activity sheets
2. Watch Part Two (15:59) during the second class session. Take time to stop and rewind video as needed for students to complete activity sheets

Part One is divided into 5 sections:

- **Who's Who** (0:00 - 1:52) introduces to students to study of the Nile River Valley cultures and the specialists that study them
- **Time & Space** (1:53 - 6:08) offers an early chronology of the settlement of the Nile River Valley and early Ancient Nubian culture
- **Geography** (6:09 - 10:15): introduces students to the environmental landscape of Ancient Nubia
- **Cultural Traditions** (10:16 - 13:38) introduces students to the early development of cultures among the people setting in the Nile River Valley
- **Kerma** (13:39 - 19:30) explores the first Kingdom of Kush, the Kerman Kingdom

Part Two is divided into two sections:

- **Napata** (0:00 - 6:51) explores the second Kingdom of Kush, the Napatan Period
- **Meroe** (6:52 - 15:13) explores the third Kingdom of Kush, the Meroitic Period

There are 5 accompanying activity sheets that are spread as follows:

Ancient Nubia: Part One

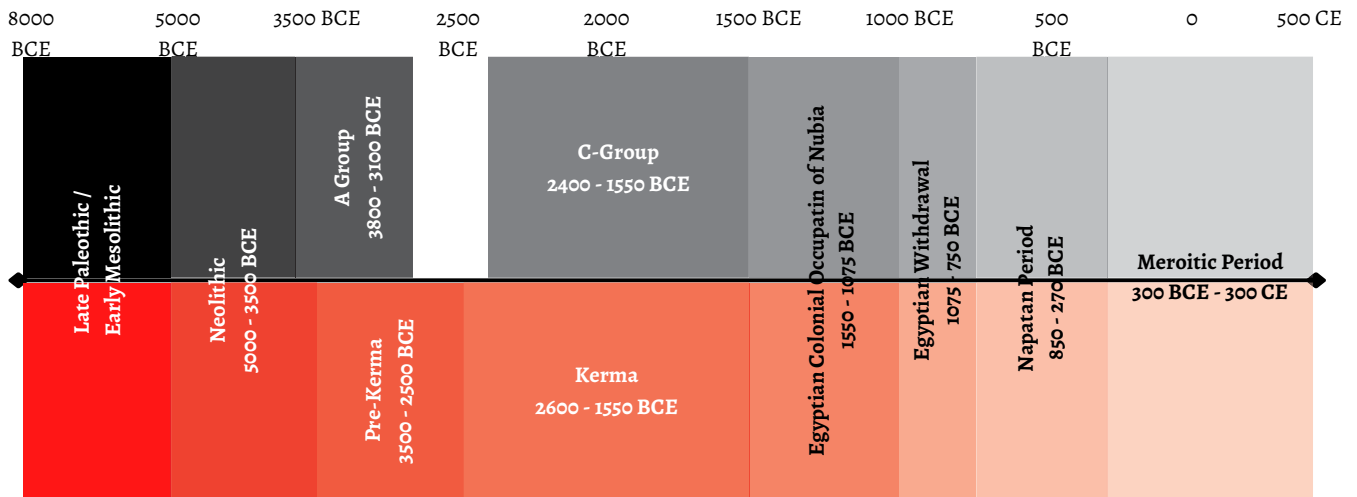
- Time, Space, & Geography
- Cultural Traditions
- Kerma

Ancient Nubia: Part Two

- Napata
- Meroe

INTRODUCTION TO ANCIENT NUBIA

Lower Nubia



Upper Nubia

Ancient Nubia has an AMAZING 3000+ year history that runs in parallel with that of Egypt to its North. The earliest populations migrated across the African continent to the **Nile River Valley** around 3800 BCE. Previously nomadic people, they settled along the Nile Valley and adopted a way of life dependent on cattle **pastoralism**, or herding. Their food, spiritual practices, burial practices, and even their fashion trends reflected the strength and importance of their budding cattle culture.

The powerful **Kerman Kingdom** rose around 2600 BCE and lasts for an astounding 1000 years! This dynamic city-state had powerful rulers that posed a threat to the Egyptian state. As a demonstration of their power, these rulers were buried in elaborate **tumuli**, or earthen mound burials, surrounded with beautifully decorated cattle **bucrania**, or skulls.



The next Nubian Kingdom, the **Napatan Kingdom**, flourished from about 850 BCE - 270 BCE. You may have heard of the famous Kushite Kings Piankhy and Taharqa that conquered Egypt and ruled as the 25th Dynasty. These kings paid homage to the ancestors by reviving ancient Egyptian customs like royal pyramid burials, while also bringing distinctly Nubian customs into Egypt, like the elevated status and role of the **Queen Mother**, or mother of the king.

The final Nubian Kingdom, the **Meroitic Kingdom**, develops and thrives from about 300 BCE to 300 CE. This kingdom was the seat of powerful, sole ruling warrior Queens like Amanirenas and Amanishakheto. These queens successfully repelled the Roman invasion of Meroe, and oversaw the development of the **Meroitic script**. The wealth and power of these queens is evident by their amazing gold riches, extravagant jewelry, and elaborately decorated pyramid burials.



Sound intriguing? It is! And there's so much more to learn!! Watch the *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush, Part One and Part Two* videos, explore the paired lesson plans, and immerse yourself in the deep histories of this thriving ancient African civilization.

ANCIENT NUBIA: PART ONE

VIDEO ACTIVITY SHEET

NAME

DATE

Follow along with the video and fill in the blanks using the wordbank below.

Around 12,000 years ago the _____ ended...that was the last Ice Age and from there we moved into the period called the _____.

The Nile River is composed of three branches: the _____ which flows from Uganda, from Lake Victoria, the _____, which flows from Lake T'ana in Ethiopia, and the _____ flows from the Tekeze River also in Ethiopia.

Within the river there are a group of rock outcrops that we call _____. There are six of these major _____ in the Nile River between Khartoum and Aswan.

The natural _____ of _____ at the 4th cataract has long been held by the local people to be a sacred site dedicated to the worship of the god Amun.

plateau	Nile River Valley	Holocene	Nabta Playa
Pleistocene	Green Sahara	Atbara River	Migration
Blue Nile	Gebel Barkal	White Nile	cataracts

D	Z	W	J	X	T	R	P	L	H	S	H	A	X	R	A	O	S	U	W	I	Q	O
A	P	U	H	P	U	V	V	V	W	M	E	N	P	G	Z	G	Z	V	G	C	G	B
T	T	K	B	F	W	X	S	E	A	Y	A	L	P	A	T	B	A	N	R	I	E	X
B	E	T	N	W	S	H	R	A	E	N	E	C	O	L	O	H	C	Z	E	M	B	U
A	L	H	E	S	V	R	C	O	B	L	U	E	N	I	L	E	P	L	E	K	E	J
R	V	B	T	H	H	R	U	M	O	B	D	H	Q	Z	X	S	L	E	N	K	L	X
A	X	C	N	O	I	T	A	R	G	I	M	O	F	T	Q	C	E	M	S	P	B	N
R	M	B	R	V	E	X	G	E	C	C	X	Q	R	F	I	Q	I	P	A	H	A	K
I	Z	W	Y	V	O	O	F	R	D	W	C	R	R	Q	Q	W	S	I	H	B	R	J
V	W	Y	E	I	O	X	M	V	M	O	X	O	O	K	O	Y	T	K	A	V	K	P
E	X	M	W	H	I	T	E	N	I	L	E	M	C	I	O	J	O	B	R	X	A	L
R	X	H	F	T	B	B	F	B	N	K	M	M	V	V	D	T	C	Z	A	Z	L	Y
K	C	Z	O	A	J	A	C	Z	P	L	A	T	E	A	U	Q	E	Y	U	W	J	L
R	B	J	Y	T	E	S	T	C	A	R	A	T	A	C	F	J	N	E	U	H	O	O
K	C	M	R	X	B	A	G	K	R	Y	X	J	W	K	C	G	E	A	J	Q	O	R
N	I	L	E	R	I	V	E	R	V	A	L	L	E	Y	N	N	G	J	T	S	S	K



ANCIENT NUBIA: PART ONE
VIDEO ACTIVITY SHEET

NAME

DATE



Map Quest

1. Label the cataracts along the Nile River
2. Draw in the flow of the Nile with arrows
3. Label Upper and Lower Nubia
4. Label Lake Victoria and Lake T'ana
5. Color Ethiopia (red) and Uganda (yellow)

In what direction does the Nile River flow? Why?

How long is the Nile River?

Describe the Ancient Nubian worldview.



ANCIENT NUBIA: PART ONE

VIDEO ACTIVITY SHEET

NAME

DATE

Follow along with the video and fill in the blanks using the wordbank below.

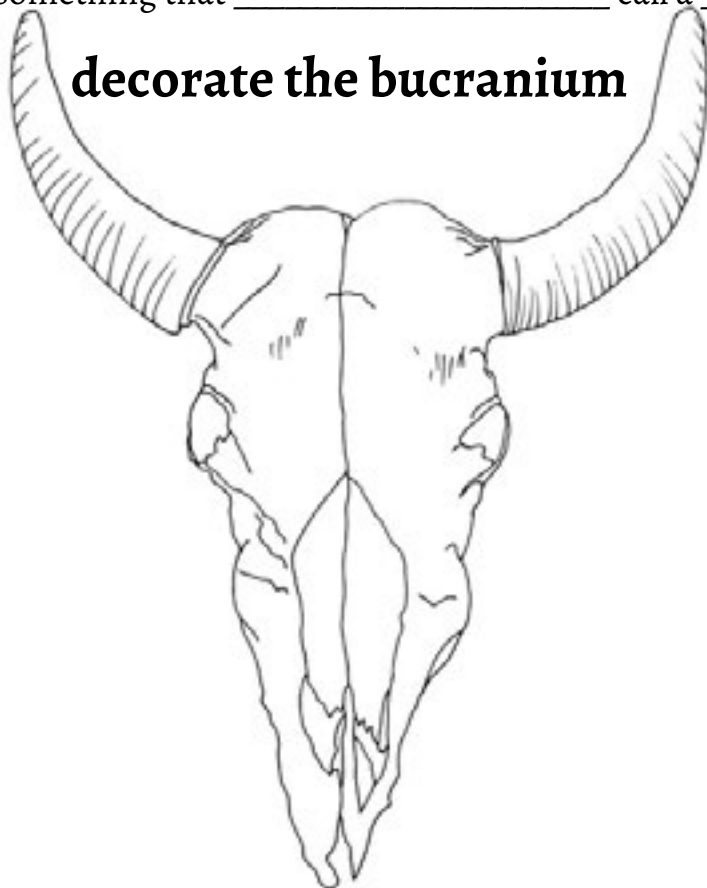
We tend to describe the people who were moving in and out of the Nile Valley at this time as the _____ community.

We see lots of really cool _____ that look a little bit like afro picks and they've got little animals carved on them.

One of the most common burial practices that we see throughout Nubia is burying loved ones with _____. _____ was a very important feature of Nubian society and so it makes sense that we see this carried out even in the afterlife.

The early graves in Nubia consisted of earthen mounds that we refer to as _____.

We find that they typically laid the body of the _____ on its side, this is something that _____ call a _____.



decorate the bucranium

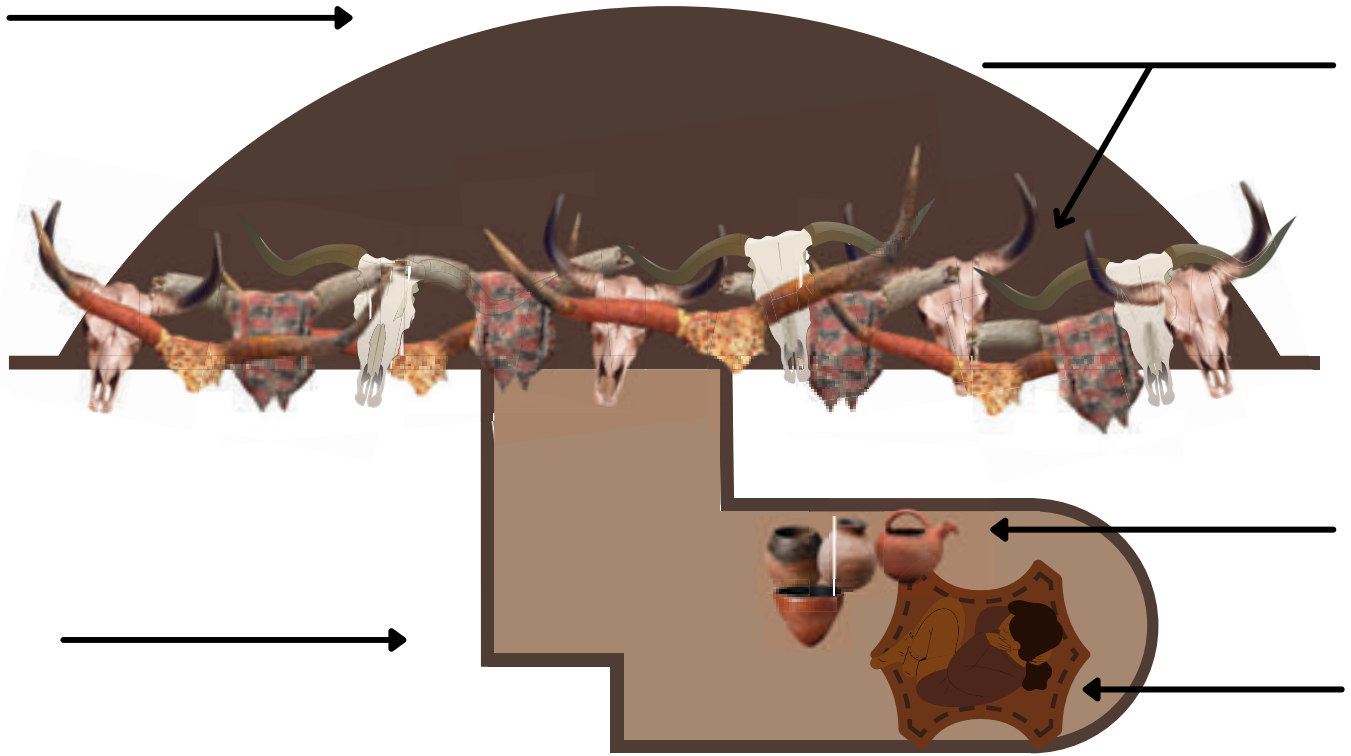
- tumuli
- Cattle herding
- tattoos
- deceased
- cultural traditions
- bioarchaeologists
- combs
- flexed position
- bucrania
- primary pastoral
- flexed position

ANCIENT NUBIA: PART ONE

VIDEO ACTIVITY SHEET

NAME

DATE



Label the burial diagram above

tumulus

burial chamber

grave goods

bucrania

flexed position

What animals were most prominent in early Nubian culture?

Define "primary pastoral community" in your own words.

Name three cultural traditions specific to the primary pastoral community.

ANCIENT NUBIA: PART ONE

VIDEO ACTIVITY SHEET

NAME

DATE

Follow along with the video and fill in the blanks using the wordbank below.

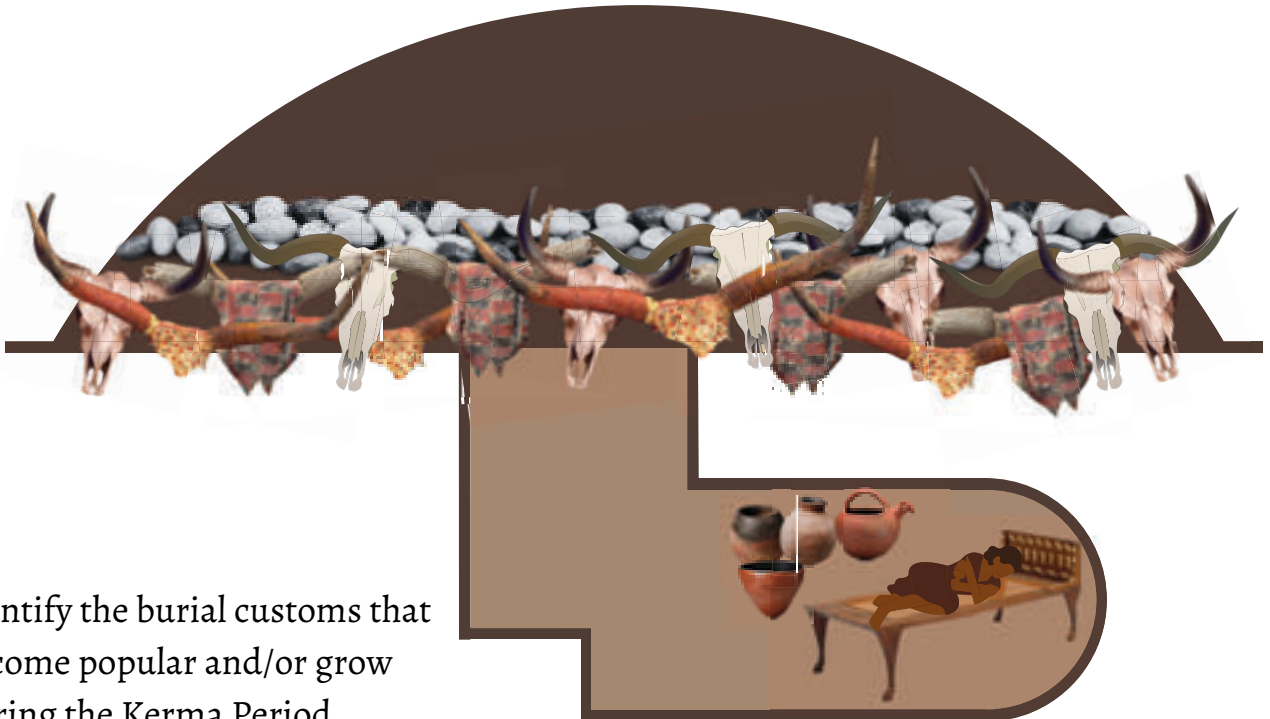
When we talk about Nubian states, the one that we know of by name is _____. Kush, at that point, was in _____, around the third _____ at a place called _____.

_____ are one of the most important features of Nubian culture.

Kerma reached its height during Egypt's Middle Kingdom, to the point where it actually became a threat to Egyptian _____. During Egypt's _____, Egypt was plagued with a dynasty to its north called the _____, who were a foreign people, and the _____ to the south.

Kerma was a _____ of the Egyptian state for about 450 years....the downfall of the Egyptian state into another Intermediate Period resulted in the final ending of _____ in Kerma.

sovereignty	Burial beds	colony	Hyksos
colonialism	Kerma	Upper Nubia	Second Intermediate Period
Kush	Middle Kingdom	cataract	Nubians



identify the burial customs that become popular and/or grow during the Kerma Period

ANCIENT NUBIA: PART TWO

VIDEO ACTIVITY SHEET

NAME

DATE

Follow along with the video and fill in the blanks using the wordbank below.

El Kurru	25th Dynasty	tumuli	renaissance
ancestors	pyramid	Napata	Kings
Kushite	archery	Piankhy	

This second Kushite state, headquartered at _____ becomes the _____ of Egypt.

These _____ brought back the old ways of Egyptian religion, Egyptian writing, Egyptian customs and art. It was a _____ of sorts by these _____ Kings.

_____ was the first royal cemetery associated with the capital city of Napata. It contained tombs of the rulers and their _____ during the 25th Dynasty. The earliest burials at el Kurru are _____ so again we see that strong connection to early Nubian culture, and then we see the first _____ during the reign of _____.

Some of the objects that we find buried with the Napatan Kings include bows, arrows, quivers, archer thumb rings, and horse harnesses. And that is because Nubians were known for their _____.



Map Quest

1. Label Napata and El Kurru
2. Color the extent of the Napatan Kingdom

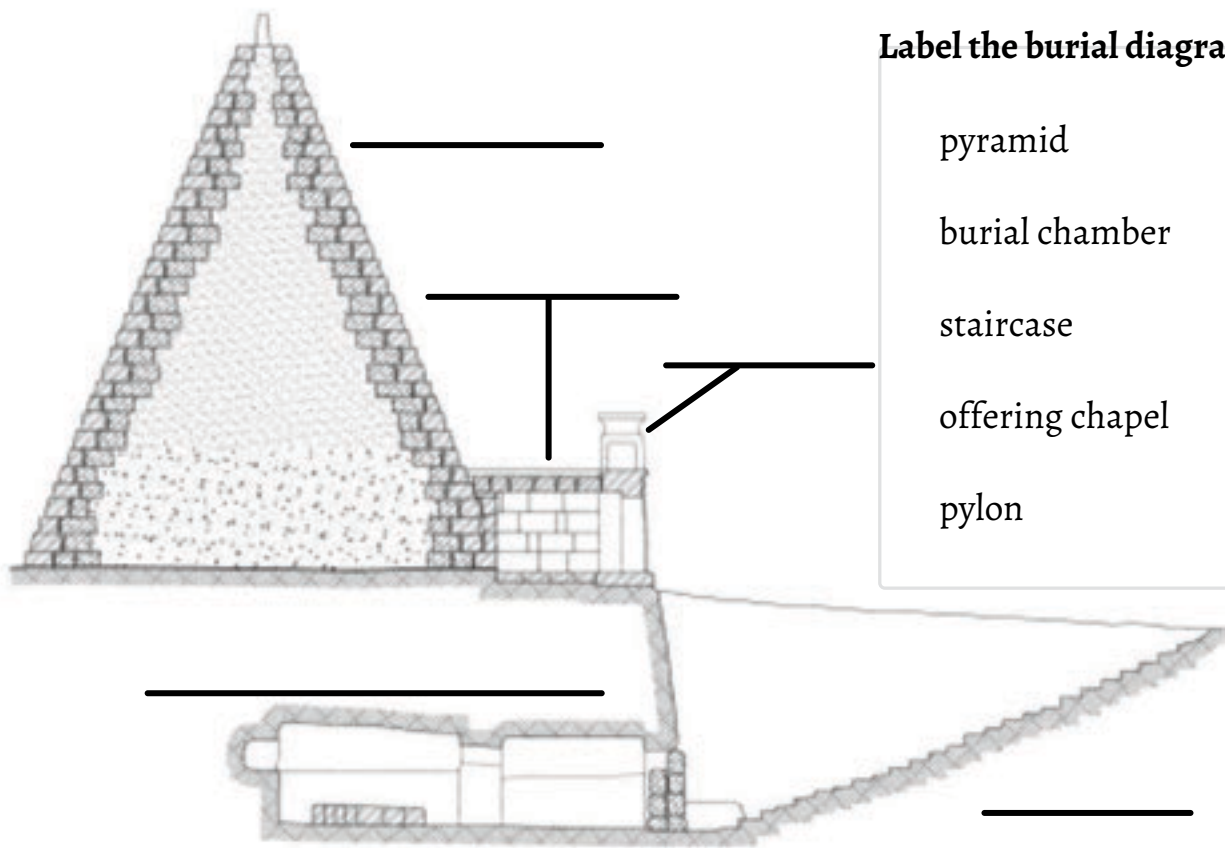


ANCIENT NUBIA: PART TWO

VIDEO ACTIVITY SHEET

NAME

DATE



Label the burial diagram

pyramid

burial chamber

staircase

offering chapel

pylon

How can you tell Nubian and Egyptian pyramids apart just by looking at them? Easy! Ancient Egyptian pyramids are equilateral triangles. _____
 What kind of triangle are Nubian pyramids?

Unscramble the names of the Kushite Kings that ruled Kush and Egypt.

1. knahPiy _____

2. kahabaS _____

3. oqSetbih _____

4. aarThqa _____

5. meanaiawtTn _____

6. natNaap iKsng _____



ASOR

ANCIENT NUBIA: PART TWO

VIDEO ACTIVITY SHEET

NAME

DATE



Label Meroe and color in the extent of the Meroitic Kingdom.

Follow along with the video and fill in the blanks using the wordbank below.

Hathor	Meroitic Period	Kandake	indigenous
Qore	stela p. stelae	Apedemak	Sirius
hieroglyphic	Queen Mother	pyramids	cursive

The third and final phase of the Kushite Kingdom was the _____, which lasted from about 300 BCE to 300 CE.

During this kingdom, the Kushites developed their own native writing system, the Meroitic Script, which we see written in _____ script and in _____ script.

In the Meroitic Period we see the appearance of _____ gods that were based on locally appearing animals. A lion called _____, or a hippopotamus goddess whose name we unfortunately don't know.

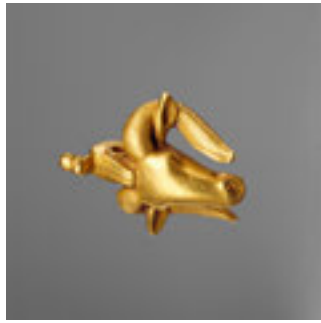
Ruling Queens held one or both of two different Meroitic titles. The first being _____ which means ruler, whether male or female, and the second being _____ and refers to the _____, the woman who births the next eligible ruler.

ANCIENT NUBIA: PART TWO
VIDEO ACTIVITY SHEET

NAME

DATE

Draw a line matching the name of each Meroitic deity to their human and animal form



Hathor

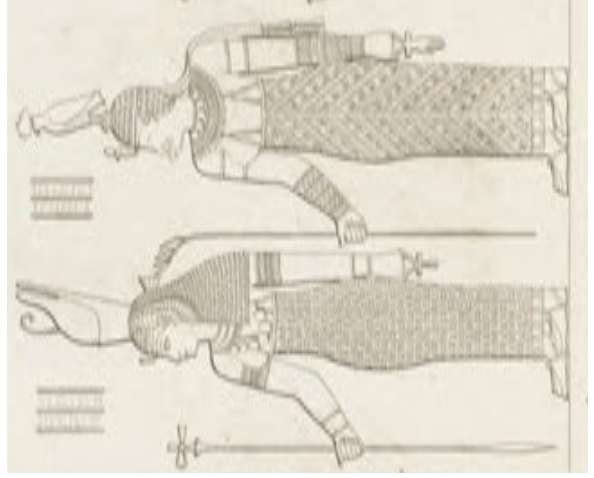
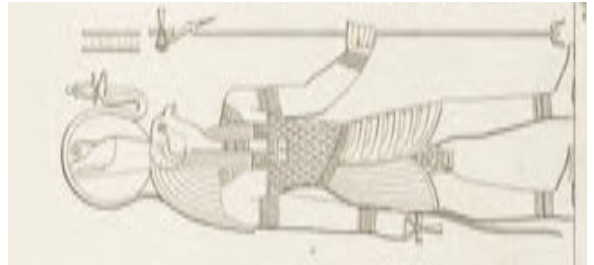
Horus / Re-Horakhty

Amesemi

Apedemak

Isis

Amun



ANCIENT NUBIA: PART TWO

VIDEO ACTIVITY SHEET

NAME

DATE

CRACK THE MEROITIC SCRIPT!

WHO WERE THE 5 REIGNING QUEENS THAT RULED THE KINGDOM OF MEROE?

a	b	d	e	h	i	k/kh	l	m	n	ne	o

p	q	r	s/sh	se	t	te	to	w	x	y	:

derived from Rilly, Claude. "Language and Writing in the Kingdom of Meroe." in *The Oxford Handbook of Ancient Nubia* (2020): Table 32.3 Meroitic Scripts: 661

LEARNING TO LOOK

Covers CCSS Anchor standards for:

- Literacy in History and Social Studies 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Reading 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- Speaking and Listening 6-9 (comprehension and collaboration, presentation of knowledge and ideas)
- Writing 6-9 (text types and purposes)

Covers World History & Geography Social Studies content standards for:

- Geography
- Economics
- Civics
- Historical Thinking & Inquiry

LEARNING TO LOOK



UNIT

Ancient Nubia

LESSON TITLE

Learning to Look

UNIT TOPIC

Artifact Observation & Analysis
Curatorial Responsibilities

LESSON AUTHOR

Sydney A. Pickens, Archaeology in the Community

LESSON FOCUS QUESTION

What can we learn about ancient Nile Valley life and culture by studying Nubian artifacts? How do museum professionals interpret & present artifacts to shape our understanding of past cultures?

LESSON TEACHING THESIS

The set of graduated activities in this Subunit asks students to engage with primary and secondary resources and hone their analysis skills through sensory activism and other methods.

5 senses: This lesson explores the senses as a primary source of information for understanding how objects are meant to be used, engaged, and experienced. This activity also encourages students to build a mindfulness practice that supports their social and emotional landscape. Sensory activation allows students to focus on the present, aiding in the reduction of anxiety caused by distracting thoughts about the past and future. The 5 senses body scan is a technique developed by behavioral therapists and adapted for this lesson.

33 Questions: Modified and expanded from 20 Questions to ask an Object first created by members of the American Studies Association's Material Cultures Caucus and later modified by the The Office of Resources for International and Area Studies (ORIAS) at the University of California, Berkeley. By carefully examining the physical properties of artifacts with curiosity, yet without judgement, students develop the skill of unbiased observation while identifying the assumptions they bring to their inspection. Through this process, they can mobilize their observations to build an understanding of an artifact and develop conclusive, evidence-based inferences about a larger subject.

Acquisition Pitch: This lesson introduces students to one of the many roles and responsibilities of museum curators. Students will demonstrate an ability to identify and synthesize key information and present persuasive arguments.

Artifact Label Writing: This lessons introduces students to one of the many roles and responsibilities of museum curators. Students will demonstrate an ability to synthesize key information by writing concise, descriptive texts.

Exhibition Tours: This lesson wraps up this subunit with a final classroom exhibition and guided tours that give students opportunity to present their findings and newly acquired skills from this subunit to a wider audience.

LEARNING TO LOOK



UNIT

Ancient Nubia

LESSON TITLE

Learning to Look

UNIT TOPIC

Artifact Observation & Analysis
Curatorial Responsibilities

LESSON AUTHOR

Sydney A. Pickens, Archaeology in the Community

GOALS & OBJECTIVES

- Analyze artifacts using graduated tiers of inquiry
- Use objective observations to ask clear questions that lead to informed inferences
- Identify, evaluate, and reduce baseless assumptions
- Develop an increased awareness and attention to detail
- Improve student focus
- Expose students to the various roles of a Museum Curator
- Increase student ability to communicate information in variety of ways

MATERIALS

- 5 Senses Classroom Scan worksheets (1 per student)
- 5 Senses Classroom Object Scan worksheet (1 per student)
- 33 Questions to Ask an Artifact worksheets
 - Artifact File printouts (alternatively accessible on computer)
 - Arts and Crafts supplies
- Loan Acquisition Pitch Activity handout
 - Loan Acquisition Pitch Artifact Files
 - Loan Acquisition Justification worksheets
 - Voting cards
 - Acquisitions & Loans Committee Review forms
- Artifact Label Writing Handout
 - Artifact Label Worksheet
- Exhibition Tours Handout
 - Artifact Label and Tour Review Form

LEARNING TO LOOK



SOCIAL STUDIES CONTENT STANDARDS & LEARNING OUTCOMES

Geography

- Compare how characteristics of the physical environment can be both opportunities and constraints depending on the people's knowledge, technology, and choices
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Civics and Government

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- Identify political boundaries based on physical (natural) and human cultural systems
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- Determine political, military, and cultural forces that contribute to cooperation or conflict among people

Economy

- Describe the relationship between economic production and the natural environment and location of resources
- Describe benefits and costs of economic production
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Historical Thinking and Inquiry

- Read and analyze primary and secondary sources
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- Analyze how archaeological discoveries are changing current understanding of early societies
- Review archaeological finds in the Middle East and Africa
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Cultural Expression

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LEARNING TO LOOK



CCSS ANCHOR STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES

Key Ideas and Details

CCSS.ELA-LITERACY.RH.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.3

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure:

CCSS.ELA-LITERACY.RH.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-LITERACY.RH.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-LITERACY.RH.6

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RH.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

LEARNING TO LOOK



CCSS ANCHOR STANDARDS FOR READING

Key Ideas and Details

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS ANCHOR STANDARDS FOR SPEAKING AND LISTENING

Comprehension and Collaboration

CCSS.ELA-LITERACY.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.6

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

LEARNING TO LOOK



CCSS ANCHOR STANDARDS FOR WRITING

Text Types and Purposes

CCSS.ELA-LITERACY.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.



INSTRUCTIONAL ACTIVITIES

Class Session 1: 40 minutes — 5 Senses Classroom Scan & 5 Senses Classroom Object Scan

Pre-Class Prep:

1. Watch the *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One & Part Two* educational videos in class and have students complete the accompanying video activity sheets.
2. Group students or student desks/tables into small groups of 2 - 4.
3. Pre-select a classroom object for each group to observe. If possible, select objects that come in multiples so every student has their own object to closely examine. ex. Group 1: 4 pens, Group 2: 4 pencils, Group 3: 4 notebooks, etc.

10 minutes: Icebreaker: Play 2-3 rounds of Heads Up Seven Up with students.

Debrief Questions:

1. What clues helped you know who pushed your thumb down?
2. How did you use touch, sound, and smell, (shouldn't be sight but there are always your peekers) to figure out who pushed your thumb down?

10 minutes: 5 Senses Classroom Scan

1. Settle the room and pass out the *5 Senses Classroom Scan Activity Sheet*
2. Instruct students to become still, and focus on their breathing.
3. Instruct students to close their eyes (with the exception of "Name 5 things you see") then write down their observations for each sense *Remind your students that this is an exercise in non-judgement, and not to name harmful things about other students*.
4. Allow 1 minute for each observation time, and 1 minute to record what they noticed.

10 minutes: Senses Classroom Object Scan

1. Pass out your pre-selected classroom objects and the *5 Senses Classroom Object Scan Activity Sheet* to students.
 - a. Remember that one of the goals of this activity is to encourage mindfulness and presence, so be sure not pass these out earlier on as this might distract students from earlier activities.
2. Repeat steps 3 & 4 from the Classroom Scan activity for the Classroom Object Scan.

10 minutes: Debrief Questions

1. How did it feel to activate their senses?
2. What new things did they notice about the room, the object, themselves during this practice?
3. How did their awareness change from the beginning to the end of class?

**ASSESSMENT: 5 SENSES OBJECT SCAN**

Following the 5 senses object scan, students will choose a random classroom object and write its name and draw it on a notecard. Students will then place their notecards in a bucket, bag or container. Afterwards, the teacher will walk around the classroom and students will draw a notecard at random. If they draw their own card, they should draw again. Once all students have a card they should complete the following assessment:

- Using your imagination and knowledge of your item, implement the 5 Senses Scan strategy. Be sure to utilize and document all five senses in your observations.
- Based on your observations from the scan, theorize and infer the following:
- What are three potential uses for this item?
- Pretend the object can talk! Create three questions you could ask it to help you better understand its design and purpose.

The students will submit their observations to the teacher to assess their ability to use their senses as sources of information.

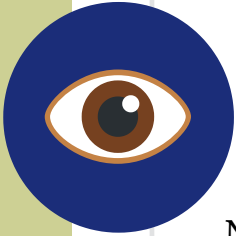
NAME

DATE



5 SENSES CLASSROOM SCAN

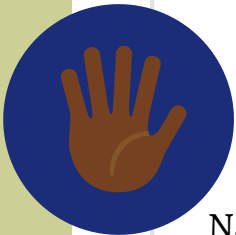
Carefully observe your classroom using your 5 senses. Write down your observations.



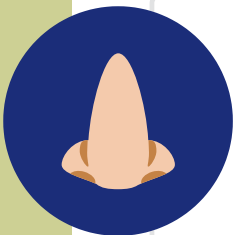
Name 5 things you see



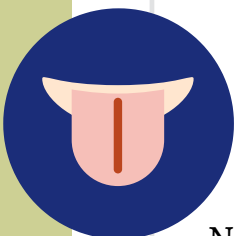
Name 4 things you hear



Name 3 things you feel



Name 2 things you smell



Name 1 thing you taste

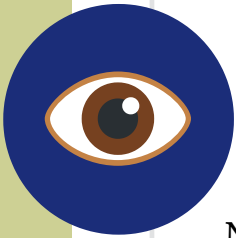
NAME

DATE



5 SENSES CLASSROOM OBJECT SCAN

Carefully observe an everyday classroom object using your 5 senses. Write down your observations.



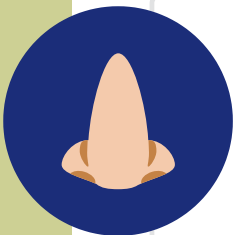
Name 5 things you see



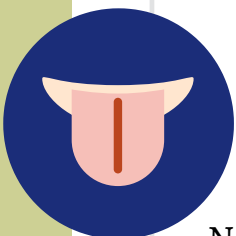
Name 4 things you hear



Name 3 things you feel



Name 2 things you smell



Name 1 thing you taste

33 QUESTIONS TO ASK AN ARTIFACT

**INSTRUCTIONAL ACTIVITIES****Class Session 2 & 3: 33 Questions to Ask an Artifact**

This activity is modified and expanded from *20 Questions to ask an Object* first created by members of the American Studies Association's Material Cultures Caucus and later modified by the The Office of Resources for International and Area Studies (ORIAS) at the University of California, Berkeley.

Pre-Class Prep:

1. Printout (or share links to) the *Artifact Files* for this activity with your students.
2. Option 1: Instruct each student to choose one of the artifacts for study.
3. Option 2: Instruct each student group of 2-4 students to choose an artifact for group study.

Class Session 2: - 25 minutes - Questions 1 - 10

1. Questions 1 - 10 are sensory based and build on the prior days activities. Instruct students to answer each question (individually, in pairs, or in groups) by closely looking at the provided image of the artifact and imagining how the artifact would stimulate the other 4 senses.

15 minutes: Debrief

1. Select student volunteers to describe their artifacts to their classmates only using descriptive, sensory language and have students attempt to draw the artifact based on the description.
2. Have students share and talk about their drawings. What sensory details helped them draw their artifact renditions?

Class Session 3: 30 minutes - Questions 11-30

1. Questions 11 - 20 explore the artifact's museum collections information. Instruct students to visit the museum's collection page online—hyperlinked in the accession number in the *Artifact Files*— to learn more about the artifact.
2. Questions 21 - 30 ask students to build conclusions based on the evidence they've collected. Encourage students to think outside of the box and imagine what the answers might be.

10 minutes: Debrief

1. Pair groups together and have students share what they learned with their peers.
2. Questions 30 - 33. Optional, though the author of this lesson strongly encourages them as an effort to promote student agency and ownership over their own learning.
3. Have students come up with questions about their artifact, or ask their classmates additional questions about their object for them to answer.

33 QUESTIONS TO ASK AN ARTIFACT



ASSESSMENT

Guess What!

Following this activity, students will choose a random classroom object and draw it on a notecard. Students should create ten hint statements about their object that do not include the object's name. Afterwards, the teacher will pair students to read their statements to each other, essentially playing a game of 20 questions, but providing factual statements rather than asking questions. The students will record how many statements it takes for their partner to guess their object. The student that used the fewest statements possible will have demonstrated a strong ability to choose precise and relevant information.

This assessment tool will test student ability to:

- 1) Analyze an object
- 2) Make inferences about an object
- 3) Identify the most relevant information about an object

The student will turn in their work for the teacher to assess.

NAME

DATE



33 QUESTIONS TO ASK AN ARTIFACT

Carefully observe an image of an Ancient Nubian artifact. Write down your observations.

1) What lines, shapes, forms, and figures do you see?

2) What colors do you see?

3) What designs, patterns, and decorations do you see?

4) What textures can you see? Think about the material.

5) What size is the artifact?

6) How do you imagine the artifact would feel?

7) How do you imagine the artifact would sound?

8) How do you imagine the artifact would smell?

9) How do you imagine the artifact would taste?

10) Look at your artifact from different angles. How does your viewpoint change your understanding of the artifact?

NAME

DATE



33 QUESTIONS TO ASK AN ARTIFACT

Go deeper for questions 11-20. Learn more about your artifact from the museum's collection page.

11) To what culture does the artifact belong? (A Group, C-Group, Kerman, Napatan, Meroitic)

12) Where was the artifact recovered? (Geographic location)

13) In what context was the artifact recovered? (site type)

14) When was the artifact made?

15) What materials were used to create this artifact?

16) To whom did the artifact originally belong?

17) Who/what is the subject of the artifact?

18) What was the artifact's purpose; how was it used in people's lives?

19) What condition is the object in? Is there evidence of use, damage, or deterioration?

20) Be the artifact. Pose like it, adorn yourself to look like it. Embody it however you see fit. How does this feel? How does this practice change the way you understand your artifact?

NAME

DATE



33 QUESTIONS TO ASK AN ARTIFACT

Go even deeper for questions 21-30. Make inferences based on your observations and research.

21) What story is the artifact telling?

22) Is the artifact an individual or a part of a collection?

23) Does the artifact fit into a particular genre or style? If yes, explain.

24) What physical features provide clues about the artifact's culture and date of production? Think back to the video!

25) How do you think the artifact was made and what tools would have been used to make it?

26) What skills, crafts, trades, and/or specialized labor were used to create this artifact?

27) Who do you think made the artifact? Was it made by an individual or a group?

28) How do you imagine the setting or environment where the artifact was made?

29) Where do you think the materials used to create this artifact came from?

30) Try recreating your artifact using available classroom materials. What new insights about the original artifact did you gain from this practice?

NAME

DATE



33 QUESTIONS TO ASK AN ARTIFACT

What are you still curious about? Come up with 3 more questions to ask your artifact. Trade your questions with a classmate and challenge them to do the research to find the answers.

31)

32)

33)

33 QUESTIONS - ARTIFACT FILE



Ram's-head Amulet
Third Intermediate Period
Kushite 25th Dynasty, 712-664BCE
Gold
[MMA 1989.281.98](#)

33 QUESTIONS - ARTIFACT FILE



Donation Stela of Shebitqo
Third Intermediate Period
Kushite 25th Dynasty, ca. 707 - 690 BCE
Limestone
MMA 65.45

33 QUESTIONS - ARTIFACT FILE



33 QUESTIONS - ARTIFACT FILE



Nubians with a Giraffe and a Monkey, Tomb of Rekhmire (fascimile)
New Kingdom, ca. 1504–1425 BCE
Tempera on Paper
MMA 31.6.40

33 QUESTIONS - ARTIFACT FILE

Facsimile painting from the tomb of Rekhmiree
New Kingdom, ca. 1479–1425 BCE
Tempera on Paper
MMA 30.4.81



33 QUESTIONS - ARTIFACT FILE



Paddle Doll
Middle Kingdom, ca 2030 - 1802 BCE
Wood, mud, linen string, paint
MMA 31.3.35a, b

33 QUESTIONS - ARTIFACT FILE



Combs decorated with a wildebeest, giraffe, ostrich, and antelope
Predynastic, Late Naqada I-Naqada II, 3900 - 3500 BCE
Bone and Ivory (elephant)

[MMA 23.2.2, 23.2.5, 23.2.7, 23.2.8](#)

33 QUESTIONS - ARTIFACT FILE



Comb decorated with a hippo
Predynastic, Late Naqada I-Naqada II, 3900 - 3500 BCE
Bone and Ivory (elephant)
[MMA 55.144.2](#)

33 QUESTIONS - ARTIFACT FILE

Female figure
Middle Kingdom, ca. 1850–1750 B.C.E
faience, paint
[MMA 08.200.18](#)



33 QUESTIONS - ARTIFACT FILE



Anklet
Meroitic Period, 100 - 250 BCE
cupreous alloy
MMA 26.4.110a

33 QUESTIONS - ARTIFACT FILE

Amulet of Hathor as a cow
Napatan Period, reign of Malonagen, 555 - 542 BCE
Gold
MFA 20.347



33 QUESTIONS - ARTIFACT FILE



Earring
Early Kerma, 2400 - 1700 BCE
Shell
MFA 16-4-1442

33 QUESTIONS - ARTIFACT FILE



33 QUESTIONS - ARTIFACT FILE



Sarcophagus of King Aspelta
Napatan Period, reign of Aspelta, 593 - 568 BCE
Granite gneiss
MFA 23.729

33 QUESTIONS - ARTIFACT FILE

Hathor-headed crystal pendant

Napatan Period, reign of Piankhy (Piye), 743 - 712 BCE

Gold, rock crystal

MFA 21.321

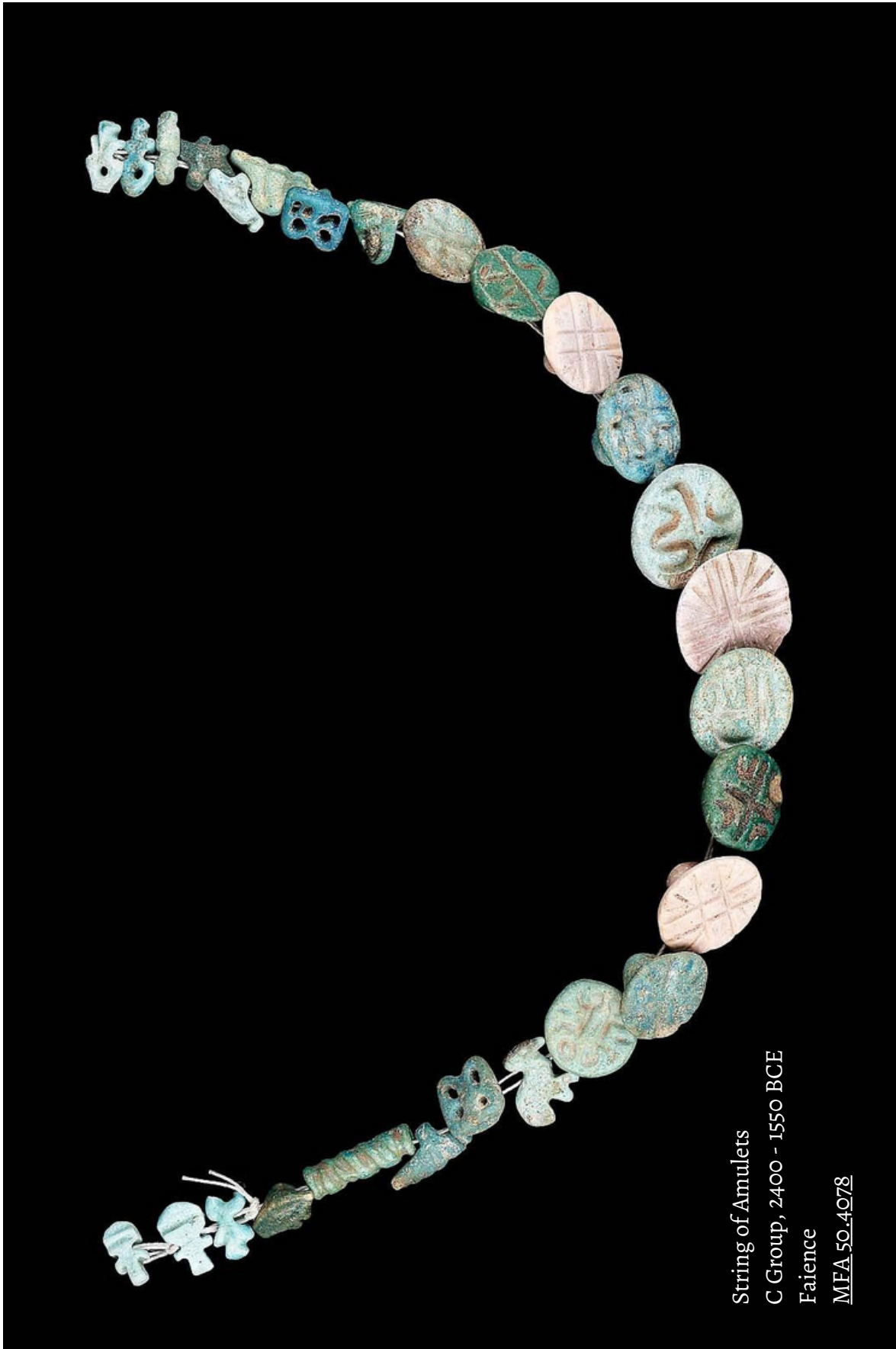


33 QUESTIONS - ARTIFACT FILE



Gold necklace with various amulets
Meroitic Period 270 BCE - 320 CE
Gold
MFA 24.536

33 QUESTIONS - ARTIFACT FILE



String of Amulets
C Group, 2400 - 1550 BCE
Faience
MFA.50.4078

33 QUESTIONS - ARTIFACT FILE



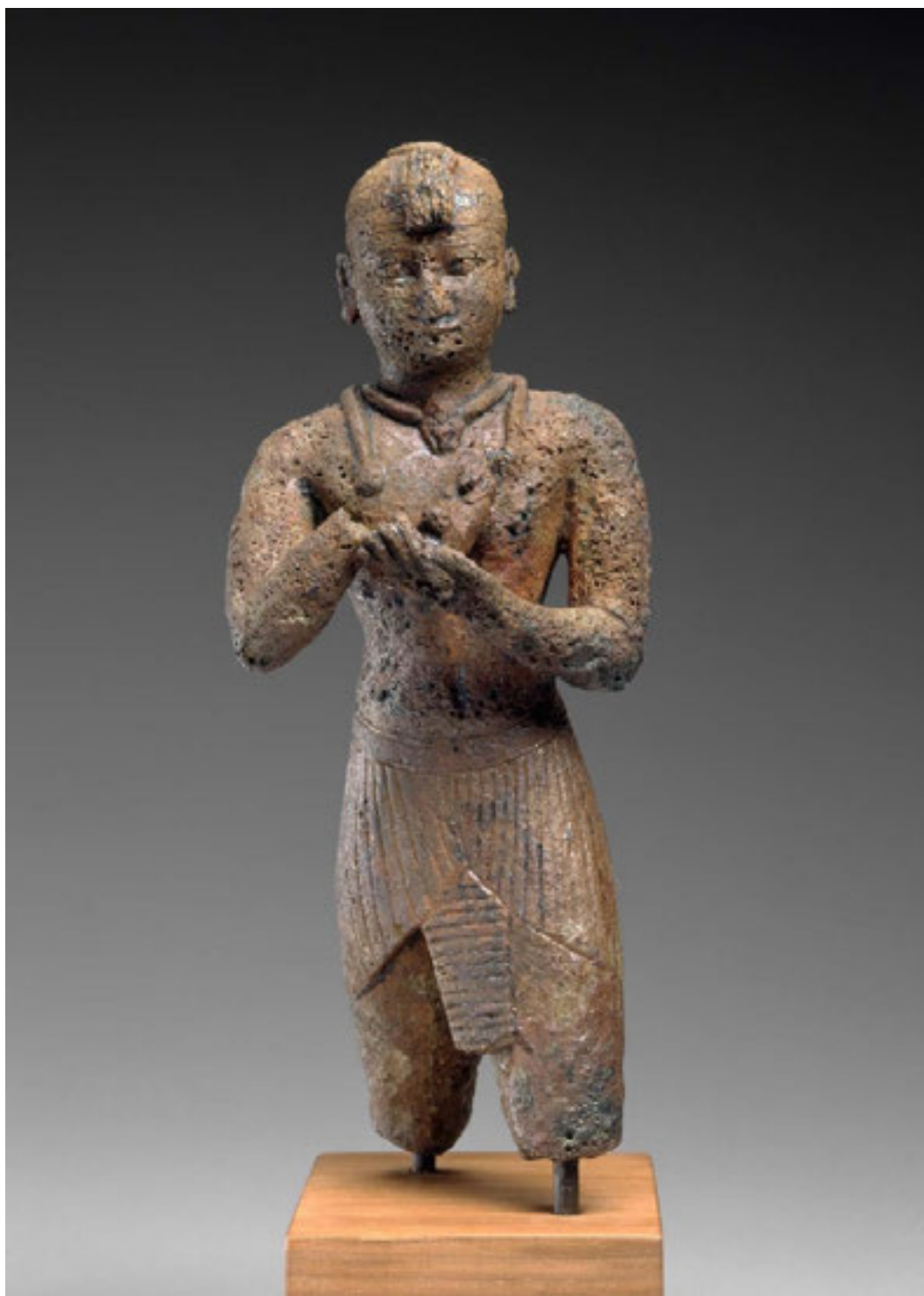
Bed with inlays (reproduction)
Classic Kerma, 1700 - 1550 BCE
MFA 40.469

33 QUESTIONS - ARTIFACT FILE



Jar with incised animals
C group, 2400 - 1550 BCE
Pottery
MFA 19.1583

33 QUESTIONS - ARTIFACT FILE



Statuette of King Taharqa
Napatan Period, reign of Taharqa, 690 - 664 BCE
Bronze
[MFA 21.3096](#)

33 QUESTIONS - ARTIFACT FILE

Amulet of Mut

Napatan Period, reign of Pianky (Piye, 743 - 712 BCE)

Silver

MFA 21.322



33 QUESTIONS - ARTIFACT FILE



Bridle ornament
Meroitic Period, reign of Amanikhatashan, 62 -85 CE
Silver
MFA 24.1059

33 QUESTIONS - ARTIFACT FILE



Signet ring
Meroitic Period, 100 BCE - 100 CE
Gold
[MFA 23.303](#)

33 QUESTIONS - ARTIFACT FILE



Ivory inlay of Tawaret
Classic Kerma, 1700 - 1550 BCE
Ivory
MFA 20.1514

33 QUESTIONS - ARTIFACT FILE



Four symmetrical barb arrow points
Meroitic Period, 90 - 246 CE
Bronze
MFA 22-2-148

33 QUESTIONS - ARTIFACT FILE



Signet ring
Meroitic Period, 2nd - 3rd century CE
Electrum
MFA 42.126

33 QUESTIONS - ARTIFACT FILE



Arrow-head
Meroitic Period, 320 - 27- CE
Quartz
MFA 23.796

33 QUESTIONS - ARTIFACT FILE



Ear stud
Meroitic Period, reign of Aryesbokhe, 215-225 CE
Gold, enamel
MFA 24.491

33 QUESTIONS - ARTIFACT FILE



Spindle-shaped arrow points
Meroitic Period, 90 - 246 CE
Slate
MFA 22-2-145

33 QUESTIONS - ARTIFACT FILE



Stone earring
C Group, 2400 - 2040 BCE
Steatite
MFA 29.2222

33 QUESTIONS - ARTIFACT FILE



Cuff bracelet
Early Kerma, 2400 - 2050 BCE
Ivory
MFA 21.11793

33 QUESTIONS - ARTIFACT FILE



String of beads with mounted scarab
Middle Kerma, 2050 - 1700 BCE
Amethyst, steatite, gold, carnelian
MFA.13.4.111

LOAN ACQUISITION PITCH



INSTRUCTIONAL ACTIVITIES

Pre-Class Prep

1. Print the student-facing *Loan Acquisition Pitch* handout for students
2. Print the *Loan Acquisition Pitch Artifact File* pages
3. Print the *Acquisitions & Loans Committee Review Form* to handout to students
4. Group students in groups of 3-4 and assign them, or allow them to choose, an artifact from the *Loan Acquisition Pitch Artifact File* pages

Session 1: 40 minutes - 33 Questions to Ask an Artifact

1. Group members work together to complete the *33 Questions* activity for their selected artifact. Now that they've got a handle on this activity, aim to complete in one class period.

Session 2-4: 40 minutes - Deep Dive into the Acquisition Pitch Artifact Files

1. Students dive deeper into their object histories by reading the provided articles/readings and conducting independent research about their artifact.
2. Students talk within their groups about the essential information they found in their articles, and discuss which details would be most relevant for writing a successful justification.

Session 5 - 7: 40 minutes - Writing and Presentation Building

1. Students work together to write and workshop their justifications, and create visual presentations (ppt, prezzi, canva, etc.)

Session 8-10: Acquisition Pitch Presentations

1. Assessment! Students will present their pitches and acquisition approval will be voted on by their fellow students (curators). See the following Assessment page for specific details and instructions.

LOAN ACQUISITION PITCH



ASSESSMENT

1. After the activity is completed, the students will reconvene as whole class, and the teacher will give each student a double-sided placard with “yes” on one side and “no” on the other. At this point, each group will go to the front of the room one at a time and present their artifact pitch.
2. As each group delivers their pitch, the rest of the students will individually fill out the “Acquisitions & Loans Committee Review Form” during the pitch (on following page). The teacher will also complete one of these forms for each group during their presentation.
3. At the end of the pitch, the students and teacher will privately vote on whether or not to acquire the artifact on their “Acquisitions & Loans Committee Review Form”. As the next group prepares their presentation, the teacher will tally up the votes for the previous group. The students will also raise their placards and publicly vote on the previous group (*having students turn in their forms first will prevent peer pressure/influence on feedback, while still allowing them to vote with the placards*).
4. After the students vote publicly, the teacher will grant loan acquisition victory to the previous group if they acquired a majority vote.
5. At the end of the presentations, the teacher will rank the most successful pitches, with the group acquiring the most votes of approval being awarded first place and the museum’s priority. The remaining groups will be placed in subsequent spots from the second most votes to the least.

*Note - It might be interesting to allocate the museum committee a certain amount of money to work with. This way, at the end of the assessment, only the highest ranking groups will actually have their artifacts acquired, even if every group in the class received a majority vote. This could certainly be optional.

LOAN ACQUISITION PITCH



Have you ever wondered how artifacts from archaeological excavations end up in museums? Well, most artifacts are unearthed and collected during museum-sponsored fieldwork. Others are acquired through a lengthy process called **Acquisition**. During this process, **Curators**—subject-matter specialists responsible for the acquisition, care, interpretation, and presentation of objects in museum collections—use their expertise to research, authenticate, negotiate, and advise **ethical** acquisitions of antiquities through purchase, gift, donation, or loan. We'll explore object loans—temporary transfers of objects from one institution to another for purposes of exhibition, research, or education—in this activity.

Your classroom is presenting an exhibition on Ancient Nubia. As special exhibition curators, you and your classmates must select the artifacts that will be featured in the exhibition. You recognize your classroom collection is limited, and decide to request object loans from the Museum of Fine Arts, Boston—which houses one of the most expansive collections of Nubian archaeological materials in the world—The British Museum, and The Metropolitan Museum of Art. After extensive research, you've narrowed down your list of potential object loans from these major museums. Your curatorial department wants to submit loan requests for these objects, but first, you'll have to secure approval during your next Classroom Collections Meeting. Your task is to write up and pitch, or present, a compelling argument to the Acquisitions & Loans Committee (your teacher and classmates) justifying the loan. Your loan acquisition pitch should include the following elements:

- **Artifact description.** When and where was the artifact created? What materials is it made of? How was it used? Who used it? What histories surround the artifact? etc. etc. etc.
- **Condition report.** What conservation efforts and storage needs does the artifact require?
- **Provenance.** What is the historical timeline of custody, stewardship, or location of the artifact?
- **Loan Costs.** Create a budget estimating the required costs associated with the loan.
- **Justification**
 - Significance. Why is this artifact important?
 - Fit. How would the artifact add value to the exhibition? How does it relate to other artifacts in the collection? (from *33 Questions*) What gaps does it fill?

Keeping in mind that your curatorial department is seeking to borrow objects that address the following interest areas: **adornment**, **military power**, and **women's authority in antiquity**, use your newly acquired expertise to convince the Acquisitions & Loans Committee on why they should vote to borrow the object.





The Meroë Head
Egypt, 27BC-25BC
Bronze, Calcite, Glass Plaster
[British Museum 1911,0901.1](#)

ADDITIONAL ARTIFACT RESOURCES

[Strabo's Geography, 17.54. 1](#)

[BBC, The Head of Augustus](#)

[Objects of Crisis: The Meroe Head of Augustus. The British Museum](#)

[How to Borrow British Museum Objects](#)

[British Museum Collecting Histories Information*](#)

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two

*this activity assumes all provenance questions are resolved

LOAN ACQUISITION PITCH ARTIFACT FILE



Foot decoration from a funerary bed
Classic Kerma, 1700-1550 BC
Gold
[MFA 13.3987](#)

ADDITIONAL ARTIFACT RESOURCES

[Leg from a funerary bed, MFA 13.5102](#)

[Ivory Inlay of Tawaret, MFA 20.1515](#)

[Bed with inlays \(reproduction\), MFA 40.469](#)

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One

[Hafsaas, Henriette. "The C-Group People in Lower Nubia: Cattle Pastoralists on the Frontier Between Egypt and Kush" The Oxford Handbook of Ancient Nubia \(2020\): 157.](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved



Archer's draw ring
Meroitic Period, 3rd century BCE - 3rd century CE
Granite
[MFA 23.769](#)

ADDITIONAL ARTIFACT RESOURCES

[Archer's ring, MMA 26.4.127](#)

[Zieliński, Andrzej. "New insights into Nubian archery." Polish Archaeology in the Mediterranean 1, no. XXIV \(2015\): 791-801.](#)

[Herodotus: Histories Book VII:69](#)

[Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved

LOAN ACQUISITION PITCH ARTIFACT FILE



Female figurine, legs, and lower body
C Group Nubia, 2400-1550 BCE
Pottery, fired Nile Clay
[MFA 19.1575](#)

ADDITIONAL ARTIFACT RESOURCES

[Ashby, Solange. "Dancing for Hathor: Nubian women in Egyptian cultic life." *Dotawo: A Journal of Nubian Studies* 5, no. 1 \(2018\).](#)

[Female Figure, MMA 08.200.18](#)

[Paddle Doll, MMA 31.3.35a,b](#)

[*Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One*](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved



Amulet of Hathor nursing a queen
Napatan Period, 743-712 BCE
Silver
MFA 24.928

ADDITIONAL ARTIFACT RESOURCES

Ashby, Solange. "Dancing for Hathor: Nubian women in Egyptian cultic life." *Dotawo: A Journal of Nubian Studies* 5, no. 1 (2018).

Lohwasser, Angelika. "Queenship in Kush: Status, role and ideology of royal women." *Journal of the American Research Center in Egypt* 38 (2001): 61-76.

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two

Museum of Fine Arts, Boston, Loan Request Procedures

Museum of Fine Arts, Boston, Provenance Research Information*

*this activity assumes all provenance questions are resolved



Nubian Tribute presented to the King, Tomb of Huy (facsimile)
New Kingdom, 1353 BCE - 1327 BCE;
Tempera on Paper
[MMA 30.4.21](#)

ADDITIONAL ARTIFACT RESOURCES

[Wilkinson, Charles Kyrle. Egyptian wall paintings: the Metropolitan Museum of Art's collection of facsimiles. Metropolitan Museum of Art, 1983: 8-13](#)

[Wilkinson, Charles Kyrle. Egyptian wall paintings: the Metropolitan Museum of Art's collection of facsimiles. Metropolitan Museum of Art, 1983:43](#)

[Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One](#)

[Metropolitan Museum of Art Guidelines for Requesting Loans](#)

[Metropolitan Museum of Art Provenance Research Project*](#)

[Metropolitan Museum of Art Provenance Research Resources](#)

*this activity assumes all provenance questions are resolved



Bovine Figurine
C-Group, 2400 - 1550 BCE
Pottery
[MFA 19.1571](#)

ADDITIONAL ARTIFACT RESOURCES

[Ashby, Solange. "Dancing for Hathor: Nubian women in Egyptian cultic life." *Dotawo: A Journal of Nubian Studies* 5, no. 1 \(2018\).](#)

[Monroe, Shayla "Animals in the Kerma Afterlife: Animal Burials and Ritual at Abu Fatima Cemetery, Sudan. lecture in the series *New Perspectives on Ancient Nubia*. January 28, 2021.](#)

[Hafsaas, Henriette. "The C-Group People in Lower Nubia: Cattle Pastoralists on the Frontier Between Egypt and Kush" *The Oxford Handbook of Ancient Nubia* \(2020\): 157.](#)

[*Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One*](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved



Bead net for a horse
Napatan Period, 698 - 690 BCE
Faience
MFA 20.10560

ADDITIONAL ARTIFACT RESOURCES

[Heidorn, Lisa A. "The horses of Kush." Journal of Near Eastern Studies 56, no. 2 \(1997\): 105-114.](#)

[Schrader, Sarah A., Stuart Tyson Smith, Sandra Olsen, and Michele Buzon. "Symbolic equids and Kushite state formation: A horse burial at Tombos." antiquity 92, no. 362 \(2018\): 383-397.](#)

Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved



Pendant earring with Hathor head and rosette
Meroitic Period, 90 BCE - 50 CE
Gold, Enamel
[MFA 23.341](#)

ADDITIONAL ARTIFACT RESOURCES

[Ashby, Solange. "Dancing for Hathor: Nubian women in Egyptian cultic life." *Dotawo: A Journal of Nubian Studies* 5, no. 1 \(2018\).](#)

[Doxey, Denise. *Jewels of Ancient Nubia*. May 19, 2015.](#)

[Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved

Signet Ring

Meroitic Period, 50 BCE - 40 BCE

Gold

MFA 24.567



ADDITIONAL ARTIFACT RESOURCES

[Doxey, Denise. Jewels of Ancient Nubia. May 19, 2015.](#)

[Archer's ring, MMA 26.4.127.](#)

[Zieliński, Andrzej. "New insights into Nubian archery." Polish Archaeology in the Mediterranean 1, no. XXIV \(2015\): 791-801.](#)

[Herodotus: Histories Book VII:69](#)

[Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part Two](#)

[Museum of Fine Arts, Boston, Loan Request Procedures](#)

[Museum of Fine Arts, Boston, Provenance Research Information*](#)

*this activity assumes all provenance questions are resolved

LOAN JUSTIFICATION



DEPARTMENT
Ancient Nubia

CURATORS

COLLECTING AREA

ARTIFACT TITLE

First, complete the *33 Questions to Ask an Artifact* exercise for this artifact, then use that information, the provided artifact files, and further research to write a detailed, **3 paragraph** artifact description. Your description should include information about the artifact's composition, creation, subject matter, and historical background.

ARTIFACT DESCRIPTION

LOAN JUSTIFICATION



DEPARTMENT
Ancient Nubia

CURATORS

COLLECTING AREA

ARTIFACT TITLE

Write 2 paragraphs arguing why the Acquisitions and Loans Committee should approve your object loan request. Why is this artifact important? Your justification should discuss the object's significance in history and relevance today. It should also answer the following questions: How would the object benefit the classroom exhibition? How does it relate to other objects in the collection/exhibition? What gaps does it fill? How does it address your departments collecting interests?

JUSTIFICATION

LOAN JUSTIFICATION



DEPARTMENT

Ancient Nubia

CURATORS

COLLECTING AREA

ARTIFACT TITLE

Write a short paragraph describing the condition of the artifact. Is there evidence of use, damage, or deterioration? What conservation and/or restoration projects would the classroom museum have to undertake to stabilize the artifact? What storage and climate conditions would the artifact need for safekeeping? (consider materiality, light exposure, temperature, etc.)

CONDITION REPORT

Provide the detailed timeline of the artifact's stewardship, custody, and/or whereabouts since its removal from its original location. Take a look at the institutions' online collection pages to learn more about their Collecting Histories and Provenance Policies. Then do your own research. Do you think this institution gave due diligence to ensure this artifact was acquired ethically and legally?

PROVENANCE

LOAN JUSTIFICATION



DEPARTMENT
 Ancient Nubia

CURATORS

COLLECTING AREA

ARTIFACT TITLE

BUDGET

EXPENSE ITEM	JUSTIFICATION	COST
TOTAL ESTIMATED COSTS		

ACQUISITIONS & LOANS COMMITTEE REVIEW FORM

NAME

DATE

Group presenting:	Strongly Disagree 1-2	Disagree 3-5	Agree 6-8	Strongly Agree 9-10
Artifact:				
Interest Areas: The group explained the artifact's connection to either adornment, military power, or female authority in antiquity.				
Artifact Description: The group included the culture/origin & date/period of production. The information about the artifact was relevant and sufficient.				
Condition Report: The group explained the conservation efforts/storage needs of the object & its condition in great detail.				
Provenance: The group explained the historical timeline of custody, stewardship, or location of the artifact.				
Justification and Significance: The group explained the object's importance & presented strong reasoning & evidence to support their request.				
Fit: The group explained the object's contribution & relation to the collection, as well as the gaps it could fill.				
Cost: The group presented a justifiable budget for securing the artifact loan				
The group was knowledgeable & prepared.				
The group was enthusiastic, professional, and exhibited strong team work.				
The group effectively convinced you this artifact would be a valuable addition to the museum's collection.				
Group Score:	<input type="checkbox"/> No, we should not acquire this artifact.		<input type="checkbox"/> Yes, we should acquire this artifact.	

LEARNING TO LOOK



**ACQUISITIONS & LOANS
COMMITTEE REVIEW FORM**

NAME

DATE

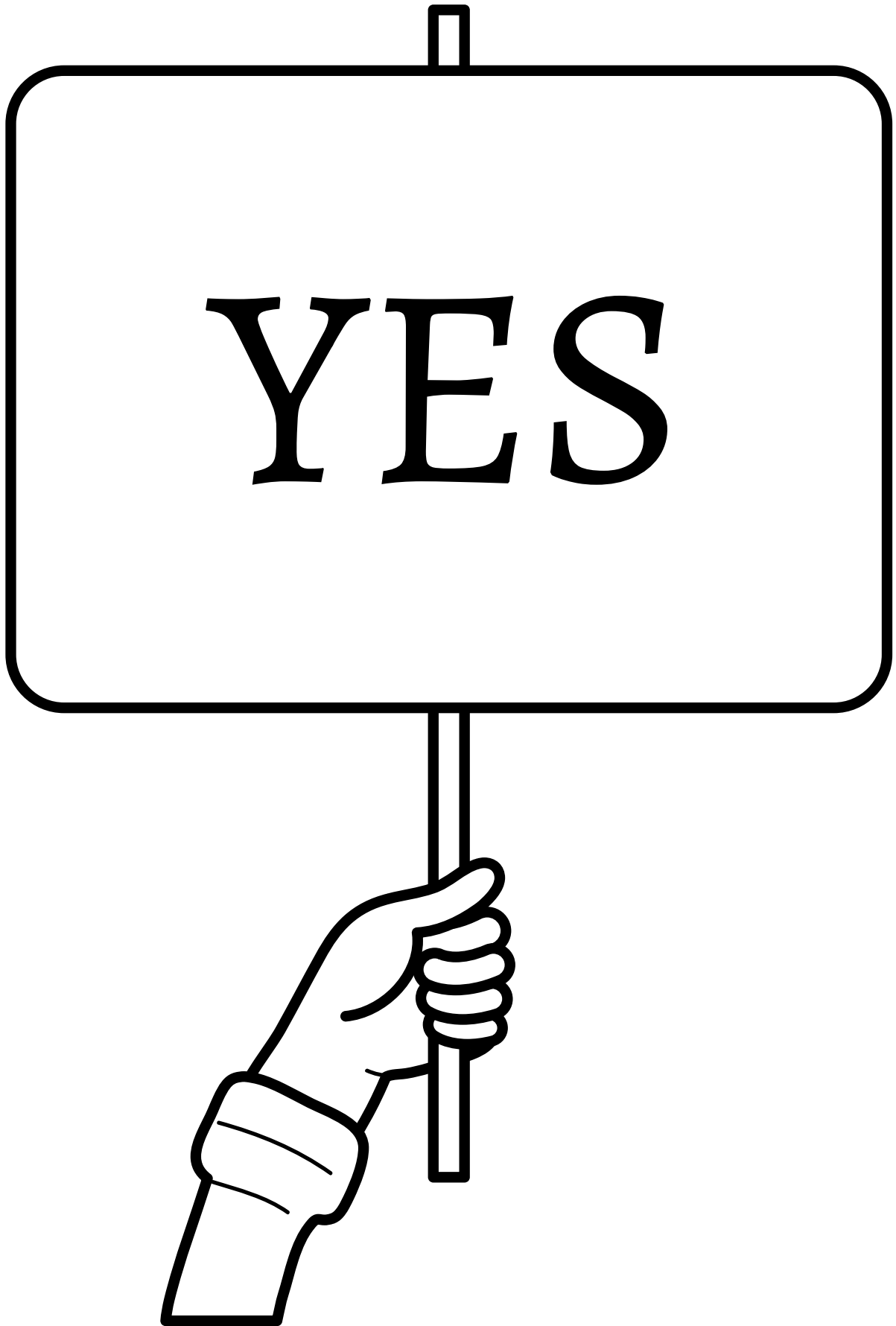
Group: _____ **Artifact:** _____

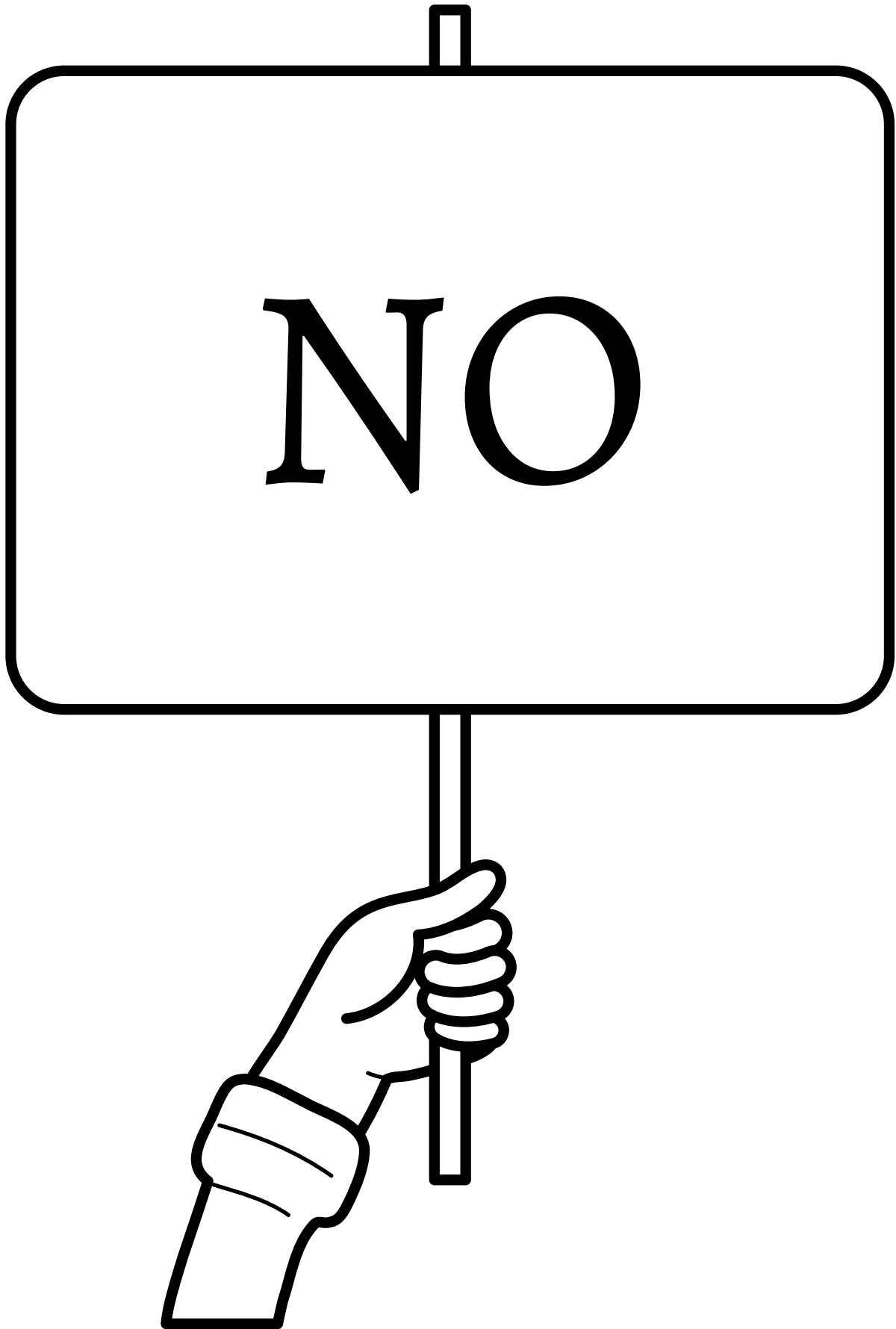
Why did you vote to accept or reject the group's request?

The group did well with...

The group could have improved by...







ARTIFACT LABEL WRITING



INSTRUCTIONAL ACTIVITIES

Pre-Class Prep

1. Print the student-facing *Artifact Label Writing* page to handout to students.
2. Students can complete this activity in their Acquisition Pitch groups. Each group should write labels for the artifact they presented on, and 2 others if time allows
3. Group students into groups of 3 if students did not do Acquisition pitch activity and follow instructions for Option 2.

Session 1: 40 minutes - Label Writing

Option 1

1. Working in small groups, students should choose 3 artifacts and write museum labels for them. The first should be their artifact from the Acquisition Pitch.
 - a. *Extra Challenge* Only complete this activity for artifacts that were recently acquired (voted "yes" in class) that will mounted in the coming classroom exhibition.
 - b. Group members are encouraged to choose a different content focus (compositional, biographical or contextual) for each artifact to practice each genre of writing.
2. For the 2 other artifacts, students should either:
 - a. trade notes / have idea exchange conversations with other groups about their artifacts to help get information and content for their labels
 - b. pull from artifacts they learned about through the 33 questions to ask an Artifact exercise
3. Find an entirely new artifact on the Museum of Fine Arts Boston's collections search page

Option 2

1. Working in small groups, students should write an original artifact label for the artifact they explored in the 33 *Questions* activity. Each group member is to write a label for this artifact that zeros in on a specific content focus (compositional, biographical or contextual).
2. For the 2 other artifacts, students should follow steps 2 and 3 from Option 1

Session 2: 40 minutes - Label Writing Workshop: Collaboration and Revision

1. After writing their individual content specific labels, students should work together to combine elements of their label texts into one cohesive text (per artifact) for the final exhibition. Each label should provide a clear description of the object, discuss how it was created and used, and explore its significance in history.

ARTIFACT LABEL WRITING



Your classroom is hosting an exhibition on Ancient Nubia. Congratulations! You and your classmates have been selected as Associate Curators for the show. Using the knowledge you've acquired up to this point from the *Ancient Nubia* videos, 33 questions to ask an artifact, loan acquisition pitch, and artifact files, write original artifact label highlighting three of the artifacts that will be featured in the exhibition. Here's how! Object labels generally have 2 main parts: the **tombstone information**, and the **label text**. Use the guidelines below to help you write your artifact labels on the template provided.

Tombstone information for Antiquities typically includes:

- Object Title
- Culture / Origin of production
- Date & Period of production
- Media & physical description
- Credit Line & Museum Accession Number



The presentation of the tombstone information may change based on how much we know about an artifact or its creator, and what a curator (you!) wants to emphasize on the label.

3 Ways of Thinking about Label Content

A good artifact label draws from three “genres” of content: **compositional**, **biographical**, and **contextual**. Every label should have a mix of all three genres, but most will weigh more heavily toward one.

- **Compositional:** emphasizes the visual material properties of the object, most frequently how it looks or how it was made
- **Biographical:** shares the story of the person or people responsible for making the object. This does not necessarily have to pertain to a known artist.
- **Contextual:** relevant stories or histories surrounding the object, such as political events, social movements, wars, etc.

Working in groups of 3, choose 3 artifacts and write artifact labels for them. Group members are encouraged to choose a different content focus for each artifact so you can practice each genre of writing. After writing your individual labels, work together to combine your label texts into one cohesive text (per artifact) for the final exhibition. Your group labels should provide a clear description of the object, discuss how it was created and used, and explore its significance in history.

ARTIFACT LABEL WRITING



TIPS FOR WRITING

1. Remember this: the main goal of any label text is to encourage the viewer to *look closer* at an object.
2. Highlight 1 - 3 key points. Begin with specific visual cues that inspire close looking and move on to relevant background information and historical context.
3. Translate inscriptions (if possible) and define specialized vocabulary. ex. stela, tumuli, etc.
4. Use active voice.
5. Be concise. The total word count should be no more than 75 words. Anything longer than this, and the viewer is likely to spend more time reading than looking.

Artifact Label Example

Tombstone Information

Label Text

Cup with a Woman Drinking in a Storeroom



Greek, made in Athens, 470–460 B.C.
Terracotta
Red-figured strophos

An unusual scene decorates this deep cup: a servant girl unhappily balances a full wineskin while carrying a jug, and an older, double-chinned woman tilts her head back to drink from a large vessel. Such an image of a woman getting drunk was probably amusing to men at a *symposium*, where this cup would have been used.

BM.AE.205



The other side of this cup depicts a storeroom filled with household objects.

From Complete Guide to Adult Audience Interpretive Materials: Gallery Texts and Graphics. The Paul J. Getty Museum. 2011. J Paul Getty Trust.

This activity is adapted from an activity the author of this lesson participated in during the 2015 Andrew W. Mellon Summer Academy at the Art Institute of Chicago. Label Writing Exercise, Felicia Mings, Coordinator

NAME

DATE



asor

ACTIVITY: ARTIFACT LABEL WRITING

OBJECT TITLE

CULTURE / DATE

MEDIA / MATERIALS

LABEL CONTENT

CREDIT LINE, ACCESSION NUMBER

EXHIBITION TOURS



INSTRUCTIONAL ACTIVITIES

Pre-Class Prep

1. Print out the student-facing *Curatorial Exhibition Tours* page to handout to students
2. Print out / cut out the selected exhibition images (students can do this for artifacts they worked on)
3. The teacher will act as the Exhibition Designer / Museum Technician and hang artifacts and student artifact labels around the classroom walls
 - a. *Extra Challenge* Beforehand: Students work together as a class to plan how to arrange (curate) the artifacts around the room. Ask them how do they want to organize the exhibit?

Session 1: Theme - 40 minutes

1. As a class, brainstorm important themes about Ancient Nubia. These can be anything that tie into what they've learned to date from the *Ancient Nubia* videos and earlier activities in this unit. Ask:
 - a. "What are the most important themes, or key ideas we've learned about Ancient Nubia?"
2. Give students opportunity to write themes that are the most interesting / resonant with them on the board
3. After this brainstorm, talk about each theme on the board:
 - a. How did you come up with this theme?
 - i. What evidence supports this theme?
4. Each student will then choose their favorite theme to work with and build a unique exhibition tour.

Session 2 - Develop Curatorial Exhibition Tours

1. Give students time to walk around the classroom exhibition to see the curated artifacts and read artifact labels
2. Students will then choose 3 artifacts to highlight that best represent their chosen themes.
 - a. One chosen artifact being one where they created the artifact label
3. Individually, students develop a 10 - 15 minute gallery tour. Students should:
 - a. Decide tour order: 1st, 2nd, and 3rd stop on the tour.
 - b. Note key information to share and visitor engagement activities for each artifact
 - c. Note how to weave their theme throughout the tour

Session 3 - 5 Exhibition Tours!!!

ARTIFACT LABEL WRITING & EXHIBITION TOURS



ASSESSMENT

- The student will take their VIP guests on the tour, and as they do, the VIP guests will be using the *Artifact Label & Tour Review* form listed on the following page to assess the students' work.
- *Note - It's recommended to have other teachers, administrators, community members, and/or even parents to act as the VIP guests. This will be a phenomenal opportunity to highlight this unit and involve others outside of the classroom setting. It will also create a sense of professionalism for the students as they will be presenting to adults other than the teacher. Of course, if this is not an option, the students will act as the VIP guests.

EXHIBITIONS TOUR



Congratulations! All of your hard work has paid off, and your exhibition is a great success. Now for your next task, you are charged with leading an exhibition tour for some VIP guests visiting your classroom exhibition.

Your Assignment: Develop a guided exhibition tour that explores a central theme of your choosing about Ancient Nubia, and highlights 3 artifacts from the exhibition. Then take your VIP guests on your tour.

A successful tour will include the following:

- **A Central Theme.** What have you learned about Ancient Nubian culture? Highlight a key theme that you consider to be your biggest takeaway about Ancient Nubia from this unit.
- **Artifact Histories.** Share the most gripping stories about your artifacts. Explore how those stories relate to your central theme.
- **Multi-sensory learning.** Each activity in this lesson has strengthened your sensory skills. Use them here! Encourage exhibition visitors to engage with your chosen artifact by using each of their senses.
- **Encourage curiosity.** Ask open-ended questions. These allow visitors to come up with a variety of different responses. Create space for interpretation.
- **Encourage imagination.** Transport visitors to a different time and place.

This activity is adapted from an activity the author of this lesson participated in during the 2017 MuSe Internship Program at the Metropolitan Museum of Art.

**ARTIFACT LABEL &
TOUR REVIEW FORM**

NAME

DATE

Visitor's Name:	Artifact 1	Artifact 2	Artifact 3
Tombstone: Label includes Artifact Title, Culture/Origin of Production, Date/Period, Media description, Credit Line & Museum Accession #	___ / 1	___ / 1	___ / 1
Compositional: The label emphasizes the visual material properties of the object, most frequently how it looks or how it was made.	___ / 1	___ / 1	___ / 1
Biographical: The label tells the story of the person or people responsible for making the object	___ / 1	___ / 1	___ / 1
Contextual: The label includes relevant stories or histories surrounding the object, such as political events, social movements, wars, etc.	___ / 1	___ / 1	___ / 1
Format: The label's total word count is no more than 75 words and uses active voice.	___ / 1	___ / 1	___ / 1
Tour: tour guide presented a clear theme woven throughout the discussion of the 3 artifacts	___ / 1	___ / 1	___ / 1
Tour: Tour guide showed knowledge and enthusiasm about the artifacts by sharing key information and interesting artifact histories	___ / 1	___ / 1	___ / 1
Tour: Tour guides encouraged visitors to engage with artifacts with their senses, & sparked imagination	___ / 1	___ / 1	___ / 1
Tour: Tour guide used engagement activities to transport visitors to a different time and place	___ / 1	___ / 1	___ / 1
Tour: Tour guide encouraged curiosity and asked open-ended questions to engage visitors	___ / 1	___ / 1	___ / 1
Total points:	___ / 30		



THE REMIX

Covers CCSS Anchor standards for:

- ✓ Literacy in History and Social Studies 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)
- ✓ Reading 6-9 (key ideas and details, craft and structure, integration of knowledge and ideas)

Covers World History & Geography content standards for:

- ✓ Geography
- ✓ Economics
- ✓ Civics
- ✓ Historical Thinking & Inquiry

THE REMIX



UNIT

Ancient Nubia

LESSON TITLE

The Remix

UNIT TOPIC

Cultural continuity, change, and comparison

LESSON AUTHOR

Sydney A. Pickens, Archaeology in the Community

LESSON FOCUS QUESTION

What cultural values motivate cultural continuity and change (sampling and remixing)?
What is lost / overlooked when we place cultural achievement in being "the first"?

LESSON TEACHING THESIS

Ancient Nubians and Egyptians lived together in the Nile Valley for thousands of years, and as a result shared and exchanged numerous cultural beliefs, practices, images, etc. Archaeologists can see this cultural entanglement most clearly in funerary and religious contexts where individuals presented and performed multiple identities. While archaeological evidence shows that cultural adoptions and adaptations occurred in both directions, in this lesson we explore Kushite reimaginings of Egyptian cultural materials and motifs.

Through a practice of cultural sampling and remixing, Ancient Nubians both honored indigenous traditions as well as the external cultural influences that shaped their cultural identity. By examining material evidence of cultural sampling and remixing in this lesson, we will investigate Kushite value systems such as ancestral remembrance, honoring tradition, and creative innovation, through the lens of cultural continuity and change.

GOALS & OBJECTIVES

- Explore the role of cultural sampling and remixing in the development of Nubian identity
- Understand the value systems that influence cultural continuity and change
- Students understand how geopolitical connections between Egypt and Nubia facilitated a fluid cultural exchange
- Students recognize Nubian visual and material culture as dynamic, innovative, and revivalist

MATERIALS

- Lesson Activity Sheets
 - The Pyramids
 - Shawabtis
 - Coffins and Sarcophagi
 - Ritual Smiting Scene
- 33 Questions to Ask an Artifact Activity Sheets

THE REMIX



SOCIAL STUDIES CONTENT STANDARDS & LEARNING OUTCOMES

Geography

- Describe geographical and spatial worldviews
- Describe the environmental conditions and natural phenomena that shape human behavior / activity

Civics and Government

- Describe the political structure of Ancient Nubia
- Identify political boundaries based on physical (natural) and human cultural systems
- Describe territorial conflict over borders, land, resources, identity, etc.
- Determine political, military, and cultural forces that contribute to cooperation or conflict among people

Economy

- Analyze trade and transnational relationships
- Describe factors that influence trade

Historical Thinking and Inquiry

- Read and analyze primary and secondary sources
- Explain the causes and effects of historical events
- Describe historical events and perspectives in terms of continuity and/or change
- Evaluate the significance of historical events
- Examine the ways historians and archaeologists know about the past
- Evaluate the credibility of a source by examining its origin, author, context, and content
- Construct arguments based on evidence and claims from multiple sources while acknowledging their strengths and limitations

Cultural Expression*

- Describe the cultural characteristics of ancient civilizations
- Explain how cultural traits, features, and diffusion help define regional and ethnic identities
- Create cultural comparisons

*bonus content

THE REMIX



CCSS ANCHOR STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES 6-9

Key Ideas and Details

CCSS.ELA-LITERACY.RH.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.3

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure:

CCSS.ELA-LITERACY.RH.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-LITERACY.RH.6

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RH.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

THE REMIX



CCSS ANCHOR STANDARDS FOR READING 6-9

Key Ideas and Details

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-LITERACY.CCRA.R.9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

THE REMIX



INSTRUCTIONAL ACTIVITIES

Class Session 1: 40 minutes — Introduction to Sampling and Remixing

Pre-Class Prep:

1. Watch the *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush* videos in class and have students complete the accompanying guided video activity sheets while watching
2. Group students into 4 groups, and assign each group a topic: The Pyramids, Shawabti, Coffins & Sarcophagi, or The Ritual Smiting Scene
3. Queue up a favorite song of yours that has been sampled and/or remixed. Try to choose examples your students might recognize.

15 minutes: Icebreaker:

1. Play the song you prepared for class, followed by that song's remix
2. Play another song for your class, followed by a song that sampled the "original" song

After each pair of songs plays, ask students:

1. Did they recognize any similarities between the songs? What, if so?
2. What elements in the new song come from the "original"?
3. What changes/innovations were made in the new song?
4. What do you think motivated the artist to sample and make changes to the song?
5. Can students think of their own examples of remixed or sampled songs?

25 minutes: Compare and Contrast

1. Instruct groups to read the background information on their respective materials
2. Instruct students to compare and contrast their Egyptian and Nubian materials, and complete the Venn Diagram by using questions 1-5 and 11-20 from the *33 questions to Ask an Artifact* activity as a guide.

Class Session 2: 40 minutes — Deeper Dive

1. Student groups will work together to answer activity questions based on venn diagram answers. (20 minutes)
2. Class discussion about Nubian remixing
 - a. Groups share out and exchange information about their source material with one another
 - b. Which remix do they feel is the most creative? Why?
 - c. What values systems motivated Kushite remixing?
 - d. Which remix most closely demonstrates Nubian cultural values?
 - e. What skills are involved in sampling and remixing?

THE REMIX



ASSESSMENT: REMIX THE REMIX

Following this activity, students will demonstrate their comprehension of how value systems influence cultural continuity (sampling) and change (remixing). They'll do so by remixing source materials to fit today's time and their own interests, motivations, and values.

Teachers will instruct students that their remixes should:

1. Represent the key themes of the source material
2. Highlight key continuities and changes made to the source material
3. Represent student values and motivations

This assessment tool will gauge student ability to:

1. Creatively explore and assess their knowledge and comprehension of content
2. Understand the value systems that influence cultural continuity and change
3. Reflect on cultural values that shape their own lives
4. Make historical ideas relevant by envisioning themselves as history makers

The student will submit their recreations to the teacher to assess.

THE PYRAMIDS

During the Old and Middle Kingdoms of Egypt, ca. 2650 - 1630BCE, Egyptian kings built over 100 pyramid tombs. You're probably most familiar with the pyramids of Giza. These 3 royal tombs were built for the 4th Dynasty kings Khufu, Khephren, and Menkaure around 2600 BCE. But have you heard of the Nubian pyramids? The Nubian royal pyramids were built at four sites in present day Sudan: El Kurru, Gebel Barkal, Nuri, and Meroe ca. 795BCE - 350 CE. There are over 220! After conquering Egypt and ruling as the 25th Dynasty, the Napatan Kings revived the then ancient pyramid architecture to align themselves with the kings of the past, and presented themselves as the restorers of Nile Valley culture. In typical Kushite fashion, Nubians built their pyramids with innovative twists that remained true to their Nubian cultural identity. Compare the structures of the Giza Pyramids and the Meroe Pyramids below and consider how the Kushites took this age old tradition and made it their own.

The Giza Pyramids, Egypt



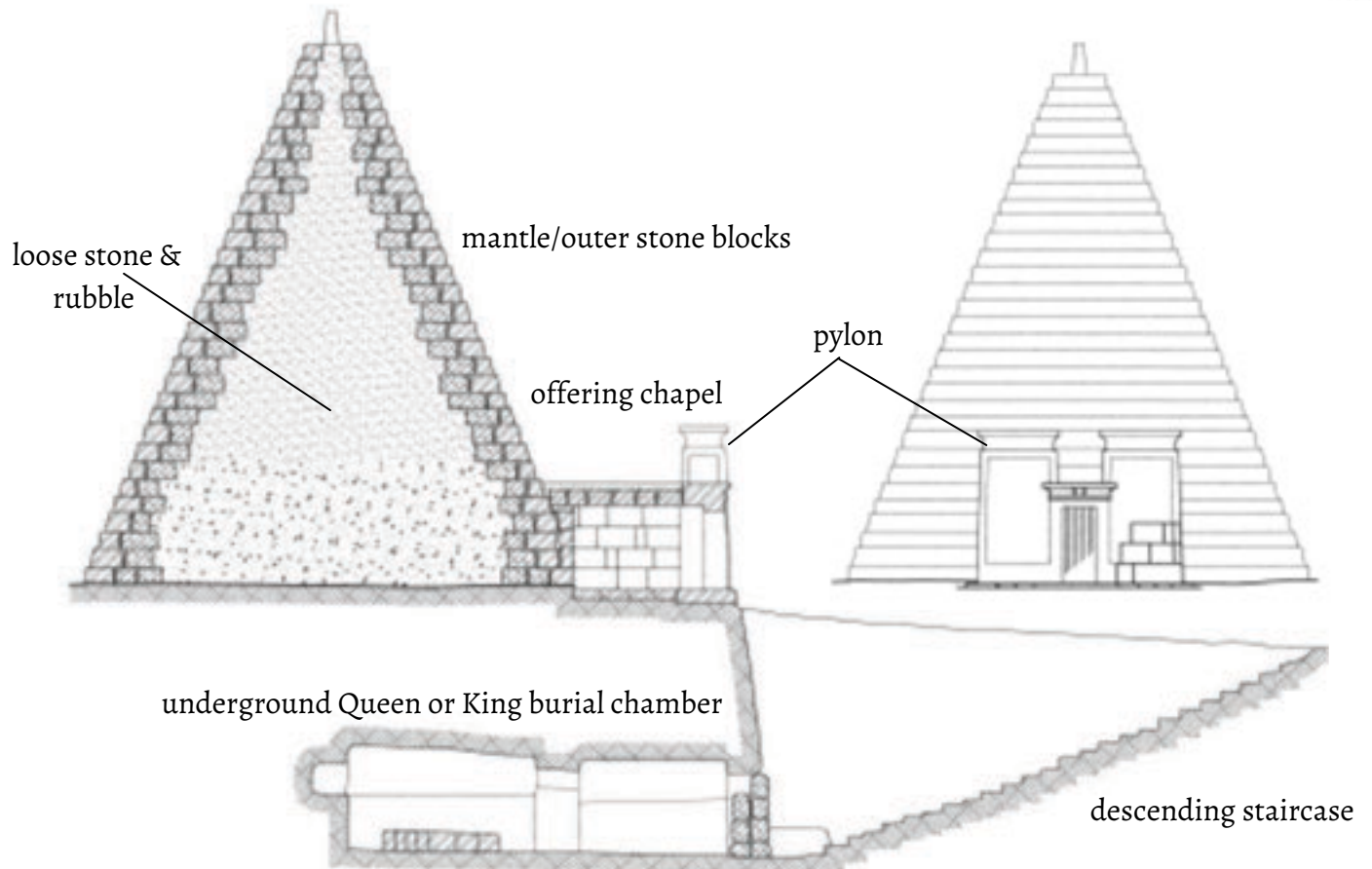
All Giza pyramids in one shot. Photograph by Ricardo Liberato.
Courtesy of Wikimedia. [CC BY-SA 2.0](#)

The Meroe Pyramids, Sudan

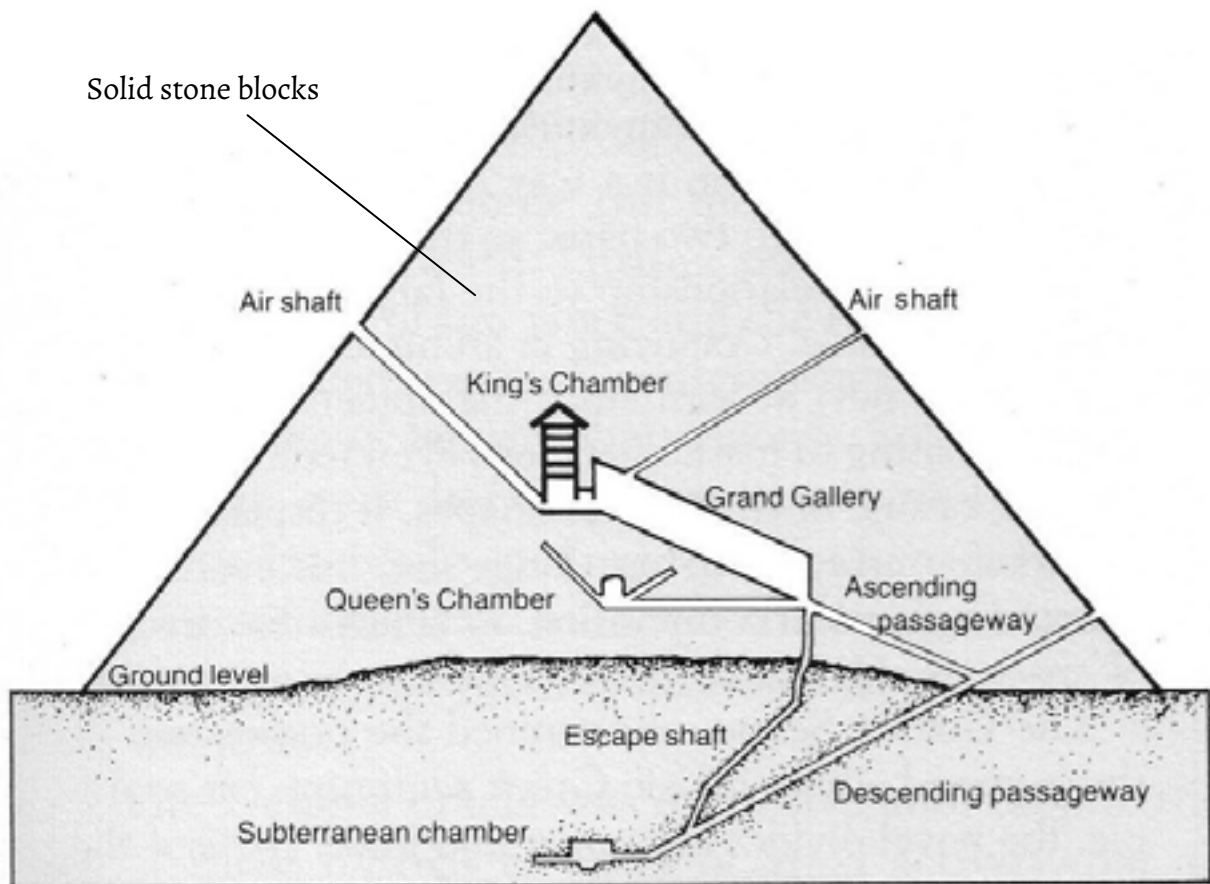


Pyramids of Meroe located in Bajrawiya, Sudan. Photograph by Ahmed Amir.
Courtesy of Wikimedia. [CC BY-SA 4.0](#)

THE PYRAMIDS



Plan of Pyramid BEG S 10, Meroe. from Hinkel 2000, Figure 3.

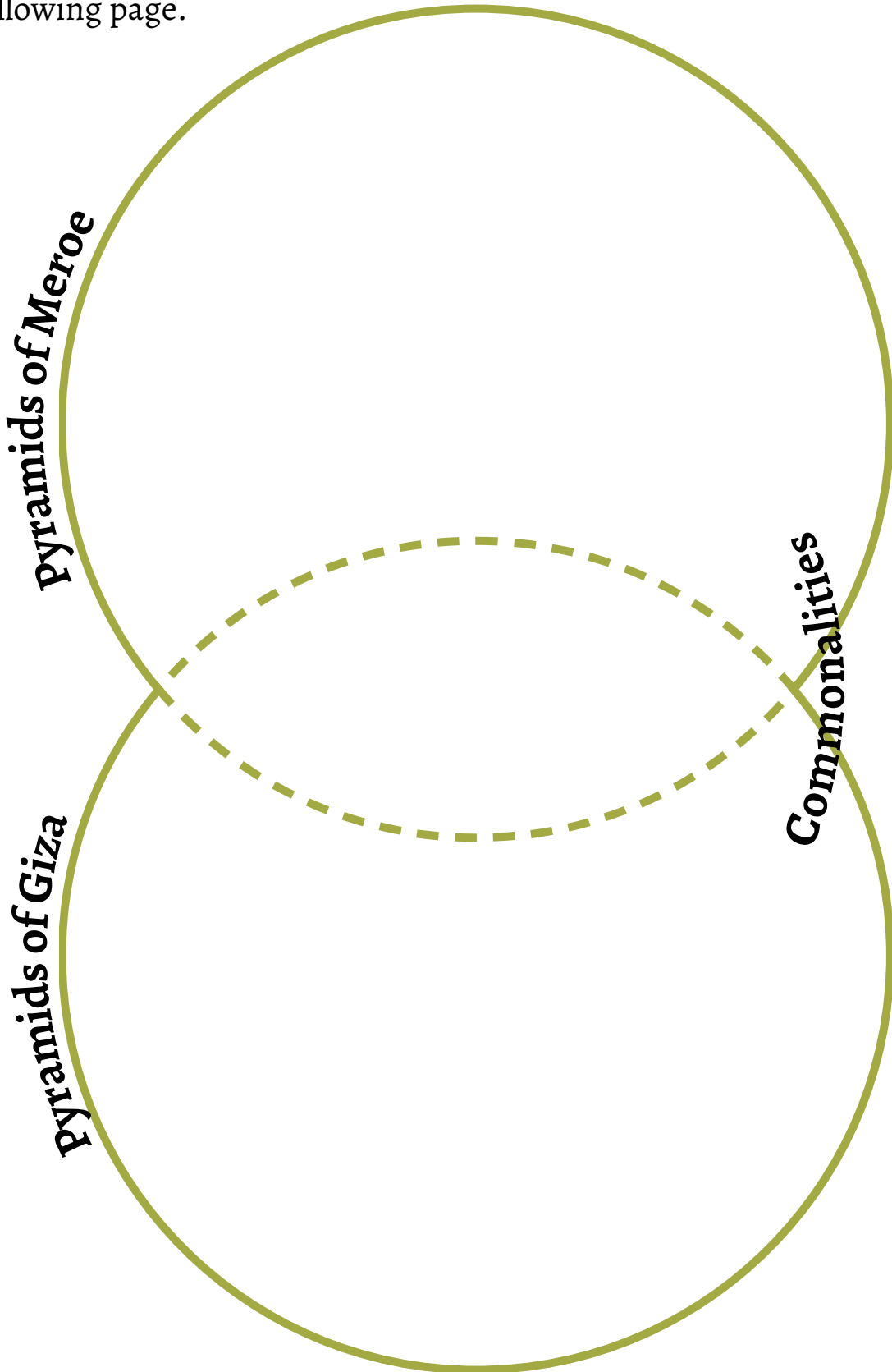


THE PYRAMIDS

NAME

DATE

Record the similarities and differences you notice between the Giza Pyramids and the Meroe Pyramids. Use your observations to help answer the questions on the following page.



THE PYRAMIDS

NAME

DATE



What elements (samples) did Kushites keep consistent with the Egyptian pyramids? Why do you think they were important to continue? What purpose do they serve?

What changes (remixes) did Napatan and Meroitic rulers make to pyramid architecture? Do you think these changes impact the function of the structures? How or how not?

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditional Nubian customs.



asor

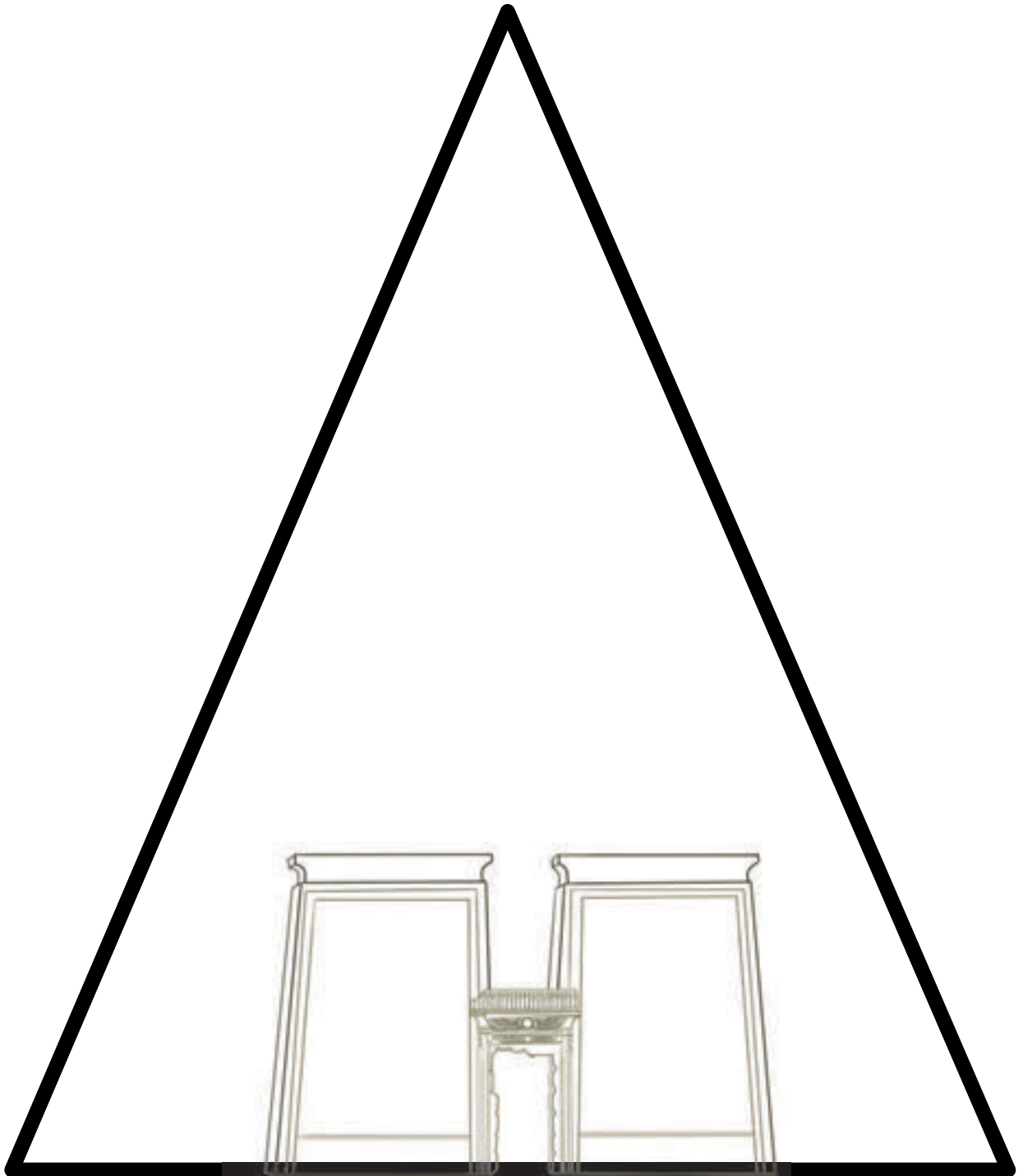


THE PYRAMIDS

NAME

DATE

Remix the pyramid architecture and design once more. Imagine yourself as a great leader of the future. What funerary monument would you construct? How would it align with future cultural values?

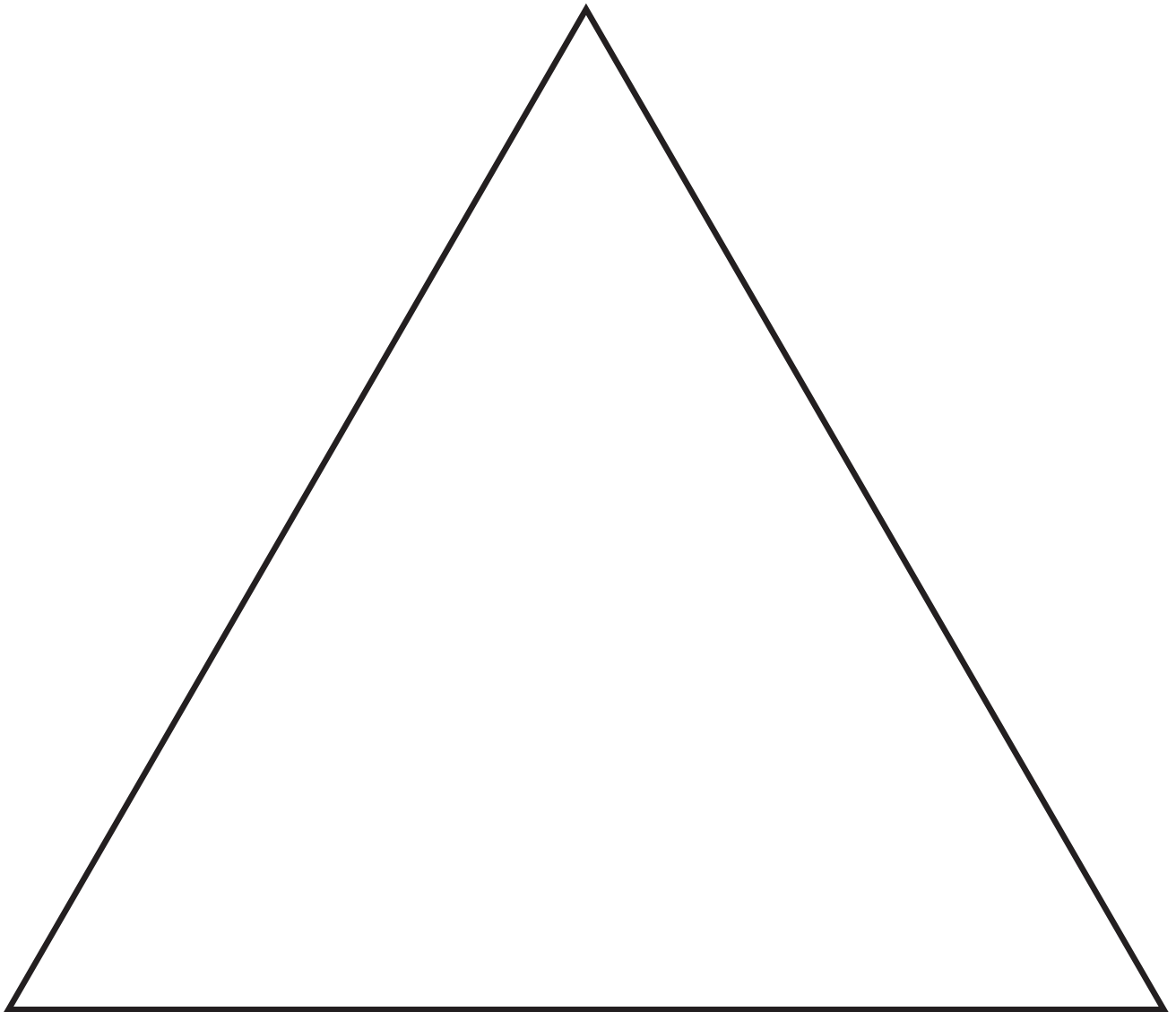


THE PYRAMIDS

NAME

DATE

Remix the pyramid architecture and design once more. Imagine yourself as a great leader of the future. What funerary monument would you construct? How would it align with future cultural values?



asor



SHAWABTIS

Shawabtis, shabtis, or ushabtis are popular Ancient Egyptian figurines that were placed in tombs from the end of the Middle Kingdom through the Late Period. The small mummy-shaped statuettes generally hold agricultural tools and are often inscribed with the "Shabti Spell" from Chapter 6 of the Book of the Dead. The spell encouraged the figurines to come alive and perform labor in the Afterlife so the tomb owner wouldn't have to. Kushite royals integrated this practice into their burial customs during the Napatan Period, and so much so that the greatest number of shawabtis recovered from a single tomb do not come from an Egyptian burial, but a Kushite one. Archaeologists assume they functioned like the Egyptian shawabtis though their texts, poses, and iconography, often deviated from the Egyptian blueprint. What do you think?

Shabti of Seti I
New Kingdom
ca.1294 - 1279 BCE
Faience, paint
MMA 26.7.919



SHAWABTIS

Shawabtis, shabtis, or ushabtis are popular Ancient Egyptian figurines that were placed in tombs from the end of the Middle Kingdom through the Late Period. The small mummy-shaped statuettes generally hold agricultural tools and are often inscribed with the "Shabti Spell" from Chapter 6 of the Book of the Dead. The spell encouraged the figurines to come alive and perform labor in substitution of the tomb owner in the Afterlife. Kushite royals integrated this practice into their burial customs during the Napatan Period, and so much so that the greatest number of shawabtis recovered from a single tomb do not come from an Egyptian burial, but a Kushite one. Archaeologists assume they functioned like the Egyptian shawabtis though their texts, poses, and iconography, often deviated from the Egyptian blueprint. What do you think?

Shawabty of King Taharqa

Napatan Period

ca. 690 - 664 BCE

Grey serpentinite

MFA 20.224

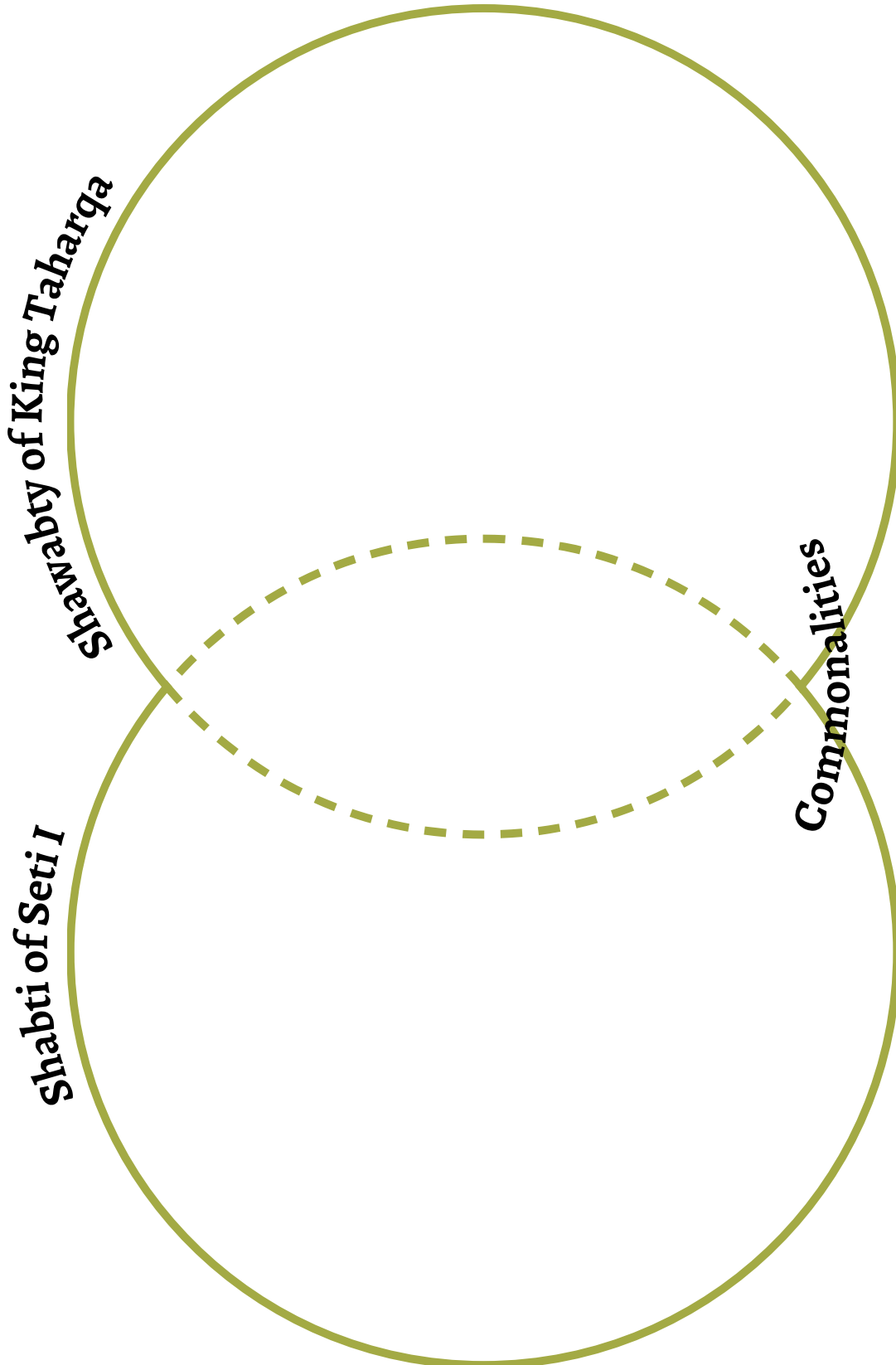


SHAWABTIS

NAME

DATE

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the *33 Questions to Ask an Artifact* activity to help guide your observations.



SHAWABTIS

NAME

DATE



What elements (samples) did Kushites keep consistent with the Egyptian shawabtis? Why do you think they were important to continue? What purpose do they serve?

What changes (remixes) did Napatan rulers make to shawabtis? Do you think these changes impact the function of the figures? How or how not?

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditional Nubian customs.



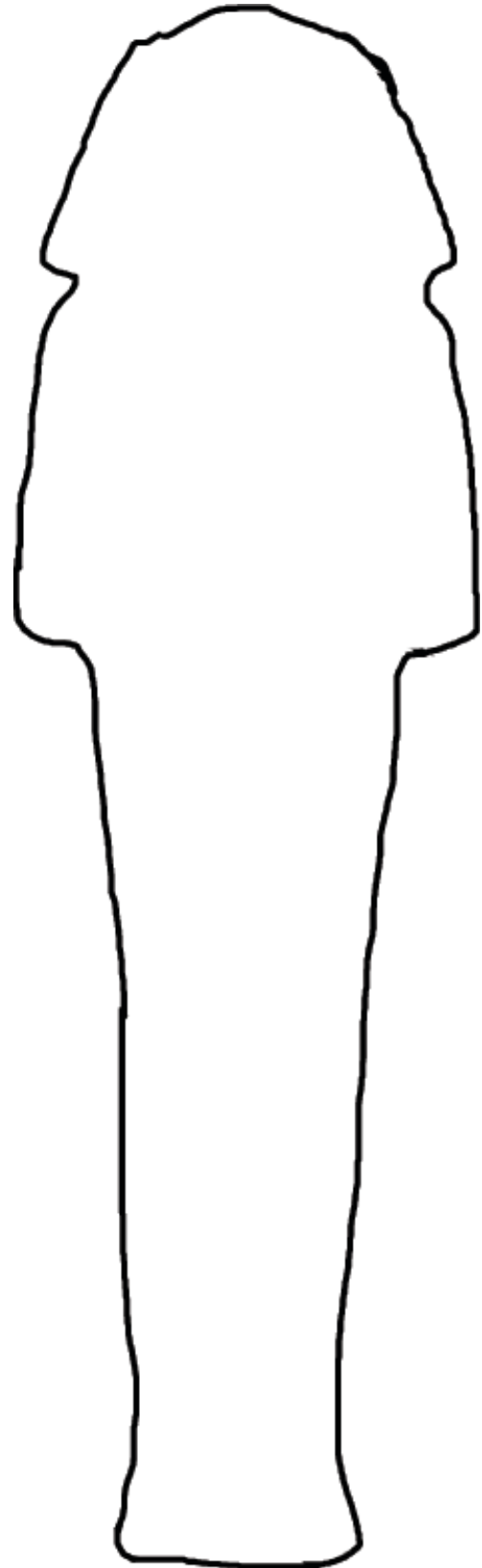
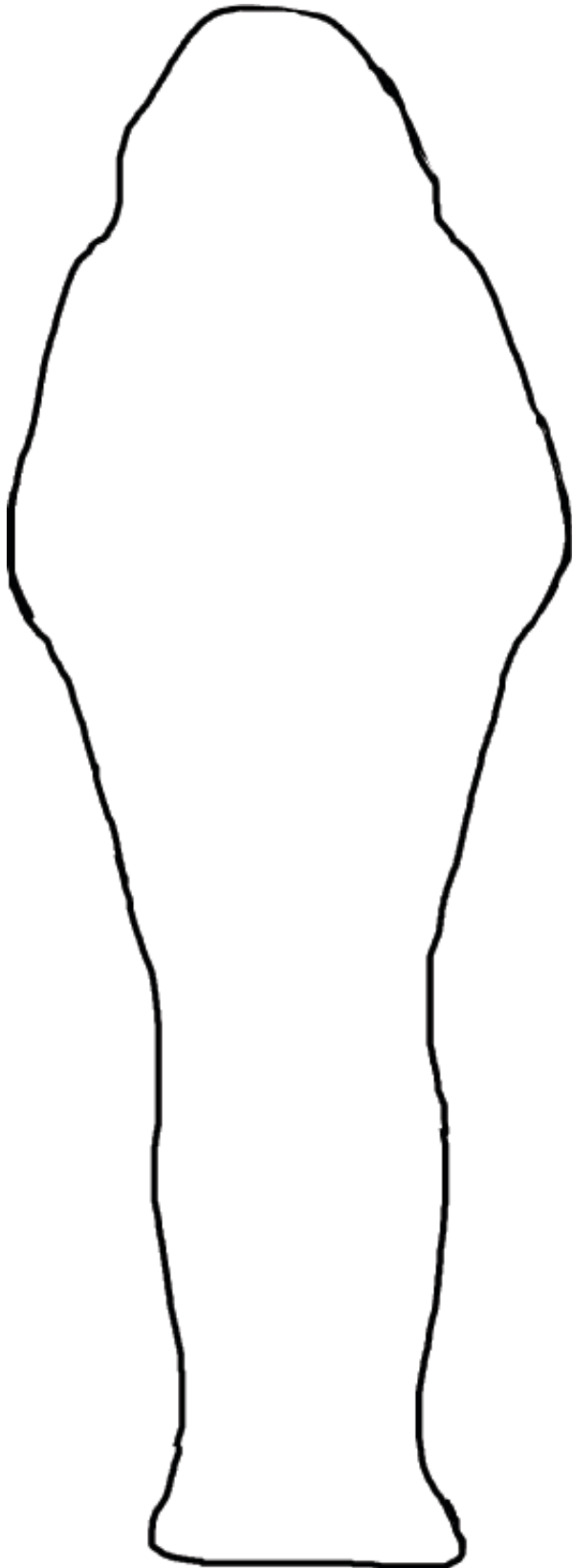
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SHAWABTIS

NAME

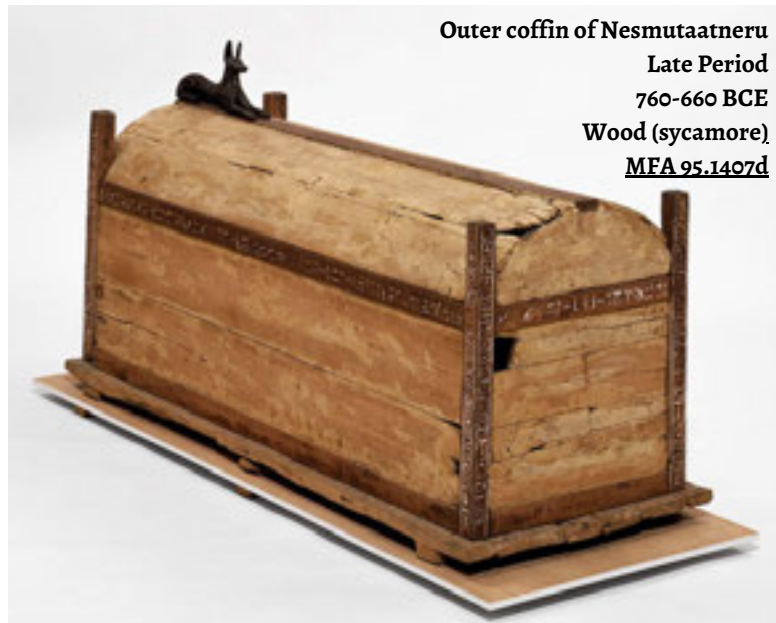
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Remix the Shawabtis. How do you imagine these funerary figurines would look and function in your life? What texts and images would you want to carry with you in death / in afterlife?



COFFINS & SARCOPHAGI

Generally, coffins are burial chests made of wood, while Sarcophagi are made from stone. Rectangular coffins with 4 corner posts and an arched lid were popular during the Egyptian Late Period. Small Horus falcons and Anubis jackals placed on the tops protect and care for the deceased, mimicking the tomb of Osiris. The Napatan King Anlamani fashioned an elaborate sarcophagus in this style for himself, and in typical Kushite fashion, paid homage to the past by decorating it with a collection of some of the most important Ancient Egyptian funerary texts. His brother, Aspelta did him one bigger and better. Compare and contrast the Egyptian and Nubian burial chests and consider how the Kushites put a new spin on this burial tradition.



Outer coffin of Nesmutaatneru
Late Period
760-660 BCE
Wood (sycamore)
[MFA 95.1407d](#)



Model sarcophagus of Irethoru
Egyptian
Late Period, Dynasty 26
664-525 BCE
[MFA 02.31](#)

COFFINS & SARCOPHAGI

Generally, coffins are burial chests made of wood, while Sarcophagi are made from stone. Rectangular coffins with 4 corner posts and a bridged lid were popular during the Egyptian Late Period. Small Horus falcons and Anubis jackals placed on the tops protect and care for the deceased, mimicking the tomb of Osiris. The Napatan King Anlamani fashioned an elaborate sarcophagus in this style for himself, and in typical Kushite fashion, paid homage to the past by decorating it with a collection of some of the most important Ancient Egyptian funerary texts. His brother, Aspelta did him one bigger and better. Compare and contrast the Egyptian and Nubian burial chests and consider how the Kushites put a new spin on this burial tradition.

Sarcophagus of King Aspelta

Nubian

Napatan Period, reign of Aspelta

593–568 BCE

[MFA 23.729](#)

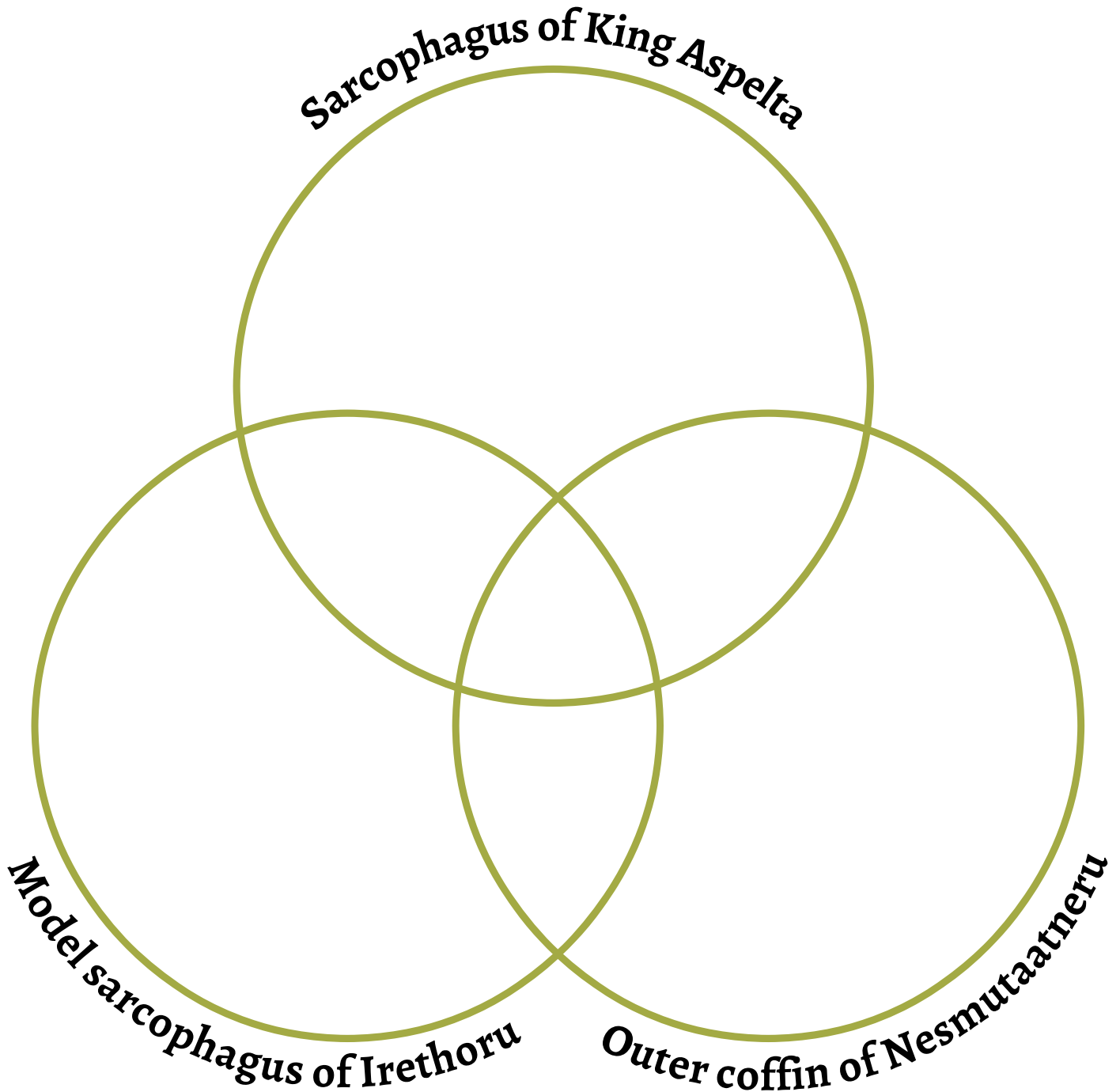


COFFINS & SARCOPHAGI

NAME

DATE

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the *33 Questions to Ask an Artifact* activity to help guide your observations.



asor

COFFINS & SARCOPHAGI

NAME

DATE



What elements (samples) did Kushites keep consistent with the Egyptian examples? Why do you think they were important to continue? What purpose do they serve?

What changes (remixes) did the Napatan Kings make to these burial chests? Do you think these changes impact their overall function? How or how not?

What value systems might have motivated this form of cultural sampling / remixing? Considering what you've learned about traditional Nubian burial customs, why might this coffin style have appealed to these two Napatan kings?



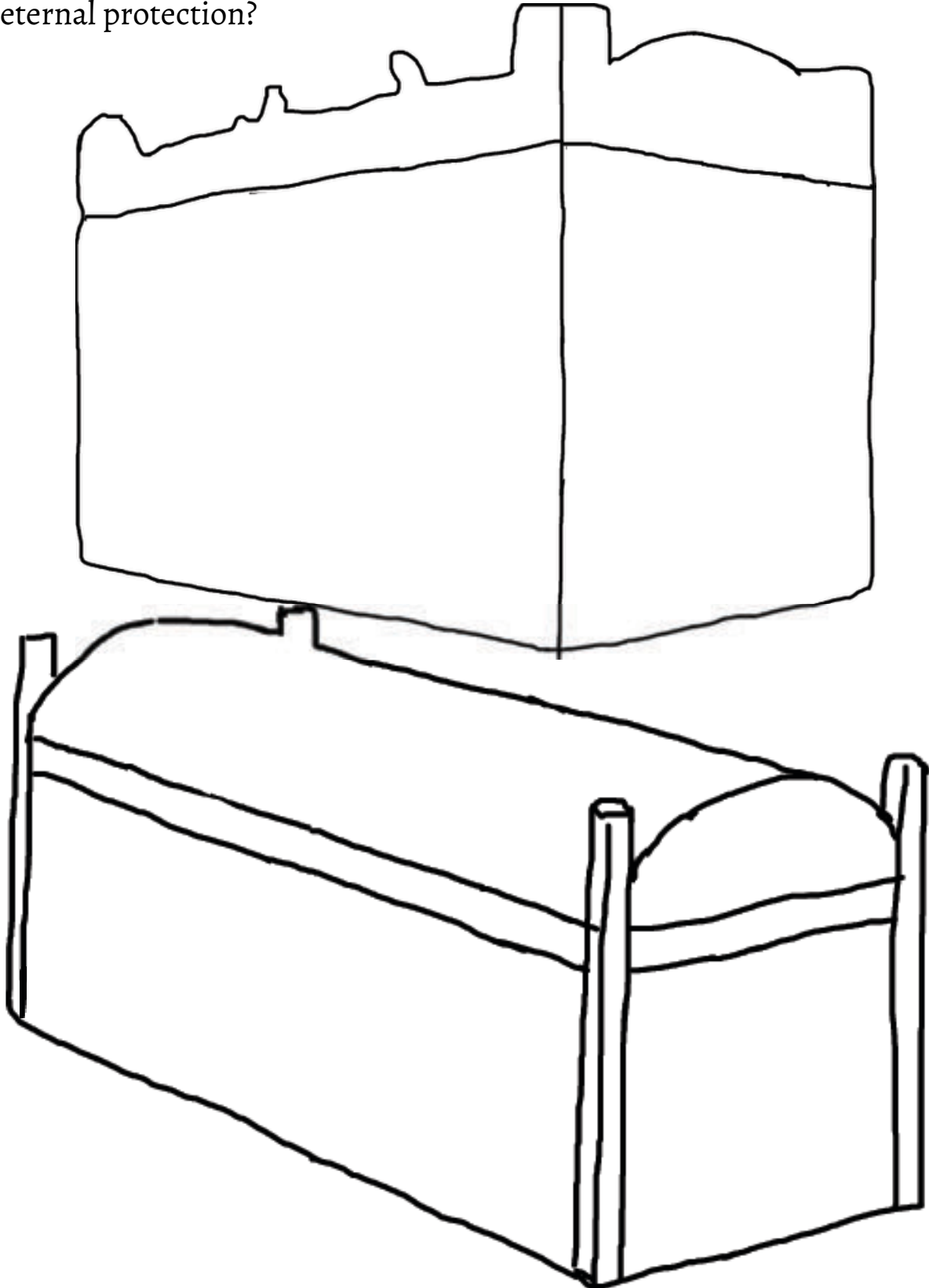
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COFFINS & SARCOPHAGI

NAME

DATE

Remix the Coffin / Sarcophagus. What texts and images would you want to carry with you in death / in afterlife? What figures would be placed on top for your eternal protection?



RITUAL SMITING SCENE

The Temple of Apedemak, dedicated to the worship of this Kushite lion-headed warrior God, is one of several Meroitic era temples built at the site of Naqa/Naga. The decorative scene carved in relief on the temple pylon—a monumental gate found on Kushite and Egyptian architecture consisting of two pyramidal towers—shows King Natakamani (left) and Qore, Kandake (Queen) Amanitore (right) preparing to strike down their enemies. This ritual scene of domination first appears during pre-dynastic Egypt on the Na'rmer Palette (ca. 3200 BCE) and continues throughout the New Kingdom. ex. Thutmose III on the 7th Pylon at Karnak Temple (ca. 1450 BCE), and beyond. Compare and contrast the Egyptian and the Meroitic examples and consider how the Kushites took an age old tradition and flipped it on its head.



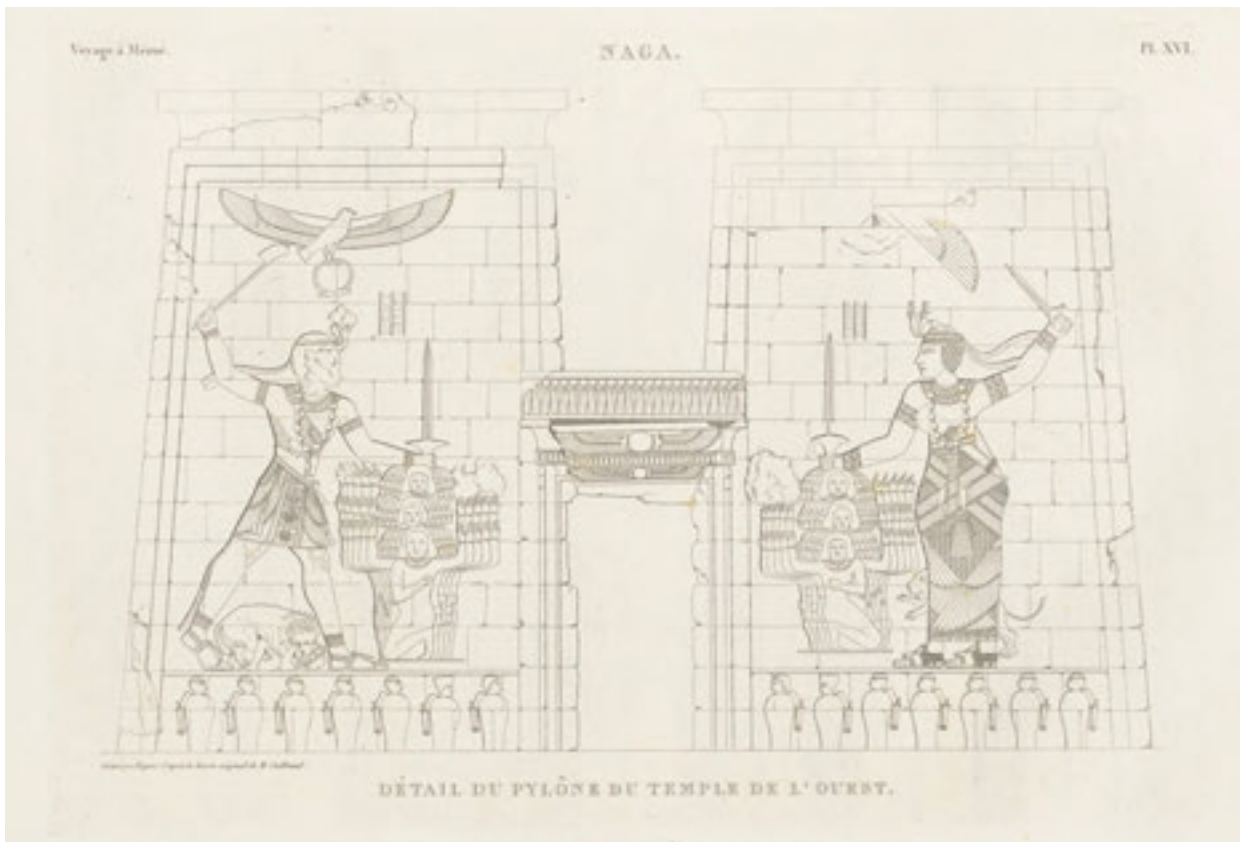
Thutmose III smiting Enemies. 7th pylon, Karnak Temple.

Image Courtesy of Wikimedia. Public Domain

RITUAL SMITING SCENE



Temple of Apedemak Pylon, Naga. Photograph by TrackHD. Courtesy of Wikimedia. [CC BY-3.0](#)



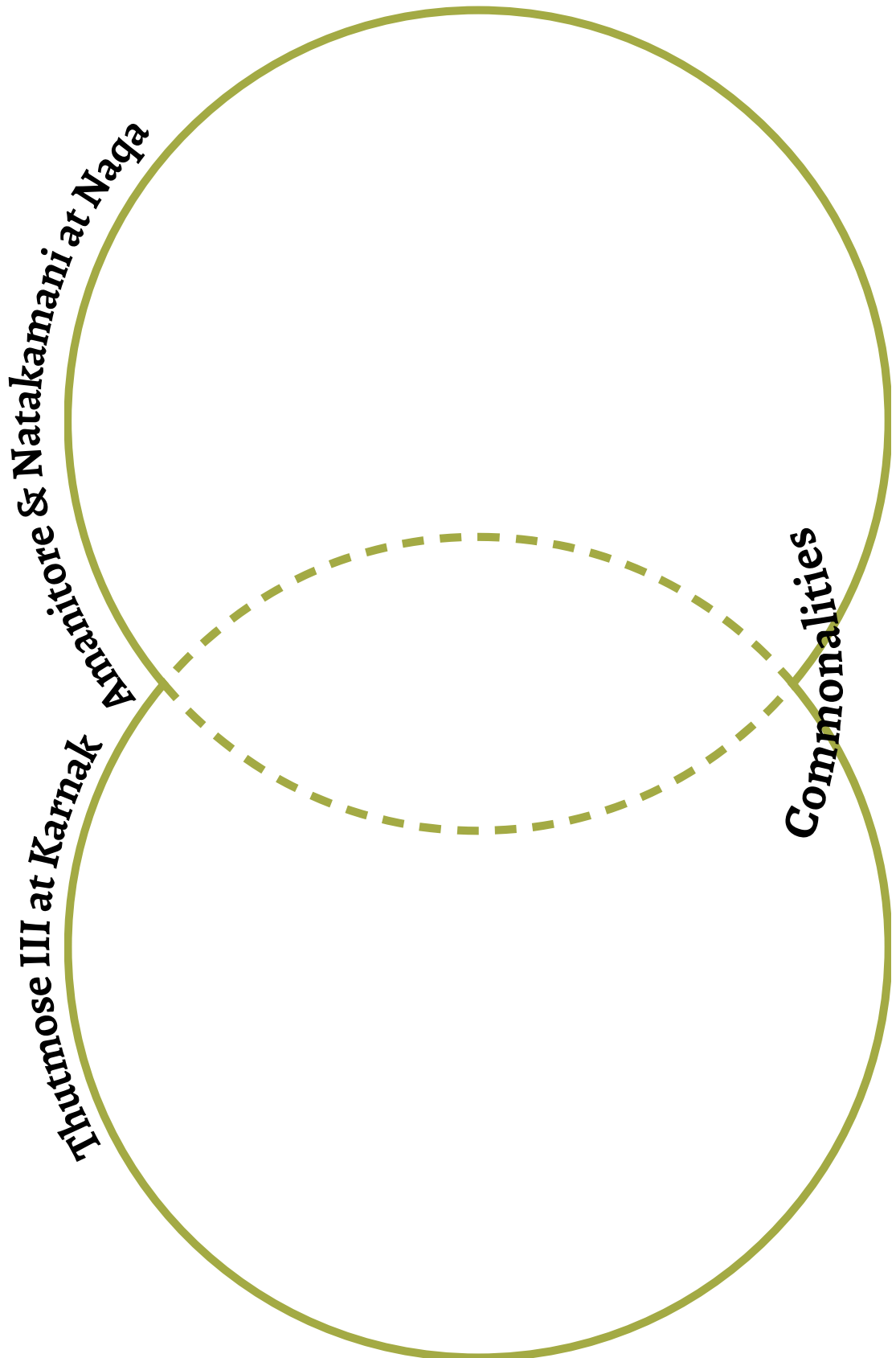
Drawing of the Temple of Apedemak Pylon, Naga. From Calliud 1826, *Voyage A Meroe*. Plate XVI

SMITING SCENE

NAME

DATE

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the 33 *Questions to Ask an Artifact* activity to help guide your observations.



SMITING SCENE

NAME

DATE



What elements (samples) of this scene did Kushites keep consistent with the Egyptian examples?
Why do you think this imagery was important to continue? What purpose does it serve?

What changes (remixes) did Merotitic rulers make to the ritual smiting scene? Do you think these changes impact the message in the scene? How or how not?

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditional Nubian customs.



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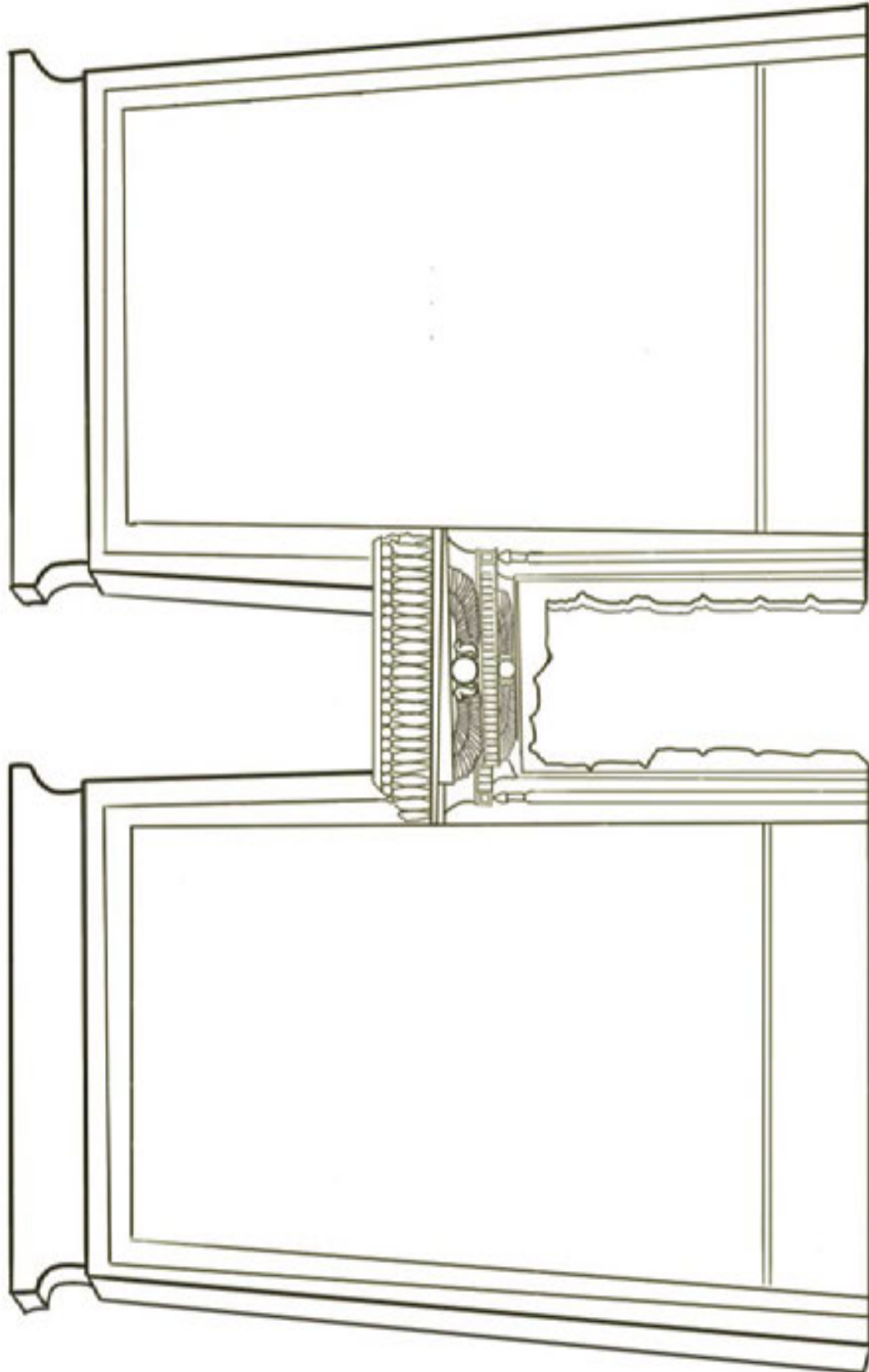


SMITING SCENE

NAME

DATE

Remix the ritual the ritual smithing scene by making yourself the main subject. What things are your conquering? How do you represent your power?



WHO TELLS YOUR STORY

Covers CCSS Anchor standards for:

- ✓ Literacy in History and Social Studies 9-10 (key ideas and details, craft and structure, integration of knowledge and ideas)
- ✓ Reading 9-10 (key ideas and details, craft and structure, integration of knowledge and ideas)
- ✓ Writing 9-10 (text types and purposes, production and distribution of writing, research to build and present knowledge)
- ✓ Speaking and Listening 9-10 (comprehension and collaboration, presentation of knowledge and ideas)
- ✓ Language 9-10 (knowledge of language, vocabulary acquisition and use)

Covers World History & Geography content standards for:

- ✓ Geography
- ✓ Economics
- ✓ Civics
- ✓ Historical Thinking & Inquiry

WHO TELLS YOUR STORY



UNIT

Ancient Nubia

LESSON TITLE

Who Tells Your Story

UNIT TOPIC

Primary Source Analysis
Uncovering Source Bias

LESSON AUTHOR

Sydney A. Pickens, Archaeology in the Community

LESSON FOCUS QUESTION

How does perspective shape your understanding of historical events?
How do motivations for writing influence the presentation of historical narratives?

LESSON TEACHING THESIS

Who Tells Your Story, referencing the song *Who Lives, Who Dies, Who Tells Your Story* from the hit Broadway musical *Hamilton*, is designed to demonstrate how source bias impacts and shapes historical narratives. It positions archaeology as a methodology that disrupts textual hegemony by validating non-textual forms of cultural production and knowledge transmission.

In this lesson, students will engage with a variety of primary and secondary sources about Ancient Nubia and its people. Ancient Kush was an oral society, meaning cultural knowledge, values, and customs were learned, preserved, and shared through each generation by the spoken word. The earliest written records by and about Kushites appear during 25th Dynasty, when the Napatan Kings adopted the Egyptian hieroglyphic script. The Meroitic Script, the new writing system translating the indigenous Kushite language into writing, was developed during the Meroitic Period. Unfortunately, the majority of Nubian archaeological materials remain unstudied and unpublished. This has left the study of Nubian history reliant on Ancient Egyptian (and other) sources which leave scarce, defamatory, and Egyptocentric views of Kush. Analyzing archaeological materials created by and for Kushites offers archaeologists a glimpse of the Ancient Nubian perspective, viewpoint, and mindset. Through the analysis of such materials, archaeologists can piece together Nubian history from a more level playing field.

GOALS & OBJECTIVES

- Promote student engagement with primary sources
- Understand how ancient Egyptians and colonizing Greeks and Romans perceived their southern rivals: the Kushites
- Develop an understanding of information bias by examining the author's point of view
- Emphasize the value of self-representation
- Demonstrate the prestige of the Kushite military
- Present the value of women's authority in Ancient Nubia
- Promote archaeology as a tool for corrective history
- using your voice for positive identity construction

MATERIALS

Primary Sources

- The Semna Stela
- Kamose's Second Stela
- Kawa V: Taharqa's Donation Stela
- Pylon of the Temple of Apedemak aka "Lion Temple" at Naqa
- Strabo's *Geography*, 17.54.1
- The Meroe Head, The Head of Augustus
- Acts of the Apostles, 8:26 - 39

Secondary Sources

- *The Baptism of the Chamberlain of Queen Candace of Ethiopia*, Hendrik van Balen and Jan Brueghel the Younger, c. 1625 - 1630
- *The Baptism of Queen Candace's Eunuch*, Jan Both, 1843

WHO TELLS YOUR STORY



SOCIAL STUDIES CONTENT STANDARDS & LEARNING OUTCOMES

Geography

- Explain natural processes that shape physical environments (i.e Nile inundation,)
- Describe geographical and spatial worldviews
- Explain how humans modify the environment, and the lasting environmental impact of these changes
- Describe the environmental conditions and natural phenomena that shape human behavior / activity

Civics and Government

- Describe the political structure of Ancient Nubia
- Identify political boundaries based on physical (natural) and human cultural systems
- Describe territorial conflict over borders, land, resources, identity, etc.
- Determine political, military, and cultural forces that contribute to cooperation or conflict among people

Economy

- Describe the relationship between economic production and the natural environment and location of resources
- Describe benefits and costs of economic production
- Analyze trade and transnational relationships
- Describe factors that influence trade

Historical Thinking and Inquiry

- Read and analyze primary and secondary sources
- Explain the causes and effects of historical events
- Describe historical events and perspectives in terms of continuity and/or change
- Evaluate the significance of historical events
- Examine the ways historians and archaeologists know about the past
- Evaluate the credibility of a source by examining its origin, author, context, and content
- Construct arguments based on evidence and claims from multiple sources while acknowledging their strengths and limitations

Cultural Expression

- Describe the cultural characteristics of ancient civilizations
- Explain how cultural traits, features, and diffusion help define regional and ethnic identities
- Create cultural comparisons

WHO TELLS YOUR STORY



CCSS ANCHOR STANDARDS FOR LITERACY IN HISTORY AND SOCIAL STUDIES 9-10

Key Ideas and Details

CCSS.ELA-LITERACY.RH.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.3

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure:

CCSS.ELA-LITERACY.RH.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-LITERACY.RH.6

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RH.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-LITERACY.RH.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

WHO TELLS YOUR STORY



CCSS ANCHOR STANDARDS FOR READING 9-10

Key Ideas and Details

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-LITERACY.CCRA.R.9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

WHO TELLS YOUR STORY



CCSS ANCHOR STANDARDS FOR WRITING 9-10

Text Types and Purposes

CCSS.ELA-LITERACY.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.3

Production and Distribution of Writing

CCSS.ELA-LITERACY.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Research to Build and Present Knowledge

CCSS.ELA-LITERACY.CCRA.W.7

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.CCRA.W.8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

WHO TELLS YOUR STORY



CCSS ANCHOR STANDARDS FOR SPEAKING AND LISTENING 9-10

Comprehension and Collaboration

CCSS.ELA-LITERACY.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS ANCHOR STANDARDS FOR LANGUAGE 9-10

Knowledge of Language

CCSS.ELA-LITERACY.CCRA.L.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

CCSS.ELA-LITERACY.CCRA.L.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-LITERACY.CCRA.L.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

WHO TELLS YOUR STORY



INSTRUCTIONAL ACTIVITIES

Each primary/secondary source in this lesson is accompanied with 9 analysis questions that promote close reading, sensory activation, and creativity. The structure for this activity is at the discretion of the instructor, and is influenced by the number of students in class. I suggest the following structures:

Pre Class Prep

1. Watch the *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush Part One and Two* videos with your class. 8/9 of the sources in this lesson are referenced in this video and will provide an introduction to Ancient Nubia and the source materials.

Session 1 -3 - 40 minutes

1. Create 3 student groups organized by creator:
 - a. **Egyptian texts:** Kamose Stela, Semna Stela
 - b. **Kushite materials:** Temple of Apedemak, Meroe Head, Taharqa's Donation Stela
 - c. **Greek / Christian texts:** Strabo's *Geography*, Acts VII: 26-39, "The Baptism" paintings

OR

1. Create 2 student groups organized by theme:
 - a. **Military Power:** Kamose Stela, Strabo's *Geography*, The Meroë Head, Semna Stela
 - b. **Women's Authority:** Temple of Apedemak, Taharqa's Donation Stela, Acts VII: 26-39, Strabo's *Geography*
2. Each student group will read/analyze their sources and work together to complete the accompanying source analysis questions.
3. Allot up to 3 class sessions at your discretion for students to mindfully analyze and discuss each source

Debrief Discussion & Questions:

- Students should discuss and describe each theme in relation to who authored it.
 - According to the (Kushites/Egyptians/Greeks/Romans/Christians) the Kushite military was...
 - According to the (Kushites/Egyptians/Greeks/Romans/Christians) Kushite women were....?
- After mining each these distinct accounts and perspectives, what student beliefs about Kushite military power and/or women's authority?
- Why does perspective matter?
- What were the author's motivations for writing?
- How does the source of information influence your perception of the event?
- How might reading a translation of the original text change your perception of historical events?
- After mining each account, what do your students believe about Kushite women and military power?

WHO TELLS YOUR STORY



ASSESSMENT: TELL YOUR STORY

Following the source analysis activity, students will demonstrate comprehension of the source material by recreating their own autobiographical / imagined account in the same style, but with a present-day twist. Teachers will instruct students that their recreations should:

1. Represent the key ideas and details of the source material in their own words / circumstances
2. Follow the Craft and structure of the source material
3. Include the highlighted vocabulary words
4. Similarly use the rhetorical devices and language found in source material

This assessment tool will gauge student ability to:

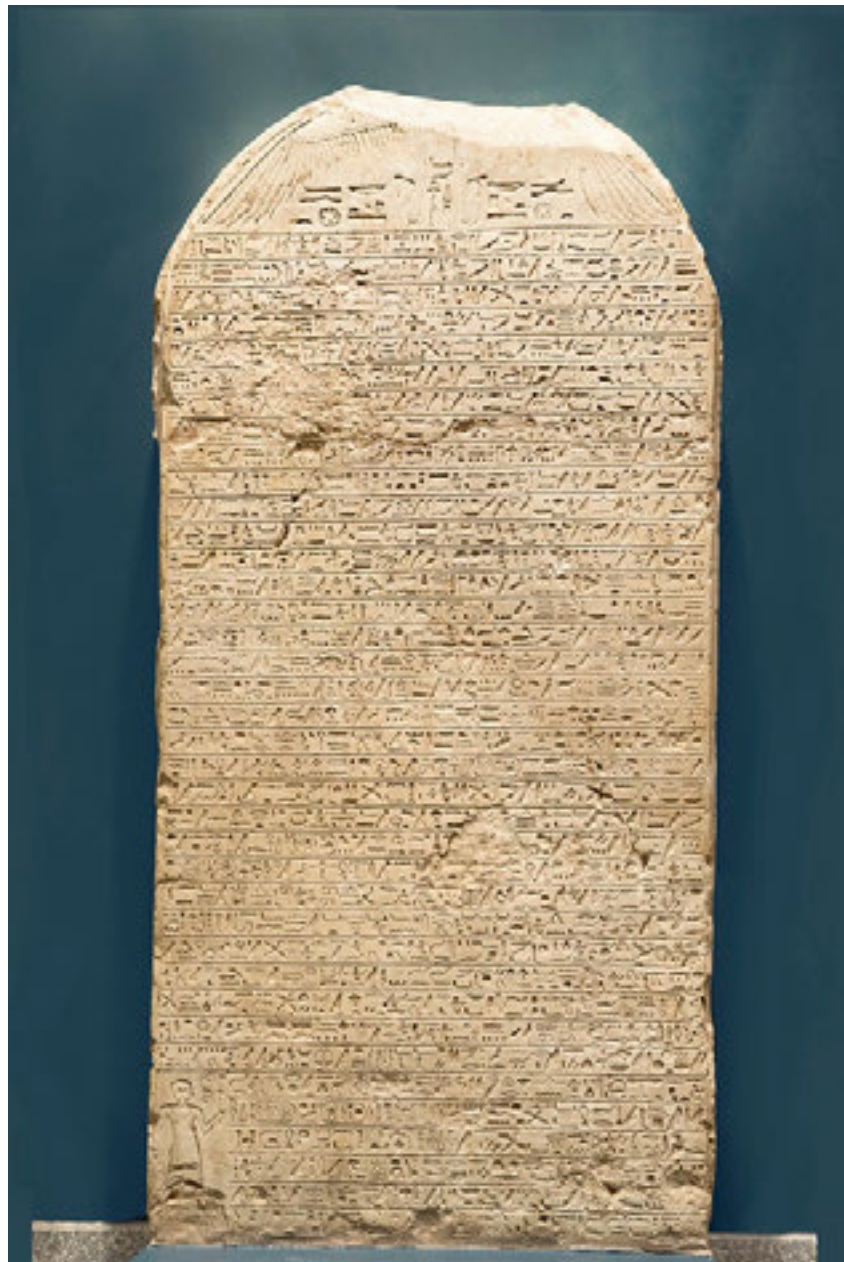
1. Creatively explore and assess their knowledge and comprehension of content
2. demonstrate knowledge of vocabulary and language
3. make historical ideas relevant by envisioning themselves as history makers

The student will submit their recreations to the teacher to assess.

KAMOSE'S SECOND STELA AT KARNAK

Context

"The text of Kamose's "wars of liberation" is divided between two stelae set up at Karnak, the first extant in a few fragments and the second discovered in 1954 as the base for a statue of Ramses II" (W.K.S., 3rd Edition, 2003). The following excerpt is taken from the second stela, which details Kamose's struggles against the Hyksos ruler. The Hyksos people took control of northern Egypt during the 2nd intermediate period, and ruled as the Hyksos 17th Dynasty. At the same time, the Kushite state of Kerma to the south of Egypt grew in unprecedented power and wealth, posing a further a threat to the dwindling Egyptian state. The 18th Dynasty King Wadj-khepher-Re (Kamose) sought to regain control of Upper and Lower Egypt, and initiated a campaign to defeat and expel the Hyksos from Egypt.



Museum Luxor: Second stela of King Kamose. [Photograph by kairoinfo4u](#), Courtesy of Flickr. [CC BY-NC-SA 2.0](#)

KAMOSE'S SECOND STELA AT KARNAK



My intention(?) is to control Avaris between the two rivers. I will leave them laid waste without people there. I destroyed their towns, I burned their abodes, being made into **desolate** mounds forever because of the destruction which they made within (this part of) Egypt, for they set themselves to **hearken** to the summons of the Asiatics, having betrayed Egypt, their mistress. For it was on the upland way of the oasis that I captured his messenger going south to Kush with a written letter. I found on it saying in writing:

"From the ruler of Avaris, Aa-user-re. Son of Re Apopi, greetings to the son of the ruler of Kush: Why have you arisen as ruler without letting me know? Do you see what Egypt has done against me? The ruler who is in it, Kamose the valiant, given life, attacks me on my soil, although I have not attacked him in the manner of all he has done against you, for he chooses the two lands to afflict them, my land and yours, and he has devastated them. Come northward, do not **blench**, for he is here with me, and there is no one who can stand up to you in (this part of) Egypt. See, I will not give him a way until you arrive. Then we shall divide the towns of Egypt, and both our fine lands(?) shall be in joy."

Wadj-kheper-Re (Kamose), given life, who controls occasions: I have placed the deserts and the front of the land in my control, and the rivers likewise, and one cannot find any way of overthrowing me. I am not lazy with my army. The one north of me has not seized, for he was fearful of me while I fared north, before we had yet fought. Before I reached him, he saw my flame, and he had sent (a letter) as far as Kush to seek out his protection. But I captured it on the way. I did not let it arrive. Then I let it be taken back to him; it was placed upon the eastern desert at Tep-ihu (Aphroditopolis). My victory entered his heart and his limbs were devastated when his messenger recounted to him what I had done against the district of Cynopolis, which had been his property. While I was in Saka, I sent a powerful troop of bowmen which had been traveling overland to destroy Bahria Oasis to prevent any enemy to my rear. With strong heart and rejoicing I sailed south and I destroyed every enemy along the way."

Citation: Excerpt from The Second Stela, Kamose Texts. Literature of Ancient Egypt

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What is the source of conflict between Avaris, Egypt, and Kush? i.e. What are they fighting over?

According to his account, why did Kamose attack the city of Avaris? Is there any contradictory evidence?

What persuasive appeals does Aa-user-re use to ask for Kushite military support?

Describe Kushite military skill and strength based on this account.

Describe how the landscape of the Nile Valley supported Kamose's military strategy.

Transform Kamose's descriptions of the Nile Valley landscape and military conquests into an original work of art. Get creative!!! Use whatever medium speaks to you as a creator.

What historical perspectives are included? What perspectives are missing? Why does this matter?

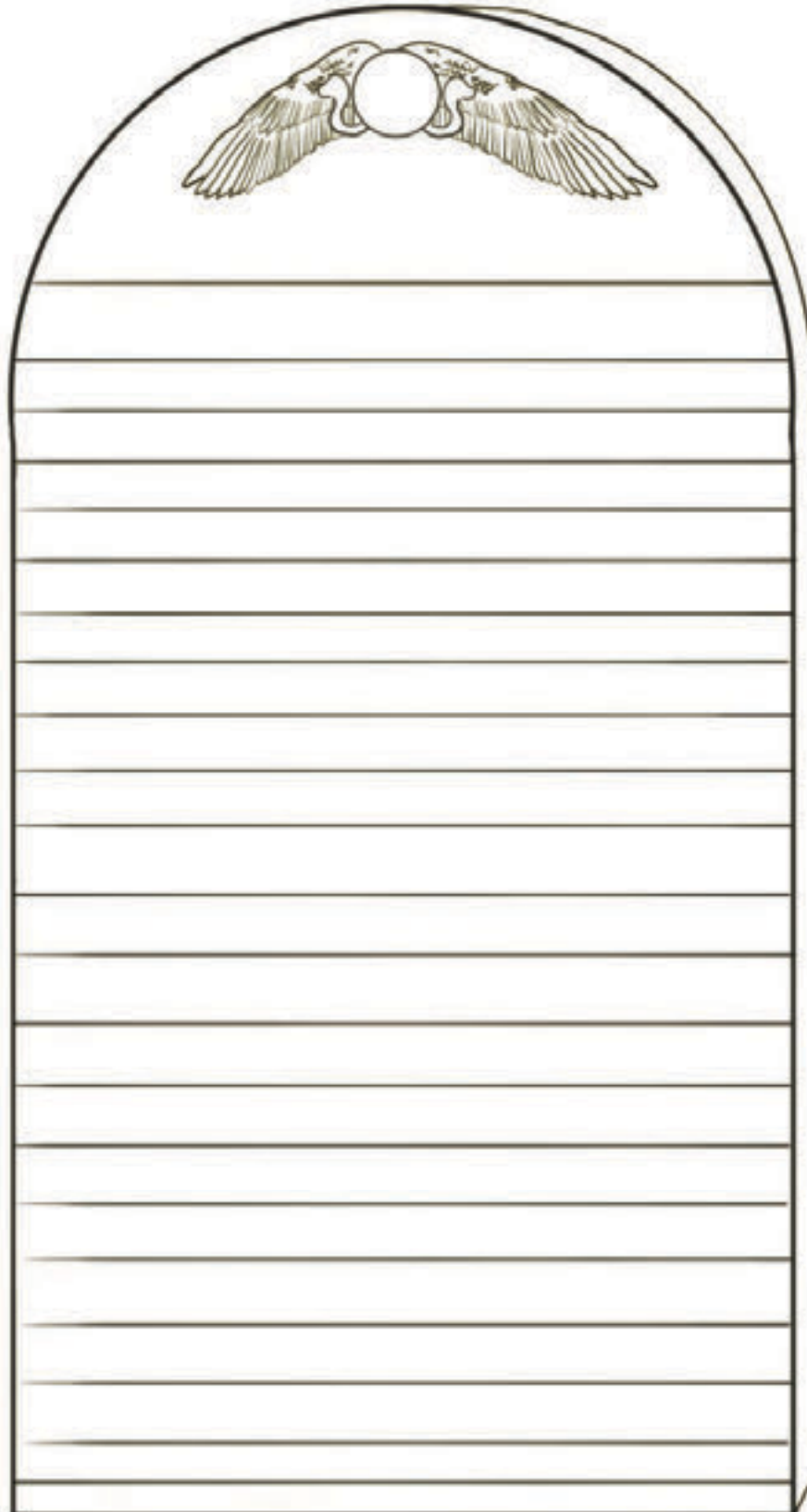
Would you consider this a reliable source for learning about the Nubian past? Why or why not?



NAME

DATE

Tell Your Story. Rewrite this narrative inserting yourself as the main subject and author. What things are your conquering? How do you represent your power?



The writing area is a large, vertically oriented rectangle with a semi-circular top. At the top center of the arch is a decorative symbol consisting of a central circle with two wings extending outwards, resembling a winged sun or a similar ancient motif. Below the arch, the interior of the rectangle is filled with horizontal lines, providing space for writing. The lines are evenly spaced and extend across the width of the writing area.

NAME

DATE

Tell Your Story. Rewrite this narrative inserting yourself as the main subject and author. What things are your conquering? How do you represent your power?

The writing area is a large, vertical rectangle with a semi-circular top. At the top center of the arch is a decorative symbol consisting of a central circle with two wings extending outwards, resembling a winged sun or a similar ancient motif. Below this symbol, the entire area is filled with horizontal lines, providing space for the student to write their narrative.

54. But the Aethiopians, emboldened by the fact that a part of the Roman force in Aegypt had been drawn away with Aelius Gallus when he was carrying on war against the Arabians, attacked the Thebaïs and the **garrison** of the three cohorts at Syene, and by an unexpected onset took Syenê and Elephantinê and Philae, and enslaved the inhabitants, and also pulled down the statues of Caesar. But Petronius, setting out with less than ten thousand infantry and eight hundred cavalry against thirty thousand men, first forced them to flee back to Pselchis, an Ethiopian city, and sent ambassadors to demand what they had taken, as also to ask the reasons why they had begun war; and when they said that they had been wronged by the **Nomarchs**, he replied that these were not the rulers of the country, but Caesar; and when they had requested three days for deliberation, but did nothing they should have done, he made an attack and forced them to come forth to battle; and he quickly turned them to flight, since they were badly marshaled and badly armed; for they had large oblong shields, and those too made of raw ox-hide, and as weapons some had only axes, other pikes, and others swords. Now some were driven together into the city, others fled into the desert, and others found refuge on a neighboring island, having waded into the channel, for on account of the current the crocodiles were not numerous there. Among these fugitives were the generals of Queen Candacê, who was ruler of the Aethiopians in my time — a masculine sort of a woman, and blind in one eye. These, one and all he captured alive, having sailed after them in both rafts and ships, and he sent them forthwith down to Alexandria; and he also attacked Pselchis and captured it; and if the multitude of those who fell in the battle be added to the number of the captives, those who escaped must have been altogether few in number. From Pselschis he went to Premnis, a **fortified** city, after passing through the sand-dunes, where the army of Cambyses was overwhelmed when a wind-storm struck them; and having made an attack, he took the fortress at the first onset. After this he set out for Napata. This was the royal residence of Candacê; and her son was there, but she herself was residing at a place near by. But though she sent ambassadors to treat for friendship and offered to give back the captives and statues brought from Syenê, Petronius attacked and captured Napata too, from which her son had fled, and **ra[z]ed** it to the ground; and having enslaved its inhabitants, he turned back again with the booty, having decided that the regions farther on would be hard to traverse. But he fortified Premnis better, threw in a garrison and food for four hundred men for two years, and set out for Alexandria. As for the captives, he sold some of them as booty, and sent one thousand to Caesar, who had recently returned from Cantabria; and the others died of diseases. Meantime Candacê marched against the garrison with many thousands of men, but Petronius set out to its assistance and arrived at the fortress first; and when had made the place thoroughly secure by sundry devices, ambassadors came, but he bade them go to Caesar; and when they asserted that they did not know who Caesar was or where they should have to go to find him, he gave them escorts; and they went to Samos, since Caesar was there and intended to proceed to Syria from there, after dispatching Tiberius to Armenia. And when the ambassadors had obtained everything they pled for, he even remitted the tributes which he had imposed.

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What is the source of conflict between Meroë and Rome according to this account? i.e. What are they fighting over?

Describe how the climate and landscape of the Nile Valley aided both Meroitic and Roman soldiers.

Describe the Meroitic military based on this account. Cite specific examples.

What does Strabo's account reveal about women in Meroe? Cite specific examples.

What did the Meroitic dismantling of statues of Caesar symbolize? How is this act relevant today?

Transform Strabo's descriptions of the Meroitic and Roman War into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

What historical perspectives are included? What perspectives are missing? Why does this matter?

Would you consider this a reliable source for learning about the Nubian past? Why or why not?



NAME

DATE

Tell Your Story. Rewrite this narrative inserting yourself as the main subject and author. What challenges are you working to overcome in this chapter of your life? How does your environment support and or hinder you in your process? What will your ultimate victory look like?



NAME

DATE

Tell Your Story. Rewrite this narrative inserting yourself as the main subject and author. What challenges are you working to overcome in this chapter of your life? How does your environment support and or hinder you in your process? What will your ultimate victory look like?



THE MEROË HEAD, HEAD OF AUGUSTUS

Context

"This head once formed part of a statue of the Roman Emperor Augustus (ruled 27 BC-AD 14). In 31 BC Augustus defeated Mark Antony and Cleopatra at the battle of Actium and took possession of Egypt, which became a Roman **province**. The writer Strabo tells us that statues of Augustus were erected in Egyptian towns near the first **cataract** of the Nile at Aswan and that an invading Kushite army looted many of them when they raided Roman forts and settlements in Upper Egypt [Lower Nubia] in 25 BC. Most were later returned as a result of negotiations between the Meroitic Queen Candace [Kandake] and the Roman general Petronius. However, this head remained buried beneath the steps of a native temple dedicated to Victory at the Kushite capital Meroë. It seems likely that it was torn from a statue and placed there deliberately so as to be permanently below the feet of its Meroitic captors. Remains of **frescoes** from within the temple, which appear to show Roman prisoners of war before a Meroitic ruler, support this interpretation."



NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

Describe the Meroitic military based on this account. Cite specific examples.

What did the Meroitic dismantling of statues of Caesar symbolize? How is this act relevant today?

How does the Meroë Head contribute to your understanding of the Meroitic-Roman War?

Does the findspot of the Meroë Head confirm or contradict Strabo's account? Explain.

Do you think archaeology is important for learning about the past? Why or why not?

Transform this curatorial interpretation of the Meroitic and Roman War into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

What historical perspectives are included? What perspectives are missing? Why does this matter?

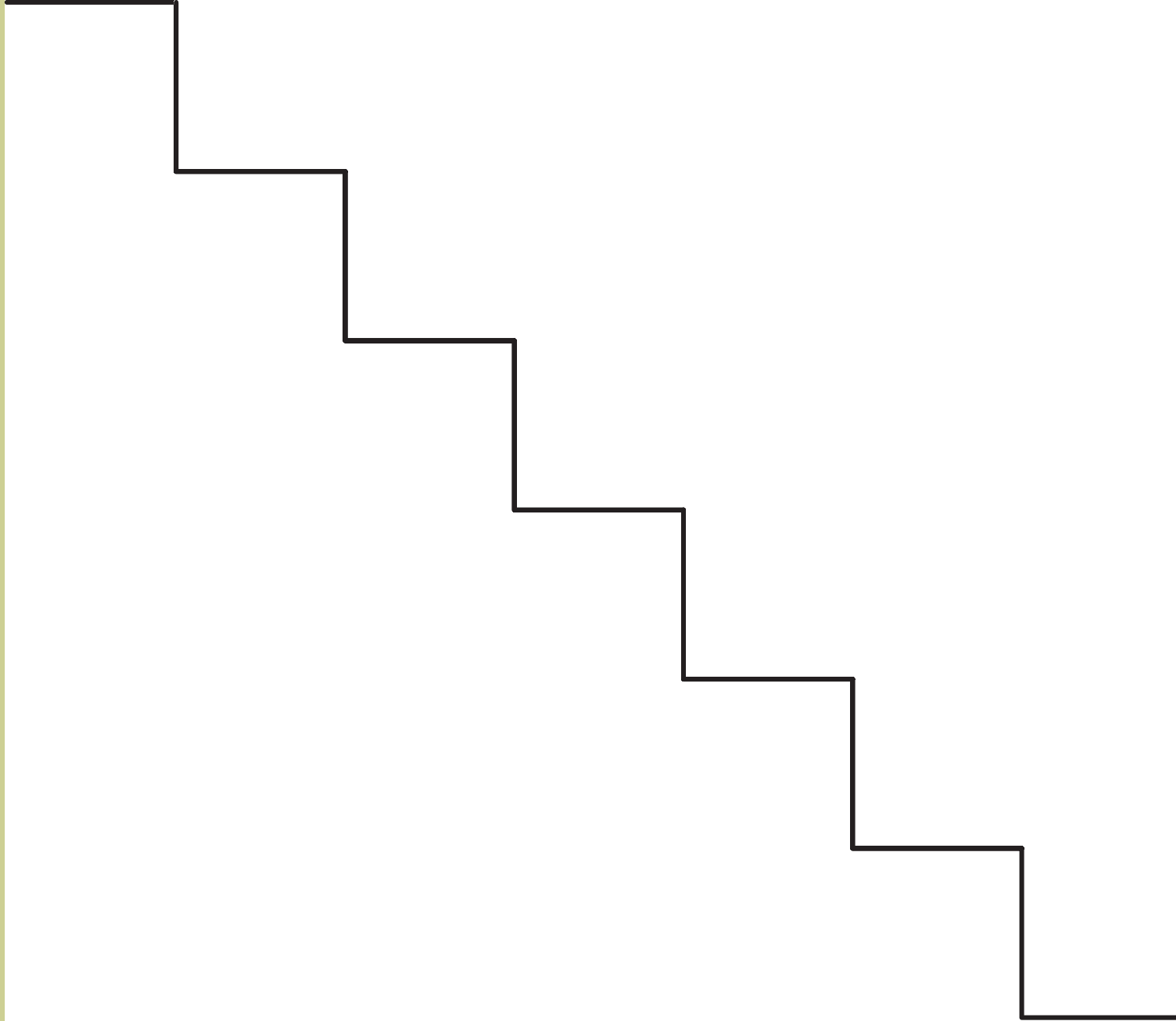
Would you consider this a reliable source for learning about the Nubian past? Why or why not?



NAME

DATE

Tell Your Story. Recreate and reinterpret this statue head as something you wish to remove and overcome in your life. What do you need to reclaim to remind yourself of your power? What negative beliefs need to be cut off at the head and buried beneath your feet?



KAWA V: TAHARQA'S DONATION STELA

Context

Stela no. V (5) dated to the Napatan King Taharqa's 6th regnal year was unearthed in the forecourt of Temple T at Kawa. In the stela's lunette—the decorative scene above the hieroglyphic text—Taharqa is seen, on the right, offering wine to the god Amun-Re followed by the queen mother, Abalo/Abar shaking the sistrum. The scene is mirrored on the left, where the king offers bread and the queen mother shakes the sistrum to Amun of Gematen.

The central column contains the speech of the God who says, "I have given to you life, all power, all health, all happiness, like Re forever" (Gozzoli, 2009).

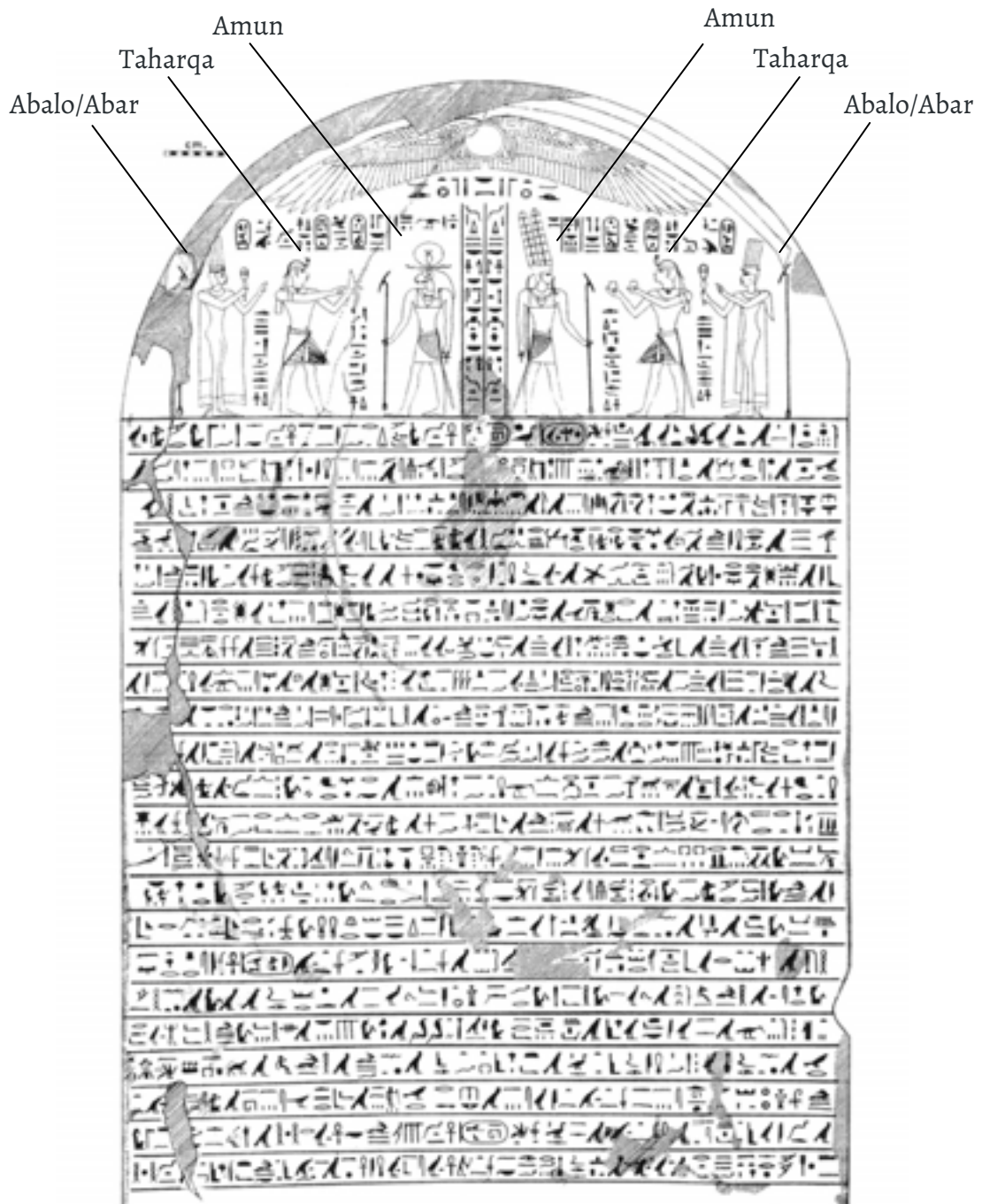


Fig 1 from Gozzoli, Roberto B. "Kawa V and Taharqa's By3wt: Some Aspects of Nubian Royal Ideology." *The Journal of Egyptian Archaeology* 95, no. 1 (2009): 235-248.

KAWA V: TAHARQA'S DONATION STELA



"Year 6 under the Majesty of the Horus qH-hrwy, the Two Ladies qn-hrw, the Golden Horus hw-t3wy, the King of Upper and Lower Egypt, hwi-nfrtm i?rb son of Re, Taharqo, living forever, beloved of Maat, to whom Amun has given Maat [*goddess of peace, justice, and order*], may he live forever. As His Majesty is the one who loves the god, (2) he spends the day and lies by night seeking what is useful to the gods, building their temples fallen into decay, giving birth to their statues as in the primeval times, building their storehouses, endowing (3) altars, presenting them with offerings of any product, making their offering tables of fine gold, silver, copper. Now, the heart of His Majesty is satisfied with doing what is beneficent to them every day. This land is **inundated** (4) in his time as it was in the time of the Lord-of-All, every man sleeping until dawn without saying 'Oh, would I had' at all. Maat is introduced in all the countries; Isefet [*god of injustice and chaos*] is pinned to the ground. (5) Omens happened at the time of His Majesty in the sixth year of his appearance; the like thereof has not been seen since the ancient times (lit. the times of the old ones). Greatly his father Amun-Re loved him. His Majesty (6) requested the **inundation** from his father Amun-Re Lord of the Two Lands in order not to make the famine happen in his time. Look, anything that comes from the mouth of His Majesty, his father Amun makes it happen immediately. As the time of the inundation (7) of the Nile came, it overflowed greatly every day and did so for many days. The inundation was of a cubit per day; it penetrated the hills of the South Land and was over the mound of the North Land. The land was like the Nun, an inert (water), (8) the land was not discernible from the river. It overflowed for 21 cubits two and half fingers at the **quay** of Thebes. His Majesty made the **annals** of the ancestors be brought to him, in order to see if a (similar) inundation had happened at their times. Nothing similar was found therein. (9) Now, the rain was in Ta-Sety and made the hills glisten in their entirety. Any man of Ta-Sety was inundated with everything. Egypt was in a beautiful festival, adoring His Majesty. The heart of His Majesty was happy more than anything about what (10) the father Amun had done, making **endowments** to be given to all the gods. His Majesty said: 'Father Amun-Re, Lord of the Thrones of the Two Lands, made these four beautiful omens for me in one year, in the sixth year of my appearance as king. Nothing similar had been done (11) since the times of those who were before (i.e. those of ancient times). The inundation was like a cattle seizer. It inundated this land in its length. Nothing like that was found in the writings of the times of the ancient ones. No one said, "I heard from my father". It made (12) the land good in its entirety, killed the insects and the snakes that were in it, kept off the devouring of the locusts from it, and did not let the south winds steal it. (13) I reaped the harvest into the granaries, the amount not known thereof, with barley of Upper and Lower Egypt, and any seed that grows on the surface of the earth. I came from Ta-Sety in the midst of the king's brothers whom His Majesty had brought together (14) from there. I was with him; he loved me more than all his brothers, more than all his children. I was distinguished from them by His Majesty; the hearts of the pat-people served me and the love of me was before all men. 15) I received the crown in Memphis after the falcon flew to heaven. My father Amun placed all the lands and foreign countries under my sandals; the south

KAWA V: TAHARQA'S DONATION STELA



Kawa V continued...

land to Retebu-Kabet, the south to Ka-(16) Hehes, the east to where Re rises, the west to the place where he sets. My mother was in Ta-Sety, the king's sister full of love, king's mother Abalo, may she be given life. Now, (17) I was far from her as a twenty year old recruit, as I went with His Majesty to the North Land. Then she came sailing downstream to see me (18) after a long period of years. She found me after I had appeared in the throne of Horus, having accepted the crown of Re, having united the Two Ladies on my head, all the gods as protection of my body. She was extremely joyful (19) after she saw the beauty of His Majesty, just as Isis saw her son Horus appearing on the throne of (his) father Osiris, after he had been a child in the midst of the nest of Chemmis. (20) Upper and Lower Egypt, all the foreign lands were bowing to the king's mother. They were in a very great jubilee, their great and their small ones. They shouted to the king's mother (21) saying. 'Isis, as Horus received her, was like this mother after she has joined her son, the King of Upper and Lower Egypt Taharqo, may he live forever, beloved by the gods. May you be living forever as your father Amun has ordered, (22) excellent god who loves the one who loves him, who knows who is loyal to him, having made your mother stay in peace, after she saw the beauty he has made for you. O powerful king, may you live, and be healthy, like the living Horus for his mother Isis. You are the one appearing on the throne of Horus forever and ever'.

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What "Two Lands" are being described in this account? What other names are these lands given?

Why does Taharqa invoke the past to talk about the Nile inundation? What is his goal?

Transform Taharqa's descriptions of the Nile Valley landscape into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

What does Taharqa's account reveal about women in Kush? Cite specific examples.

How does the illustrated reproduction of the stela aid your understanding of the text? Cite and discuss 2 examples that demonstrate the connection between the lunette and the stela text.

What is the author's point of view and reason for writing? Cite specific examples .

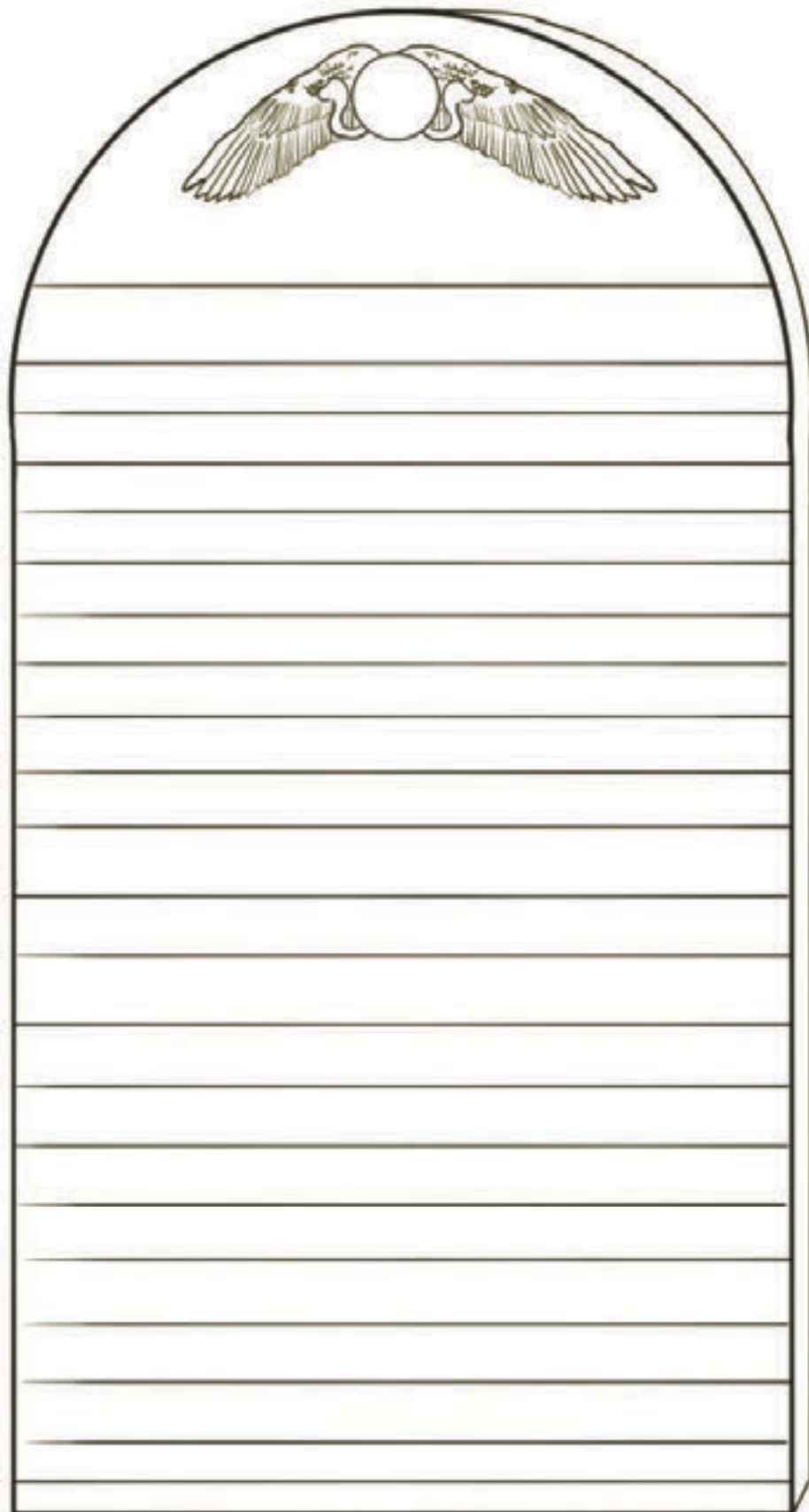
What historical perspectives are included? What perspectives are missing? Why does this matter?

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

NAME

DATE

Tell Your Story. Recreate this image and narrative inserting yourself as the main subject. Who / what do you honor? What are you grateful for? What people support and push you towards you greatness?

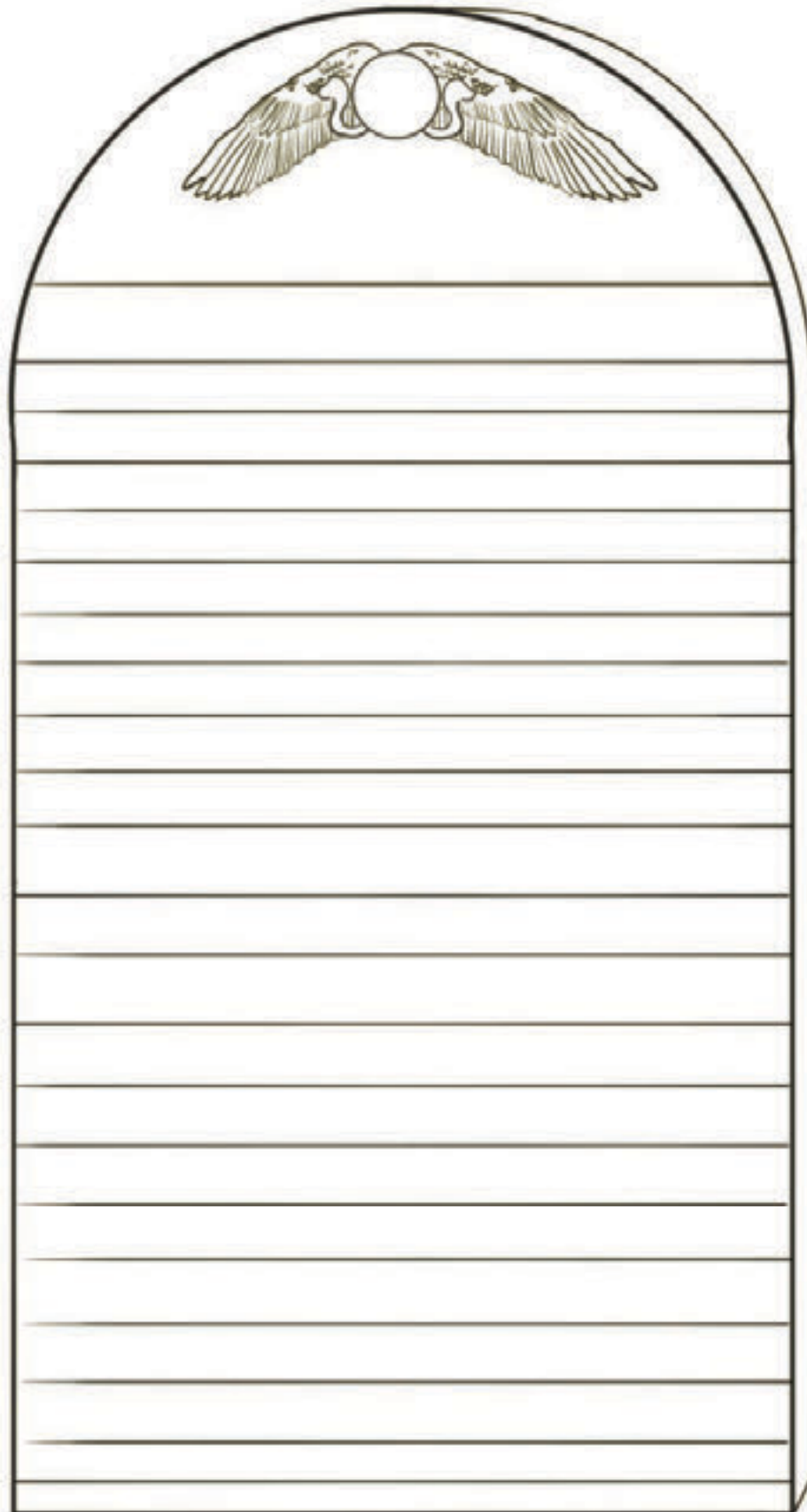


The image shows a large, arched stela template. At the top center, there is a winged sun disk (a circle with two wings extending outwards). Below this, the stela is filled with horizontal lines for writing. The entire stela is enclosed in a double-line border.

NAME

DATE

Tell Your Story. Recreate this image and narrative inserting yourself as the main subject. Who / what do you honor? What are you grateful for? What people support and push you towards you greatness?

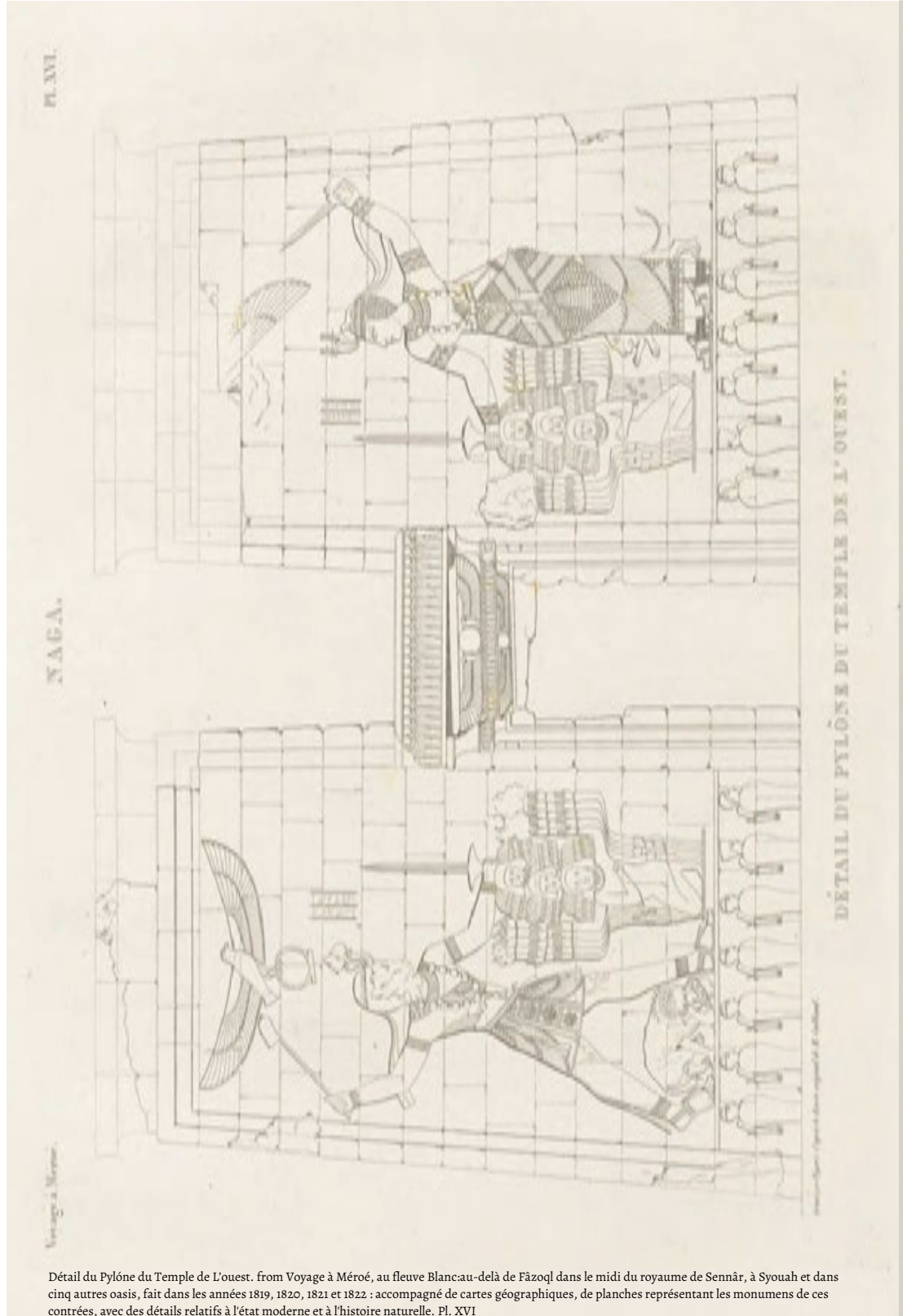


The image shows a large, arched stela template. At the top center, within the arch, is a winged sun disk (a circle with two wings extending outwards). Below the arch, the stela body is filled with horizontal lines for writing. The lines are evenly spaced and extend across the width of the stela.

THE TEMPLE OF APEDEMAK AT NAQA

Context

The Temple of Apedemak, dedicated to the worship of this Kushite lion-headed warrior God, is one of several Meroitic era temples built at the site of Naqa. This decorative scene carved in bas-relief on the temple pylon—a monumental gate found om Kushite and Egyptian architecture consisting of two pyramidal towers—depicts King Natakamani (left) and Qore, Kandake Amanitore (right) preparing to **smite** their enemies.



Détail du Pylône du Temple de L'ouest. from Voyage à Méroé, au fleuve Blanc au-delà de Fâzoq dans le midi du royaume de Sennâr, à Syouah et dans cinq autres oasis, fait dans les années 1819, 1820, 1821 et 1822 : accompagné de cartes géographiques, de planches représentant les monuments de ces contrées, avec des détails relatifs à l'état moderne et à l'histoire naturelle. Pl. XVI

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What story is this scene telling? Describe each element and assess how it adds to the story.

What is the central idea and primary function of this pylon scene?

Describe the Meroitic rulers' appearance. What features help you differentiate cultural identities?

Describe women's power and authority in Meroe based on this account. Cite specific examples.

Describe the Meroitic military based on this account. Cite specific examples.

Take turns recreating the poses and postures in this scene with your classmates (with consent). Afterwards, discuss what it felt like to assume each of these positions/roles. (even the lions!)

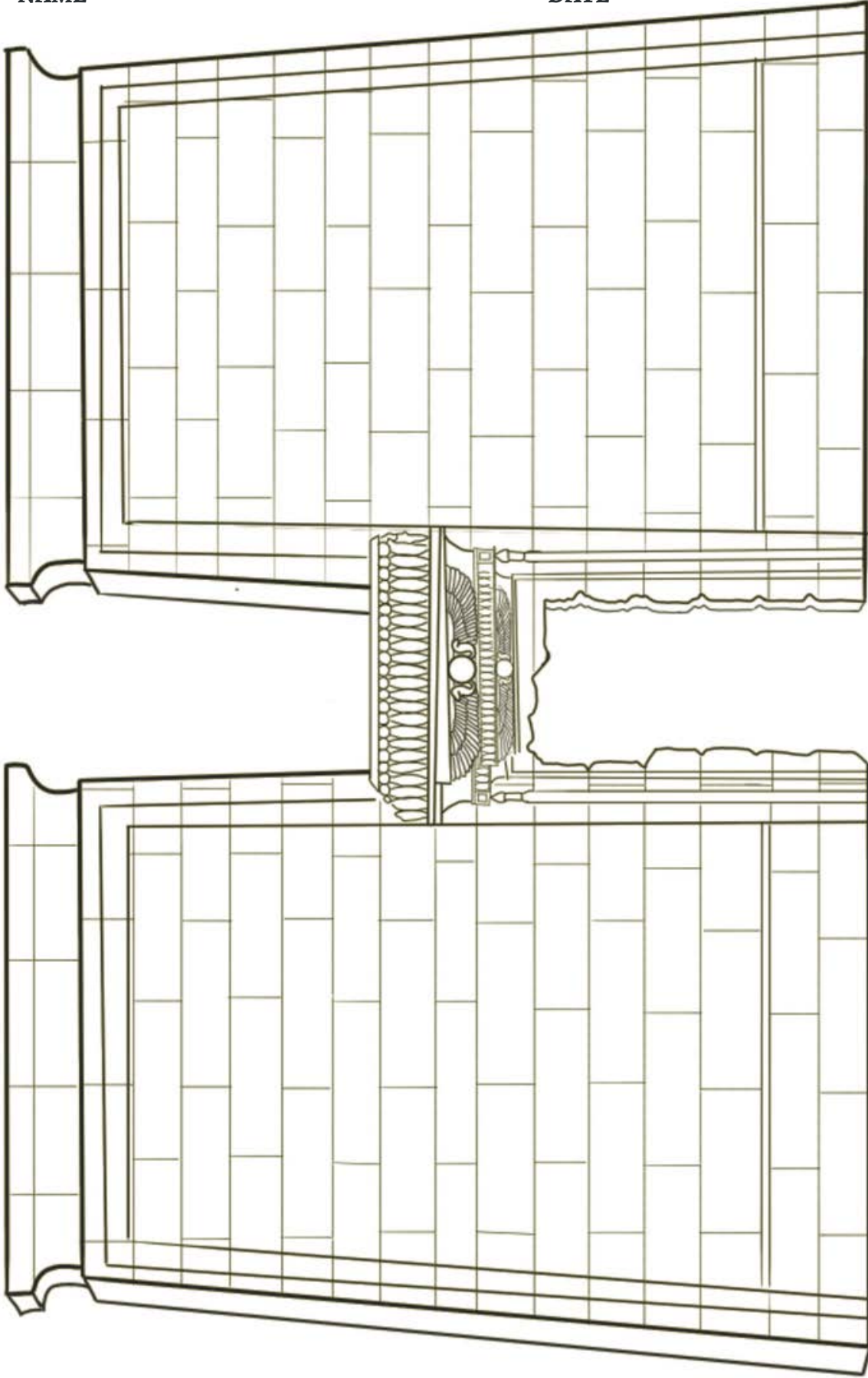
What historical perspectives are included? What perspectives are missing? Why does this matter?

Would you consider this a reliable source for learning about the Nubian past? Why or why not?



NAME

DATE

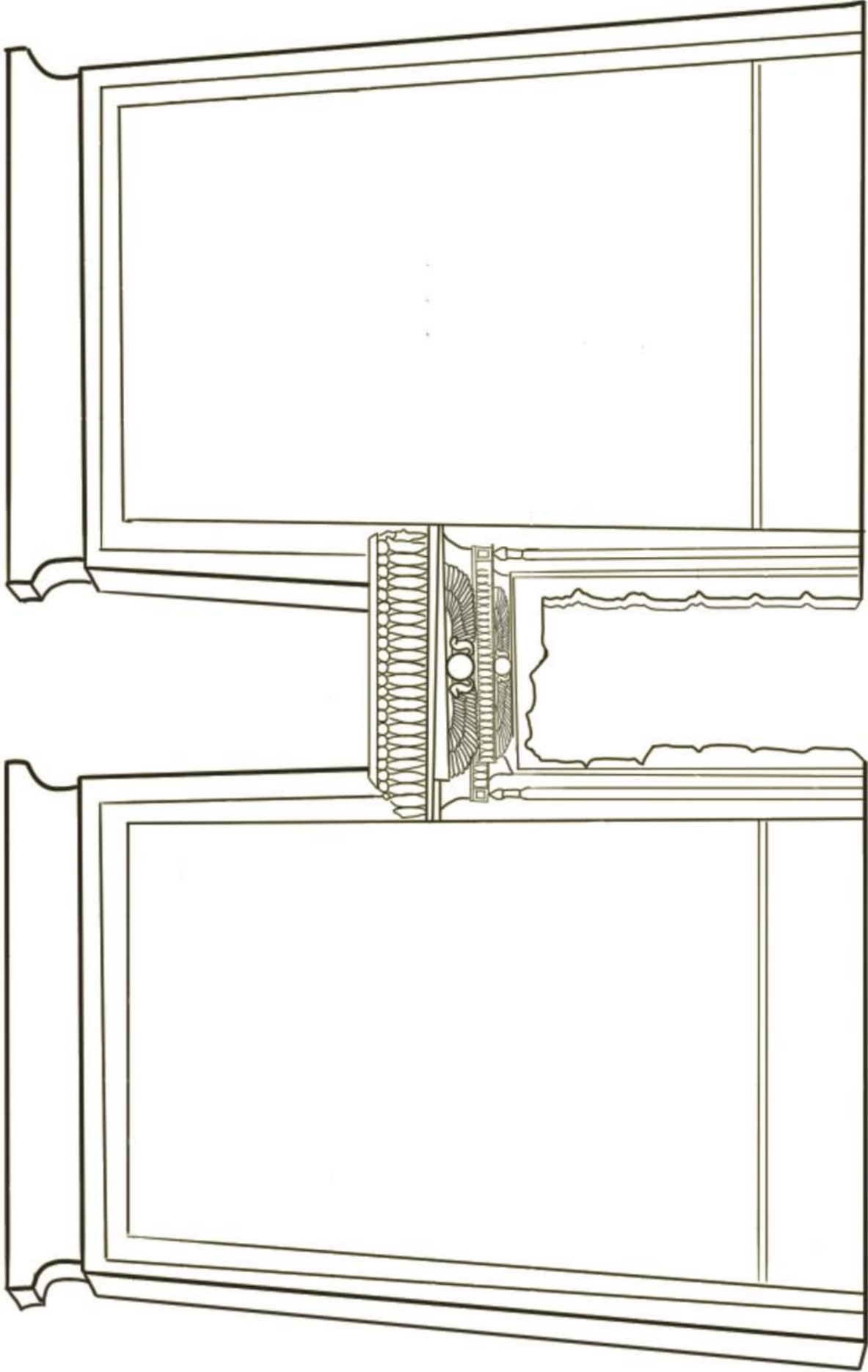


Tell Your Story. Recreate this pylon scene with yourself as the main subject. What things are you conquering? How do you represent your power?

THE TEMPLE OF _____ AT _____

NAME

DATE



Tell Your Story. Recreate this pylon scene with yourself as the main subject. What things are you conquering? How do you represent your power?

SENWOSRET III: THE SEMNA STELA

Context

This boundary stela was placed at the southern “border” of the Second Cataract region in Nubia where the Middle Kingdom fortresses of Semna and Kumma were erected on opposite banks of the river, partly to control passage on the Nile northward to Nubia and Egypt proper. It is of brown quartzite and an impressive 1.60 meters in height (Berlin Museum 1157). The statement of the king is a rare literary autobiographical exhortation to his subjects. Beneath a winged sun disk labeled twice Behdet (the Lower Egyptian locality sacred to Horus) are twenty-one lines of text, of which the first two with the five-part titulary of Senwosret III are in larger hieroglyphs. (WKS, 2003)



Border Stela of Senusret III. [Photo by Magnus Manske, Courtesy of Wikimedia. CC BY-SA 3.0](#)

SENWOSRET III: THE SEMNA STELA



(1) Live the Horus Divine of Manifestations, He of the Two Ladies Divine of Manifestations, King of Upper and Lower Egypt Khakaure, granted life, (2) Live the Falcon of Gold Manifestations, the Son of Re of his body, beloved of him, lord of the Two Lands Senwosret (III), granted life, en- durance, and dominion forever.

(3) Regnal Year 16, third month of Proyet. His Majesty's making the southern boundary at Heh (Semna). (4) I have made my border, having gone (farther) south than my ancestors. I gave (5) more than what was entrusted to me. I am a king who speaks and accomplishes. (6) What my mind plans is what takes place through my action. One aggressive to seize, swift to (achieve) (7) success. One who does not sleep (with) a matter on his mind, but who takes thought for the humble and stands for (8) mercy. One who is not lenient to the enemy who attacks him. Who attacks when he is attacked, but who **desists** when (he) is desisted. (9) Who answers a matter according to what transpires in it. Because, as for desisting after attacking, it is strengthening (10) the heart of the enemy.

Aggression is bravery, and to retreat is vile. (11) One who is driven back from his border is a real coward. For the Nubian listens only to fall at a word. It is responding to (12) him which makes him retreat; but if one is aggressive against him, he shows his back. Retreating, he tends toward aggression. (13) Indeed, they are not men of worth. They are wretched, broken hearted.

(14) My Majesty has observed this, without **prevarication**, for I have carried off their women and I have brought away (15) their inhabitants, coming forth to their wells, driving away their cattle, cutting down their grain, (16) and setting fire therein.

As my (divine) father lives for me, I speak in truth, there is not therein a word of (17) boastfulness which came from my mouth. Now indeed as for any son of mine who shall maintain this boundary (18) which I have established, he is my son born to my Majesty, the model of a son, the protector of his (divine) father, (19) who causes the border of the one who **begat** him to flourish. But as for him who shall give it up and not fight (20) for it, indeed he is not my son, indeed he is not born to me. Moreover, indeed, my Majesty has caused the likeness of (21) my Majesty to be made upon this border which my Majesty made, so that you will maintain it and so that you will fight for it.

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What is the central idea and primary goal of the Semna Stela?

What "Two Lands" are being described in this account? What other names are these lands given?

Based on the context text and Senwosret III's account, describe how the Nile Valley landscape influenced the development of political boundaries.

Explore how and why Senwosret III's invokes the past and future. What is his goal?

Describe Kushite military skill and strength based on this account. Cite specific examples.

Transform Senwosret III's descriptions of the Semna border into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

What historical perspectives are included? What perspectives are missing? Why does this matter?

Would you consider this a reliable source for learning about the Nubian past? Why or why not?



NAME

DATE

Tell Your Story. Recreate this narrative inserting yourself as the main subject. What boundaries do you set in your own life, and why? How do these boundaries serve you? How do you maintain them?

The writing area is a large, vertical rectangle with a semi-circular top. At the top center of the arch is a decorative illustration of a winged sun symbol, consisting of a central circle with two wings extending outwards. Below the arch, the entire area is filled with horizontal lines, providing space for the student to write their narrative.

NAME

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Context

Acts of the Apostles, or the Book of Acts is the fifth book of the New Testament in the Holy Bible. Acts tells of the founding of the Christian Church and the spread of Christianity throughout the Roman Empire by chronicling the “acts” or work of the apostles during their travels. The following is the story of the apostle Phillip baptizing a Meroitic official.

(26) And the angel of the Lord spake unto Philip, saying Arise, and go toward the south unto the way that goeth down from Jerusalem unto Gaza, which is desert.

(27) And he arose and went: and, behold, a man of Ethiopia an **eunuch** of great authority under Candace queen of the Ethiopians, who had the charge of all her treasure, and had come to Jerusalem for to worship

(28) Was returning, and sitting in his chariot read Esaias (Isaiah) the prophet.

(29) Then the Spirit said unto Philip, Go near, and join thyself to this chariot.

(30) And Philip ran thither to *him*, and heard him read the prophet Esaias, and said, Understandest thou what thou readest?

(31) And he said, How can I, except some man should guide me? And he desired Philip that he would come up and sit with him.

(32) The place of scripture which he read was this, He was led as a sheep to the slaughter; and like a lamb dumb before his shearer, so opened he not his mouth:

(33) In his humiliation his judgment was taken away; and who shall declare his generation/ for his life is take from earth.

(34) And the eunuch answered Philip, and said, I pray thee, of whom speaketh the prophet this? Of himself, or of some other man?

(35) Then Philip opened his mouth, and began at the same scripture, and preached unto him Jesus.

(36) And as they went on *their* way, they came unto a certain water: and the eunuch said, See, *here* is water; what doth hinder me to be baptized?

(37) And Philip said, If thou believest with all thine heart, thou mayest. And he answered and said, I believe that Jesus Christ is the Son of God.

(38) And he commanded the chariot to stand still: and they went down both into the water, both Philip and the eunuch; and he baptized him.

(39) And when they were come up out of the water, the Spirit of the Lord caught away Philip, that the eunuch saw him no more: and he went on his way rejoicing.

NAME

DATE

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

What is primary goal of this text?

Describe how Kushites are represented in this biblical text. Cite specific examples.

What was the Meroitic officials job? What does this account reveal about Meroitic wealth and status?

What does this biblical account reveal about women in Kush / Meroe? Cite specific examples.

The author of this text omits the name of the converted Meroitic official, referring to him only as a "eunuch". How does this use of language impact your understanding of this passage?

Transform this biblical passage into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

What historical perspectives are included? What perspectives are missing? Why does this matter?

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

NAME**DATE**

Tell Your Story. Rewrite these verses by imagining yourself as the main actor or subject. What acts of service have you provided that have changed the course of another's life? Or what acts of service have been provided to you that changed the course of your life? How have these people/experiences shaped who you are?



NAME

DATE

Tell Your Story. Rewrite these verses by imagining yourself as the main actor or subject. What acts of service have you provided that have changed the course of another's life? Or what acts of service have been provided to you that changed the course of your life? How have these people/experiences shaped who you are?



THE BAPTISM OF THE CHAMBERLAIN OF QUEEN CANDACE OF ETHIOPIA

Context

This oil on wood panel painting was created by Hendrik van Balen (Antwerp c. 1574/1575 - 1632 Antwerp) (attributed to) and Jan Brueghel the Younger (Antwerp 1601 - 1678 Antwerp) ca. 1625-1630. The depicted scene is taken from Acts VIII: 26-39, illustrating the conversion and baptism of the Chamberlain of Queen Candace of Ethiopia by the Apostle Philip, during his return from his pilgrimage to Jerusalem.



Image Courtesy of Mauritshuis, The Hague.

THE BAPTISM OF QUEEN CANDACE'S EUNUCH

Context

This oil on canvas painting was created by Jan Both in 1843. The depicted scene is taken from Acts VIII: 26-39, illustrating the conversion and baptism of the Chamberlain of Queen Candace of Ethiopia by the Apostle Philip, during his return from his pilgrimage to Jerusalem.



Image Courtesy of Museo del Prada

NAME

DATE

Tell Your Story. Reinterpret and recreate this scene by inserting yourself as the main subject. How have your beliefs, interests, likes/dislikes changed over time? Who influenced these changes? What new ideas, experiences, beliefs, etc are you exploring?





TEACHER PAGES



asor



*ANCIENT NUBIA:
Pre-Kerma - The Kingdoms of Kush
Part One & Part Two*

ANCIENT NUBIA: PART ONE

ANSWER KEY

VIDEO ACTIVITY SHEET

Follow along with the video and fill in the blanks using the wordbank below.

Around 12,000 years ago the Pleistocene ended....that was the last Ice Age and from there we moved into the period called the Holocene.

The Nile River is composed of three branches: the White Nile which flows from Uganda, from Lake Victoria, the Blue Nile, which flows from Lake T'ana in Ethiopia, and the Atbara River flows from the Tekeze River also in Ethiopia.

Within the river there are a group of rock outcrops that we call cataracts. There are six of these major cataracts in the Nile River between Khartoum and Aswan.

The natural plateau of Gebel Barkal at the 4th cataract has long been held by the local people to be a sacred site dedicated to the worship of the god Amun.

plateau	Nile River Valley	Holocene	Nabta Playa
Pleistocene	Green Sahara	Atbara River	Migration
Blue Nile	Gebel Barkal	White Nile	cataracts

A word search grid with the following words circled in red:

- ATBARA
- BLUENILE
- WHITENILE
- PLATEAU
- STCARATAC
- NILERIVERVALLEY
- GREENSAHARA
- ATBARARIVER
- WHITE
- PLATEAU
- STCARATAC
- NILERIVERVALLEY



ANCIENT NUBIA: PART ONE
VIDEO ACTIVITY SHEET

ANSWER KEY



Map Quest

1. Label the cataracts along the Nile River
2. Draw in the flow of the Nile with arrows
3. Label Upper and Lower Nubia
4. Label Lake Victoria and Lake T'ana
5. Color Ethiopia (red) and Uganda (yellow)

In what direction does the Nile River flow? Why?

South to North. Tectonic plate movements during an early geological period created higher elevation in Ethiopia and Uganda than in Sudan and Egypt. Because of this, the Nile River flows from the highlands of East Africa down through the valleys in Northeast Africa.

How long is the Nile River?

Over 4,000 miles

Describe the Ancient Nubian worldview.

Ancient Nubians saw the world differently than we do today. They oriented themselves to the flow of the Nile River, so their north would be what we consider to be the south in present day.

ANCIENT NUBIA: PART ONE

ANSWER KEY

VIDEO ACTIVITY SHEET

Follow along with the video and fill in the blanks using the wordbank below.

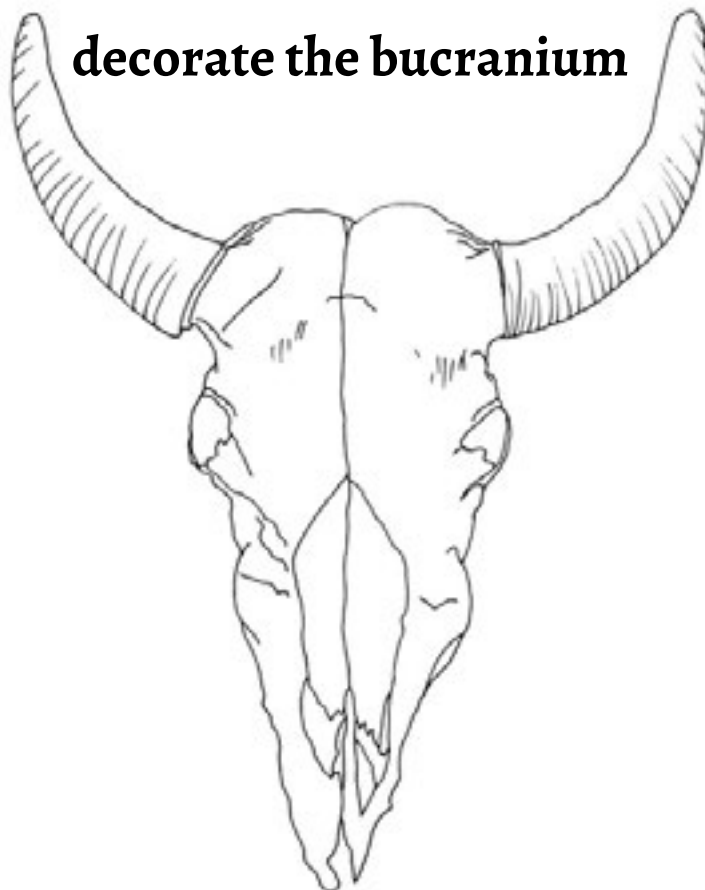
We tend to describe the people who were moving in and out of the Nile Valley at this time as the primary pastoral community.

We see lots of really cool combs that look a little bit like afro picks and they've got little animals carved on them.

One of the most common burial practices that we see throughout Nubia is burying loved ones with bucrania. Cattle herding was a very important feature of Nubian society and so it makes sense that we see this carried out even in the afterlife.

The early graves in Nubia consisted of earthen mounds that we refer to as tumuli.

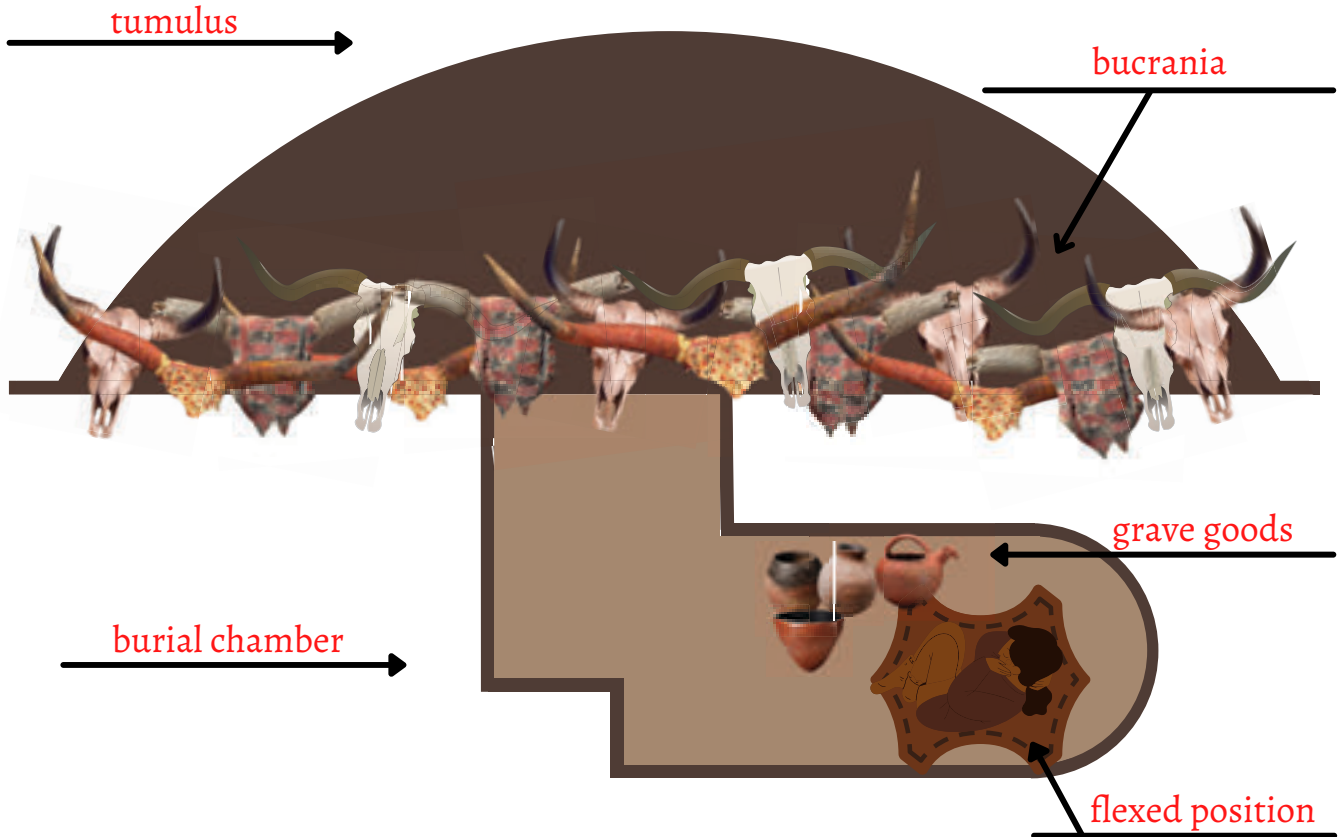
We find that they typically laid the body of the deceased on its side, this is something that bioarchaeologists call a flexed position.



tumuli
Cattle herding
tattoos
deceased
cultural traditions
bioarchaeologists
combs
flexed position
bucrania
primary pastoral
flexed position

ANCIENT NUBIA: PART ONE
VIDEO ACTIVITY SHEET

ANSWER KEY



Label the burial diagram above

tumulus

burial chamber

grave goods

bucrania

flexed position

What animals were most prominent in early Nubian culture?

cattle / cows

Define "primary pastoral community" in your own words.
Answers will vary. a vibrant culture that emerged in the Nile Valley during the Middle Holocene rooted in animal herding and identifiable by elaborate body adornment

Name three cultural traditions specific to the primary pastoral community.

Answers will vary. tumulus burials, burying the dead in the flexed position, Hathor /Isis worship, diamond-shaped waist tattoos, leather blankets in burials, painted bucrania, colorful jewelry, animal-decorated combs/picks

ANCIENT NUBIA: PART ONE

ANSWER KEY

VIDEO ACTIVITY SHEET

Follow along with the video and fill in the blanks using the wordbank below.

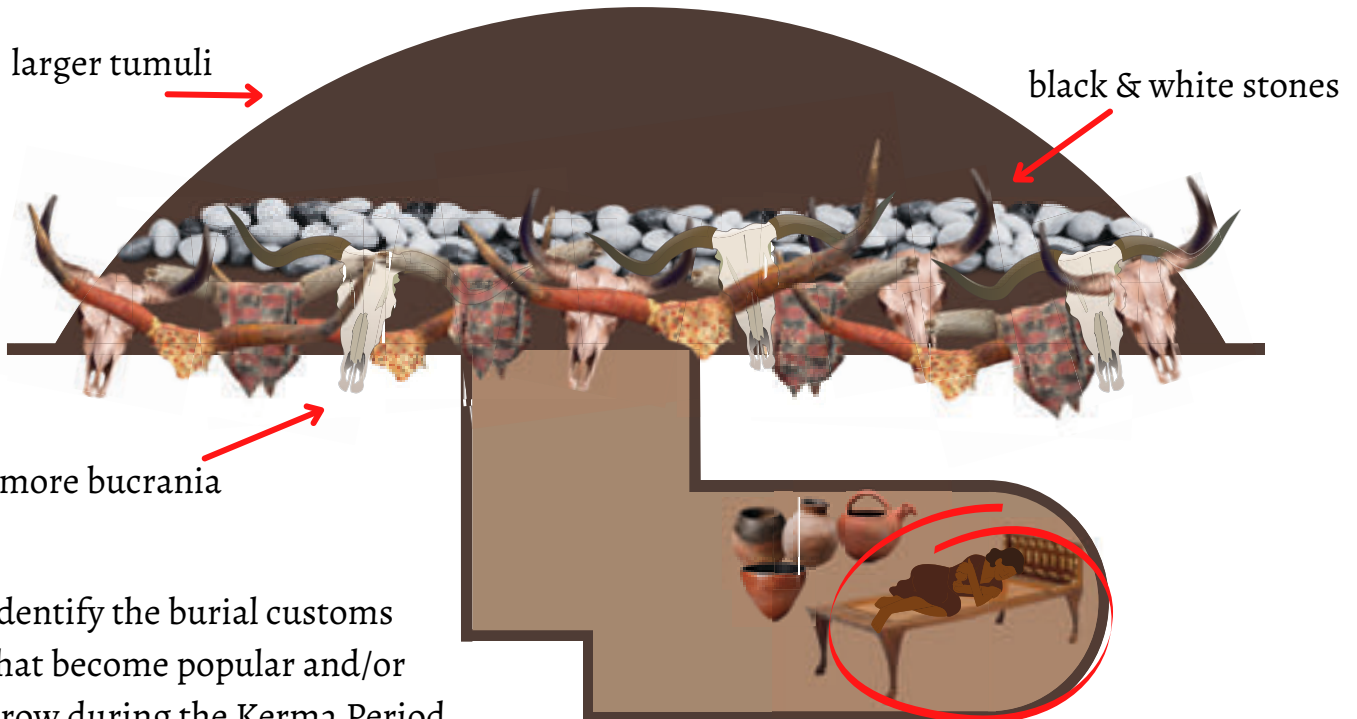
When we talk about Nubian states, the one that we know of by name is Kush. Kush, at that point, was in Upper Nubia, around the third cataract at a place called Kerma.

Burial beds are one of the most important features of Nubian culture.

Kerma reached its height during Egypt's Middle Kingdom, to the point where it actually became a threat to Egyptian sovereignty. During Egypt's Second Intermediate Period, Egypt was plagued with a dynasty to its north called the Hyksos, who were a foreign people, and the Nubians to the south.

Kerma was a colony of the Egyptian state for about 450 years....the downfall of the Egyptian state into another Intermediate Period resulted in the final ending of colonialism in Kerma.

sovereignty	Burial beds	colony	Hyksos
colonialism	Kerma	Upper Nubia	Second Intermediate Period
Kush	Middle Kingdom	cataract	



Identify the burial customs that become popular and/or grow during the Kerma Period

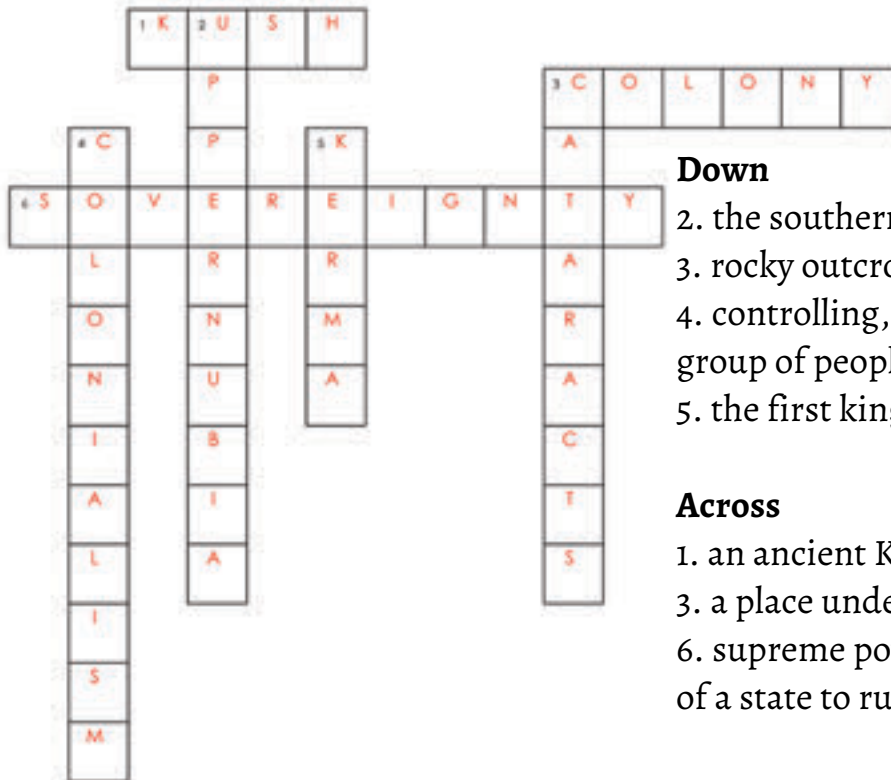
ANCIENT NUBIA: PART ONE

VIDEO ACTIVITY SHEET

ANSWER KEY



1. Label Kerma on the Map
2. Label the 3rd Cataract on the Map
3. Color in the extent of the Kerman Kingdom
4. Color in Egyptian and Hyksos territory



Down

2. the southernmost part of Nubia
3. rocky outcrops in the Nile River
4. controlling, occupying, and exploiting a group of people and their territory
5. the first kingdom of Kush

Across

1. an ancient Kingdom in Northeast Africa
3. a place under the control of another place
6. supreme power or authority; the authority of a state to rule itself or another state



ANCIENT NUBIA: PART TWO

ANSWER KEY

VIDEO ACTIVITY SHEET

Follow along with the video and fill in the blanks using the wordbank below.

El Kurru	25th Dynasty	tumuli	renaissance
ancestors	pyramid	Napata	Kings
Kushite	archery	Piankhy	

This second Kushite state, headquartered at Napata becomes the 25th Dynasty of Egypt.

These kings brought back the old ways of Egyptian religion, Egyptian writing, Egyptian customs and art. It was a renaissance of sorts by these Kushite Kings.

El Kurru was the first royal cemetery associated with the capital city of Napata. It contained tombs of the rulers and their ancestors during the 25th Dynasty. The earliest burials at el Kurru are tumuli so again we see that strong connection to early Nubian culture, and then we see the first pyramid during the reign of Piankhy.

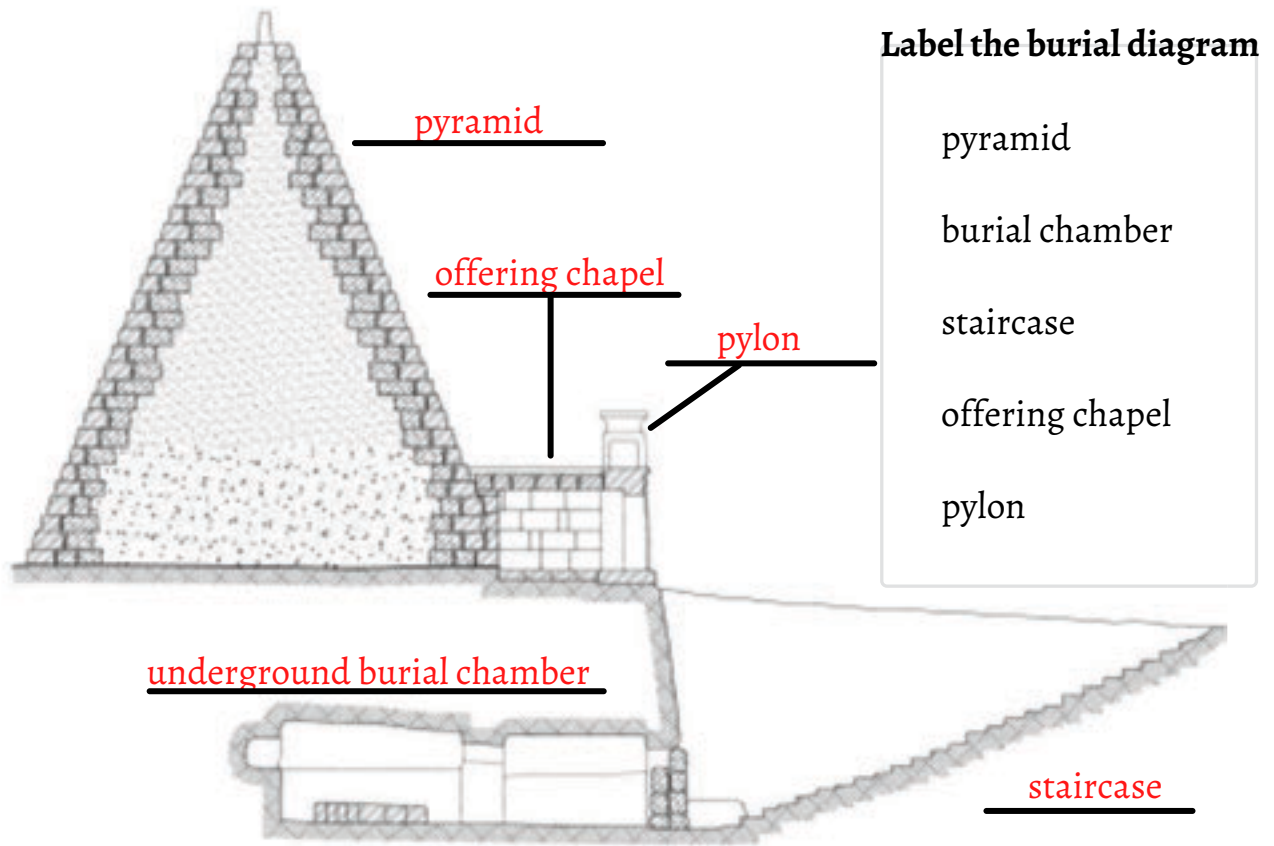
Some of the objects that we find buried with the Napatan Kings include bows, arrows, quivers, archer thumb rings, and horse harnesses. And that is because Nubians were known for their archery.



1. Label Napata and El Kurru
2. Color the extent of the Napatan Kingdom

ANCIENT NUBIA: PART TWO
VIDEO ACTIVITY SHEET

ANSWER KEY



Label the burial diagram

- pyramid
- burial chamber
- staircase
- offering chapel
- pylon

How can you tell Nubian and Egyptian pyramids apart just by looking at them? Easy! Ancient Egyptian pyramids are equilateral triangles. What kind of triangle are Nubian pyramids?

isosceles triangles

Unscramble the names of the Kushite Kings that ruled Kush and Egypt.

1. knahPiy

Piankhy

2. kahabaS

Shabaka

3. oqSetbih

Shebitqo

4. aarThqa

Taharqa

5. meanaiawtTn

Tanwetamani

6. natNaap iKsng

Napatan Kings

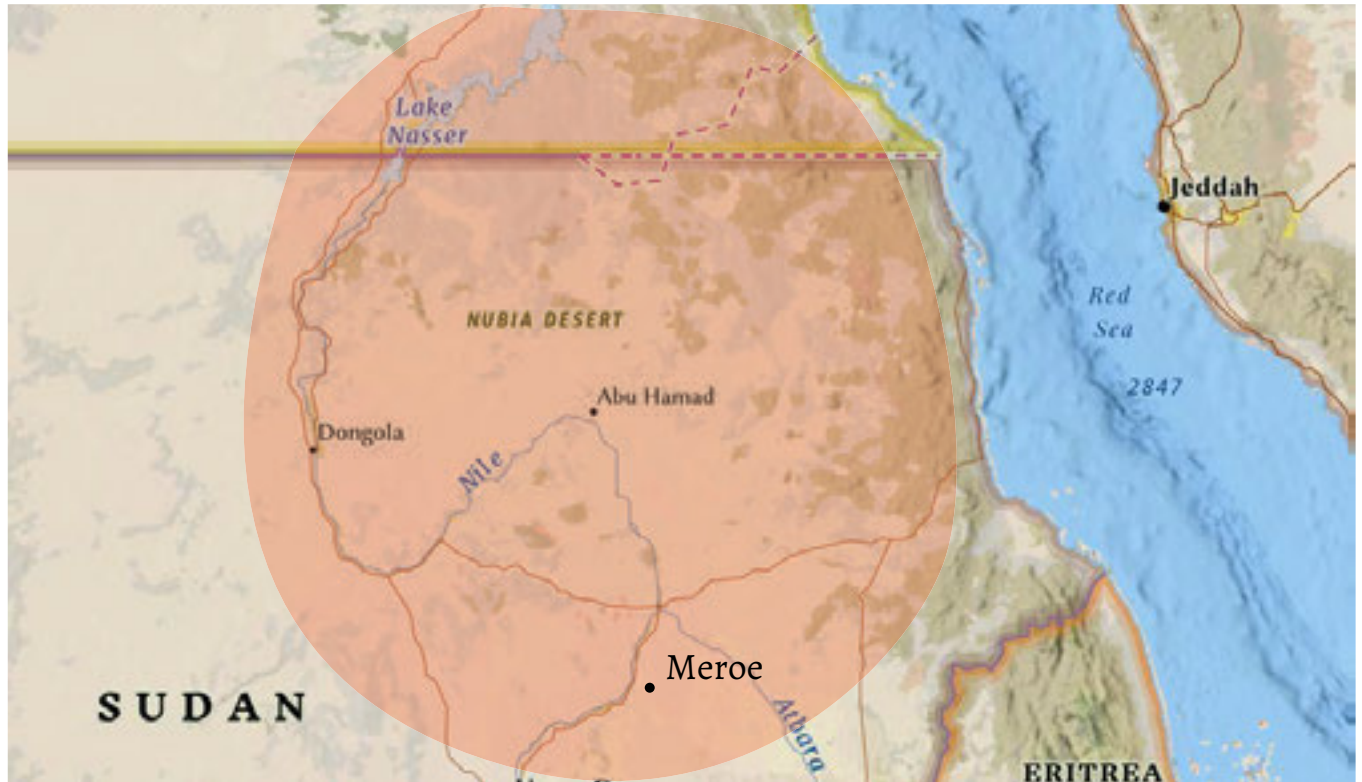


ASOR

ANCIENT NUBIA: PART TWO

ANSWER KEY

VIDEO ACTIVITY SHEET



Label Meroe and color in the extent of the Meroitic Kingdom.

Follow along with the video and fill in the blanks using the wordbank below.

Hathor	Meroitic Period	Kandake	indigenous
Qore	stela p. stelae	Apedemak	Sirius
hieroglyphic	Queen Mother	pyramids	cursive

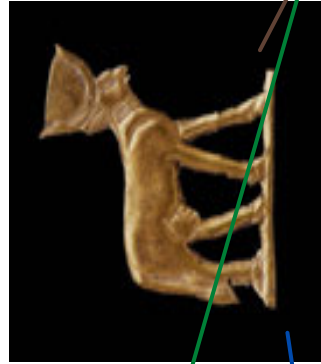
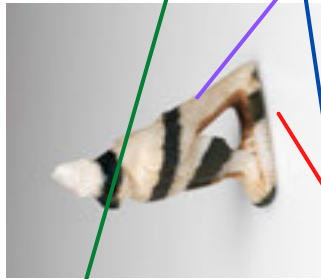
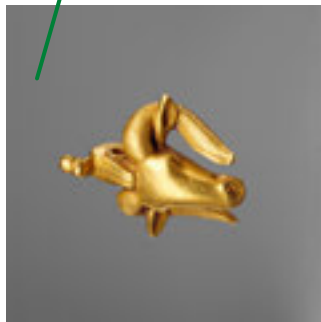
The third and final phase of the Kushite Kingdom was the Meroitic Period, which lasted from about 300 BC to 300 CE.

During this kingdom the Kushites developed their own native writing system, the Meroitic Script, which we see written in hieroglyphic script and in cursive script.

In the Meroitic Period we see the appearance of indigenous gods that were based on locally appearing animals. A lion called Apedemak, or a hippopotamus goddess whose name we unfortunately don't know.

Ruling Queens held one or both of two different Meroitic titles. The first being Qore which means ruler, whether male or female, and the second being Kandake and refers to the Queen Mother, the woman who births the next eligible ruler.

Draw a line matching the name of each Meroitic deity to their human and animal form



Hathor

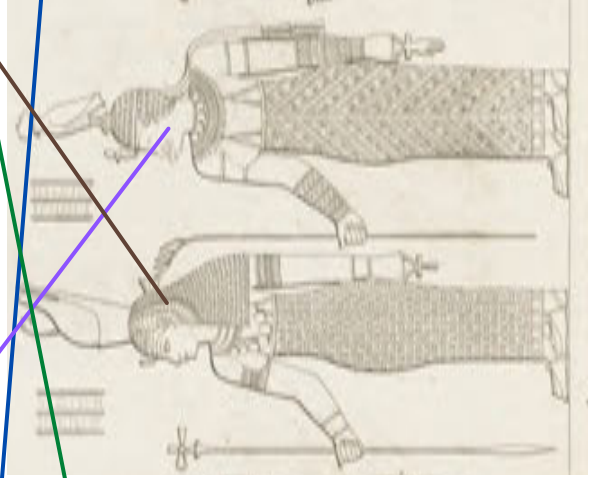
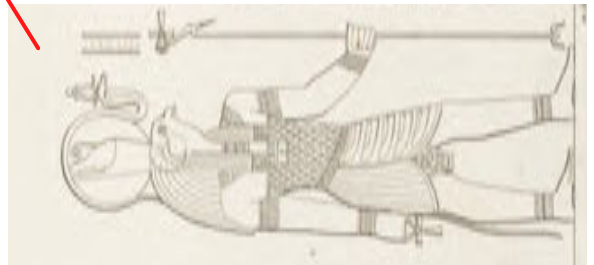
Horus / Re-Horakhty

Amesemi

Apedemak

Isis

Amun



VIDEO ACTIVITY SHEET

CRACK THE MEROITIC SCRIPT!

WHO WERE THE 5 REIGNING QUEENS THAT RULED THE KINGDOM OF MEROE?

a	b	d	e	h	i	k/kh	l	m	n	ne	o

p	q	r	s/sh	se	t	te	to	w	x	y	:

derived from Rilly, Claude. "Language and Writing in the Kingdom of Meroe." in *The Oxford Handbook of Ancient Nubia* (2020): Table 32.3 Meroitic Scripts: 661

A m a n i r e n a s

A m a n i s h a k h e t o

S h a n a d a k h e t o

N a w i d i m a k

A m a n i t o r e



LEARNING TO LOOK

33 QUESTIONS - ARTIFACT LINKS



Ram's-head Amulet. [MMA 1989.281.98](#)

Donation Stela of Shebitqo. [MMA 65.45](#)

Archer's ring. [MMA 26.4.127](#)

Nubians with a Giraffe and a Monkey, Tomb of Rekhmire (fascimile). [MMA 31.6.40](#)

Facsimile painting from the tomb of Rekhmiree. [MMA 30.4.8](#)

Paddle Doll. [MMA 31.3.35a, b](#)

Combs decorated with a wildebeest, giraffe, ostrich, and antelope. [MMA 23.2.2, 23.2.5, 23.2.7, 23.2.8](#)

Comb decorated with a hippo. [MMA 55.144.2](#)

Female figure. [MMA 08.200.18](#)

Anklet. [MMA 26.4.110a](#)

Amulet of Hathor as a cow. [MFA 20.347](#)

Earring. [MFA 16-4-1442](#)

Hair ornament. [20.5428](#)

Sarcophagus of King Aspelta. [MFA 23.729](#)

Hathor-headed crystal pendant. [MFA 21.321](#)

Gold necklace with various amulets. [MFA 24.536](#)

String of Amulets. [MFA 50.4078](#)

Bed with inlays (reproduction). [MFA 40.469](#)

Jar with incised animals. [MFA 19.1583](#)

Statuette of King Taharqa. [MFA 21.3096](#)

33 QUESTIONS - ARTIFACT LINKS



Amulet of Mut. [MFA 21.322](#)

Bridle ornament. MFA 24.1059

Signet ring. [MFA 23.303](#)

Ivory inlay of Tawaret. [MFA 20.1514](#)

Four symmetrical barb arrow points. [MFA 22-2-148](#)

Signet ring. [MFA 42.126](#)

Arrow-head. [MFA 23.796](#)

Ear stud. [MFA 24.491](#)

Spindle-shaped arrow points. [MFA 22-2-145](#)

Stone earring. [MFA 29.2222](#)

Cuff bracelet. [MFA 21.11793](#)

String of beads with mounted scarab. [MFA 13.4111](#)



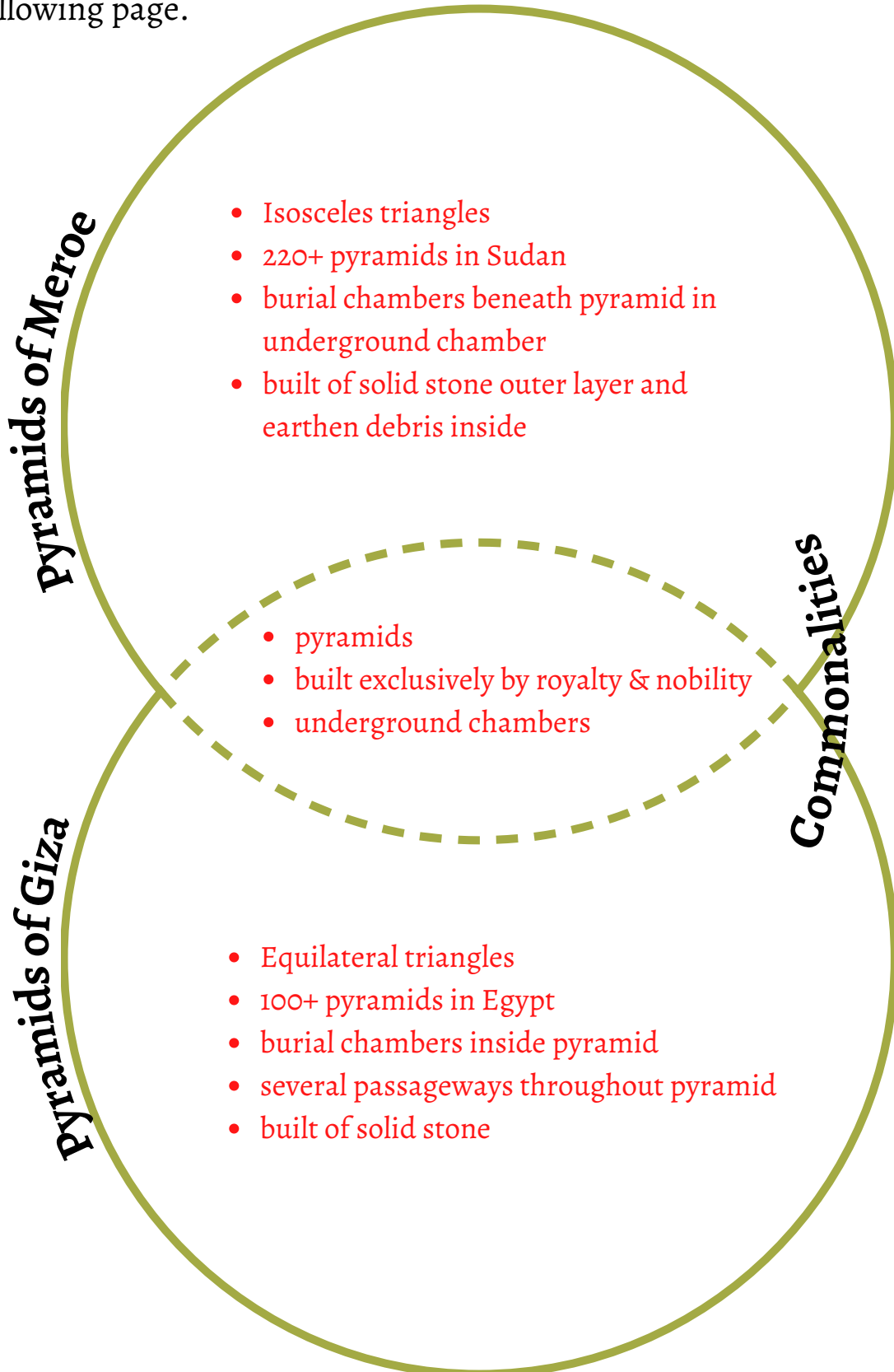
THE REMIX

THE PYRAMIDS

ANSWER KEY

Answers may include but are not limited to:

Record the similarities and differences you notice between the Giza Pyramids and the Meroe Pyramids. Use your observations to help answer the questions on the following page.



THE PYRAMIDS

ANSWER KEY

Answers may include but are not limited to:



What elements (samples) did Kushites keep consistent with the Egyptian pyramids? Why do you think they was important to continue? What purpose does they serve?

- building pyramids
- reserving pyramid burials for royalty

After conquering Egypt, the Kushite rulers began sampling pyramid architecture to legitimize their claim as the rulers of the 25th Dynasty and to align themselves to the kings of the past by continuing an ancient tradition.

What changes (remixes) did Napatan and Meroitic rulers make to pyramid architecture? Do you think these changes impact the function of the structures? How or how not?

- taller and more slender structures than Egyptian pyramids. Nubian pyramids were isosceles triangles while Egyptian pyramids were equilateral.
- a stone outer layer filled with debris, while Egyptian pyramids were solid stone throughout
- offering chapels with pylons attached to their pyramids
- underground burial chambers
- Kushite staircases to the burial chamber begin outside of the tomb

Yes, Kushite pyramids function more like fancy tombstones rather than functioning as the tomb itself.

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditonal Nubian customs.

Pyramids replaced tumuli as the preferred superstructure for Kushite royal burials during the Napatan and Meroitic periods. Faithfulness to their Nubian identity and culture likely motivated Kushites to keep the Kings/Queens burial chambers underground, as in a traditional Nubian tumulus burials. This change in pyramid function also possibly influenced the change in form. It makes sense that Kushite pyramids are constructed of an outer stone layer and filled with debris, because a full stone structure would not be necessary for the non-functional pyramid. Constructing the pyramid in this fashion also resembles that same early tumuli architecture: earthen mounds surrounded by stone.

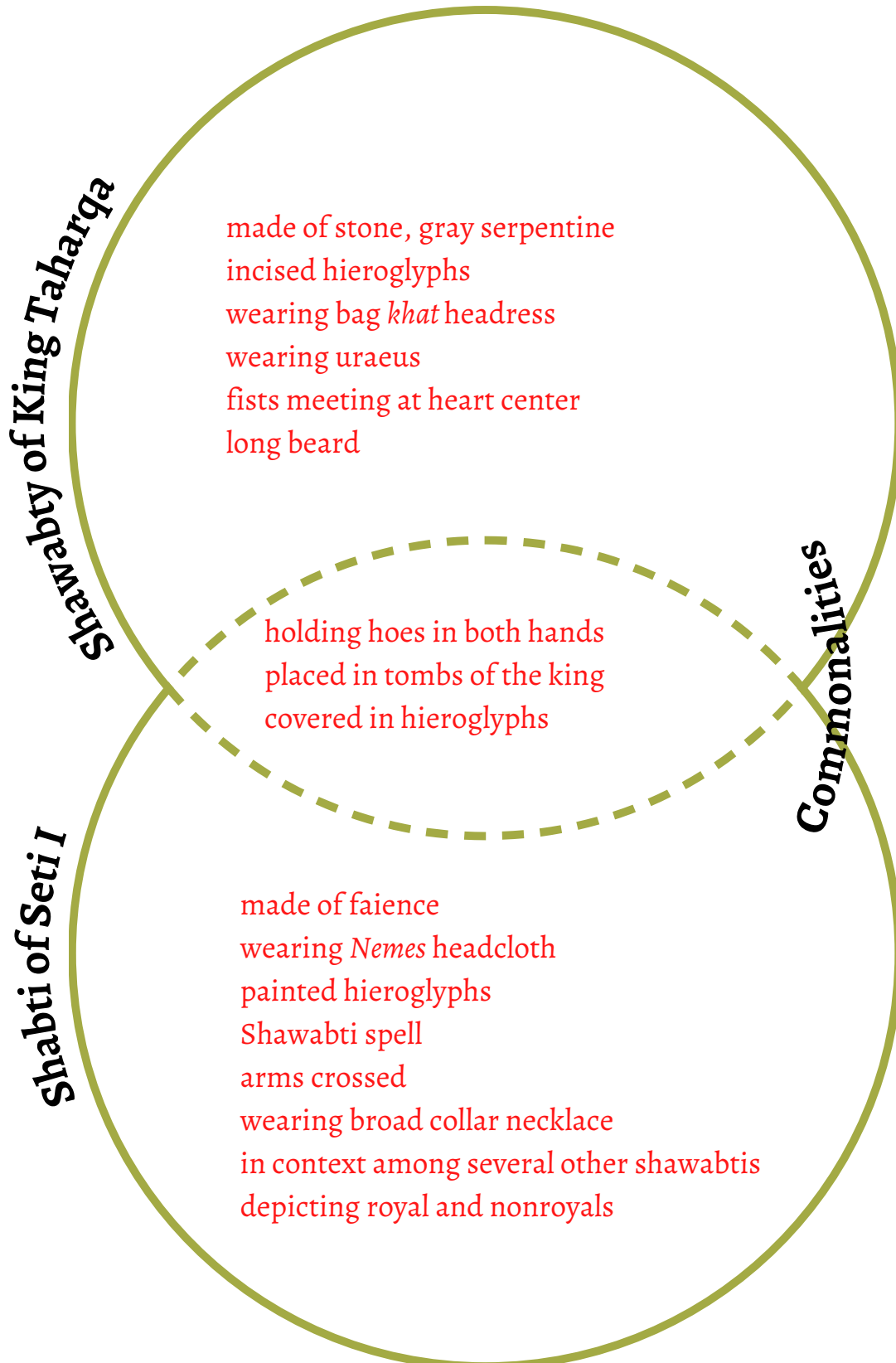


SHAWABTIS

ANSWER KEY

Answers may include but are not limited to:

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the 33 *Questions to Ask an Artifact* activity to help guide your observations.



SHAWABTIS

ANSWER KEY

Answers may include but are not limited to:



What elements (samples) did Kushites keep consistent with the Egyptian shawabtis? Why do you think they were important to continue? What purpose do they serve?

- figurines carry hoes and other agricultural tools
- placed in tombs royal tombs
- covered in hieroglyphs

These are some of the most essential characteristics of the shawabty figurines. They each play a role in defining the function of these funerary objects, making them important elements to continue. The hoe/agricultural tools represent the work the figurine will do in the afterlife, the hieroglyphic text either brings the shawabty to life or details its role, and they are placed in tombs to help out the tomb owner.

What changes (remixes) did Napatan rulers make to shawabtis? Do you think these changes impact the function of the figures? How or how not?

- unique poses, texts, and images not found on Egyptian examples
- In this example, and in most, Kushite shawabtis are made of stone
- only found in royal tombs during the Napatan Period
- found in massive numbers

The function of Kushite shawabtis is unclear. Archaeologists assume they functioned the same way Egyptian shawabtis functioned

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditional Nubian customs.

- Belief in the afterlife
- presenting a multicultural identity

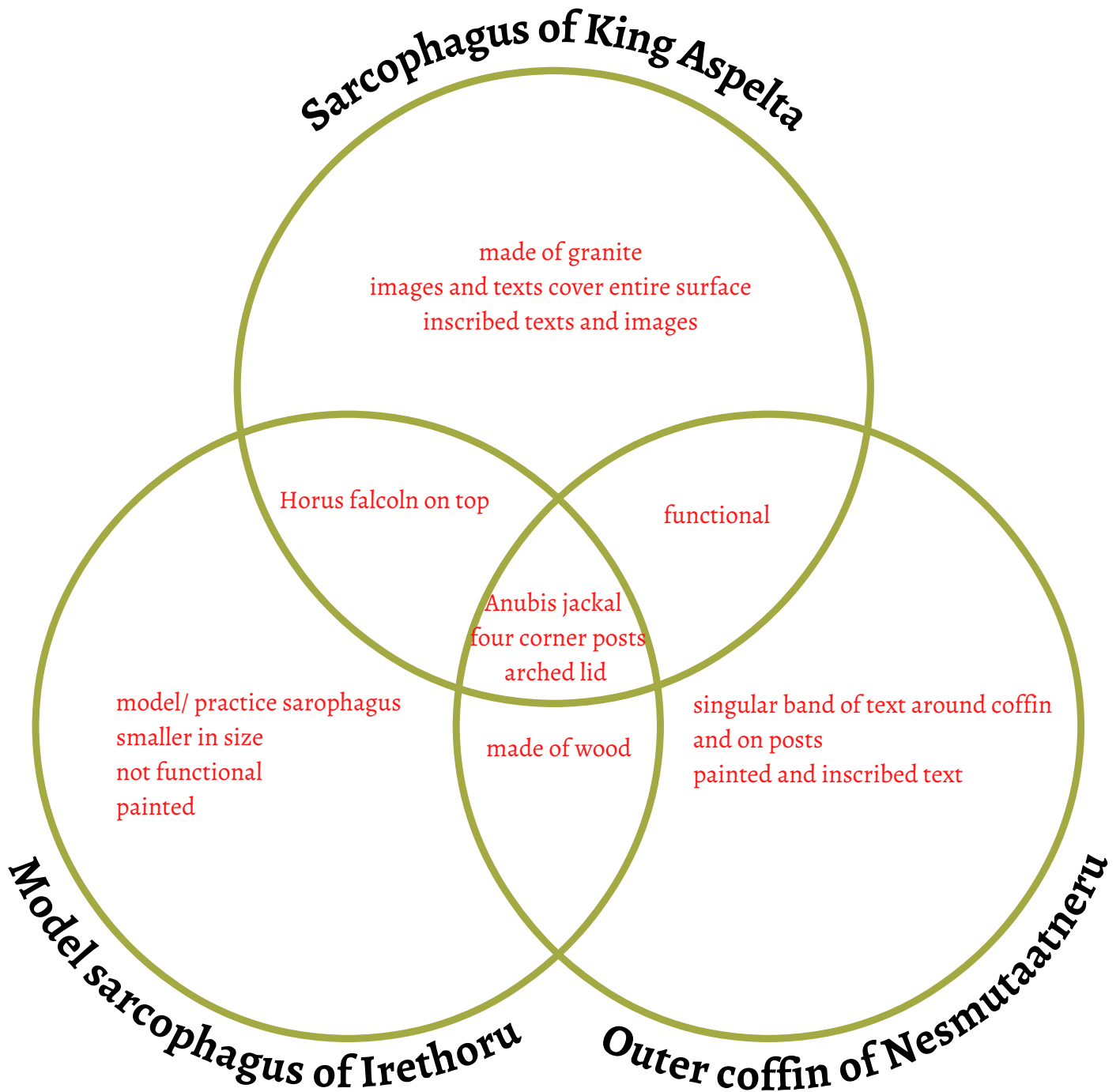


COFFINS & SARCOPHAGI

ANSWER KEY

Answers may include but are not limited to:

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the 33 *Questions to Ask an Artifact* activity to help guide your observations.



COFFINS & SARCOPHAGI

ANSWER KEY

Answers may include but are not limited to:

What elements (samples) did Kushites keep consistent with the Egyptian examples? Why do you think they were important to continue? What purpose do they serve?

- the four corner posts
- Jackal and Falcon figures on top of the coffins/sarcophagi. The jackal-headed god Anubis was the protector and caretaker of the dead, so it makes sense for a his animal figure to continue to be placed on top of these burial chests
- Napatan kings possibly created burial chests in this tradition to align themselves with kings of the past

What changes (remixes) did the Napatan Kings make to these burial chests? Do you think these changes impact their overall function? How or how not?

- Constructed sarcophagi out of stone (granite in this case) instead of wood. This may not influence function, but does change functionality and make accessibility to the dead much more difficult because of the weight of the stone. The use of stone also indicates great material wealth and access to resources
- Elaborated the sarcophagus decoration by adding all sorts of text and images. Function could change depending on the text contents

What value systems might have motivated this form of cultural sampling / remixing? Considering what you've learned about traditional Nubian burial customs, why might this coffin style have appealed to these two Napatan kings? **hint: a custom that popularizes in the Kerma period**

The four corners and arched lids of these coffin and sarcophagi types resemble beds. We learn from the *Ancient Nubia: Pre-Kerma - The Kingdoms of Kush* videos that bed burials appeared and quickly become popular from the Kerma period onward.

The adoption of this type of sarcophagus could possibly be the result of these kings paying homage to their Nubian culture and customs while asserting themselves as Kushite-Egyptian rulers.



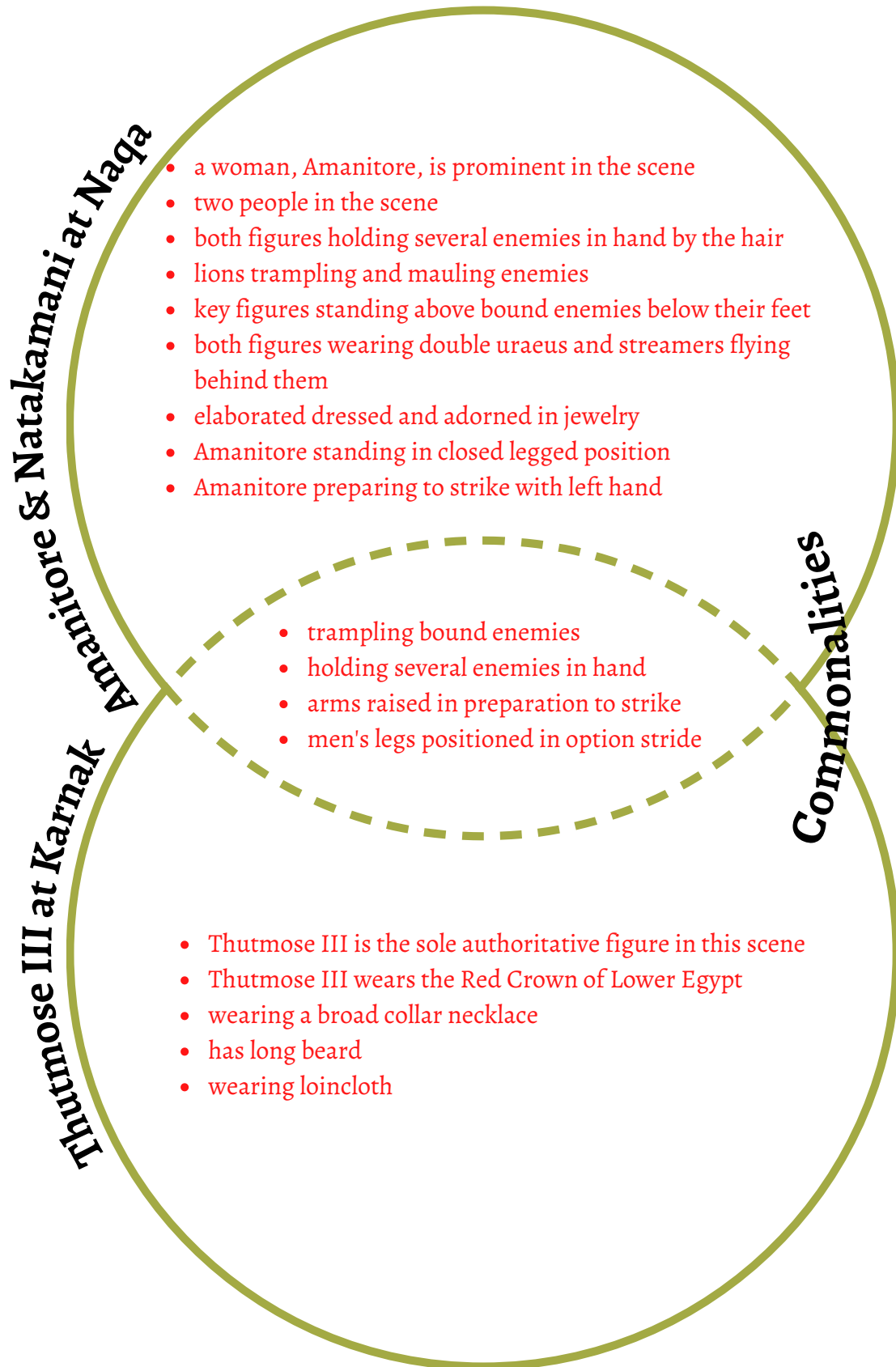
ASOR

SMITING SCENE

ANSWER KEY

Answers may include but are not limited to:

Record the similarities and differences you notice. Refer to questions 1-5 and 11-20 from the 33 *Questions to Ask an Artifact* activity to help guide your observations.



SMITING SCENE

ANSWER KEY

Answers may include but are not limited to:

What elements (samples) of this scene did Kushites keep consistent with the Egyptian examples?

Why do you think this imagery was important to continue? What purpose does it serve?

- trampling bound enemies
- holding enemies in hand
- arms raised in preparation to strike/smite
- men's legs positioned in option stride
- placing this scene on temple pylons --> entrance gates leading into the temples

This imagery is important because it presents the Queenship/Kingship as a powerful force to fear and respect. The sampling of this scene places these Meroitic rulers within a lineage and tradition set by powerful rulers before them.

What changes (remixes) did Merotitic rulers make to the ritual smiting scene? Do you think these changes impact the message in the scene? How or how not?

- features a woman as a primary subject
 - she flips the scene and is depicted smiting enemies with her left hand, and holding enemies in her right. She is all picture in a closed-legged stance unlike her male counterparts
- lions mauling and attacking enemies
- Meroitic rulers wear distinctly Kushite clothing, jewelry, accessories, and hairstyles

Yes, these changes include women and present women as holding equal power and stature.

What value systems might have motivated this form of cultural sampling / remixing? Consider what you've learned about traditonal Nubian customs.

Women held a celebrated position in Ancient Nubian society. They held powerful positions such as Priestess of Hathor, Gods Wives of Amun, Queen Mothers, and Sole Reigning Queens. The level of power attained by these Nubian ruling queens was incredibly rare in the ancient world and is something that is unique to Nubian culture.

Women's respected positions in Ancient Nubia would have motivated, or even required, including women in this important ritual imagery.



ASOR



WHO TELLS YOUR STORY

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

desolate - deserted, devastated, barren and laid waste

hearken - listen to, take heed

blench - be hesitant, flinch. Context clues will vary.

What is the source of conflict between Avaris, Egypt, and Kush? i.e. What are they fighting over?

They are fighting over control of Egypt and in consequence, political power, wealth, etc.

According to his account, why did Kamose attack the city of Avaris? Is there any contradictory evidence? Kamose claims the attack is a punishment / retaliation for the city betraying Egypt and succumbing to the Hyksos. Yes. The ruler of Avaris entreats the support of the Kushites saying he was just trying to remain neutral / uninvolved but Kamose attacked anyway.

What persuasive appeals does Aa-user-re use to ask for Kushite military support?

He uses flattery, saying come up here and help, no one can stand up to your military strength.

He also uses bribery saying once they defeat the Egyptians they can divide up the land for themselves.

Describe Kushite military skill and strength based on this account.

According to this account, Kushites had the most formidable, powerful armed forces in the region.

Describe how the landscape of the Nile Valley supported Kamose's military strategy.

He strategically placed troops in the desert and in the rivers, essentially creating a military blockade and stronghold for Egyptian armed forces. By controlling the natural landscape, he was able to intercept and fend off opposing Hyksos and Kushite advances.

Transform Kamose's descriptions of the Nile Valley landscape and military conquests into an original work of art. Get creative!!! Use whatever medium speaks to you as a creator.

Creations will vary.

What historical perspectives are included? What perspectives are missing? Why does this matter?

The Egyptian perspective is elevated, the Hyksos viewpoint is secondarily shared, and could have been altered in the retelling. The Kushite perspective is left out. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

garrison: troops stationed at a fort

Nomarchs: rulers of provinces in Ancient Egypt, government officials during Greek period

fortified: having defenses, fortress walls, etc. Context clues will vary.

What is the source of conflict between Meroë and Rome according to this account? i.e. What are they fighting over?

Rulers of the Roman provinces in Rome wronged the Meroitic people. It isn't entirely clear in this account, but the Kushites were fighting against the Roman invasion of the Nile Valley. Romans colonized Egypt and tried to push South, but the Meroitic people repelled their advances.

Describe how climate and landscape of the Nile Valley aided both Meroitic and Roman soldiers.

The sandstorms caused by the desert landscape helped the Roman soldiers defeat the army at Premnis. Meroitic soldiers fled to the desert, swam to safety in the Nile, and found refuge in nearby islands.

Describe the Meroitic military based on this account. Cite specific examples.

There is conflicting evidence. On one hand, the Kushite military is depicted as powerful with 30,000 troops that successfully captured Syene, Elephantine, and Philae, along with statues of Augustus Caesar. On the other, it's written that they were "badly marshaled and badly armed".

What does Strabo's account reveal about women in Meroe? Cite specific examples.

Strabo's account reveals that women held significant power and authority in Meroe. The Kandake (Queen Candace) ruled the Meroitic people at that time, led her troops in battle against the Romans, and effectively negotiated peace terms to repel the Roman invasion of Meroe.

What did the Meroitic dismantling of statues of Caesar symbolize? How is this act relevant today?

The Kushites dismantled the statues of Caesar as symbol of victory and ultimate rejection of Roman authority in the Nile Valley.

Opinion. Answers will vary.

Transform Strabo's descriptions of the Meroitic and Roman War into an original work of art.

Get creative!!! Use whatever medium speaks to you as an artist and creator.

Creations will Vary.

What historical perspectives are included? What perspectives are missing? Why does this matter?

The Greek and Roman perspective is included, The Meroitic perspective is missing. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

province: an administrative division of a country

cataract: a series of six, shallow whitewater rapids and rocky outcrops in the Nile River

frescoes: painting on wet plaster

Context clues will vary by student.

Describe the Meroitic military based on this account. Cite specific examples.

The Kushite military was a powerful force. Strabo writes that they successfully raided Roman forts and settlements in Upper Egypt / Lower Nubia, and captured statues of Augustus. Supporting his claims, the Meroë head was unearthed beneath the steps of a Meroitic temple dedicated to victory. There are also frescos depicting Roman prisoners in the temple.

What did the Meroitic dismantling of statues of Caesar symbolize? How is this act relevant today?

The Kushites dismantled the statues of Caesar as symbol of victory and ultimate rejection of Roman authority in the Nile Valley. Answers will vary based on current events.

How does the Meroë Head contribute to your understanding of the Meroitic-Roman War?

Answers will vary. The Meroë Head provides material [archaeological] evidence that the Meroitic military successfully captured Roman strongholds and statues, securing important victories in the war. Offers a glimpse of the war from the Meroitic perspective.

Does the findspot of the Meroë Head confirm or contradict Strabo's account? Explain.

Both. It confirms his report that Kushite armies attacked Roman provinces and took away its statues. It also contradicts his account as evidence that the Romans did not successfully negotiate to have all their looted property returned.

Do you think archaeology is important for learning about the past? Why or why not?

Answers will vary.

Transform this curatorial interpretation of the Meroitic and Roman War into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

Creations will vary.

What historical perspectives are included? What perspectives are missing? Why does this matter?

Both Meroitic and Roman points of view are represented by the Meroë Head. The curatorial perspective is also included. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

inundation: refers to the annual flooding of the Nile River

quay: a wharf or harbor where ships dock

annals: yearly records, the King's records/lists

endowments: gifts, tributes

Context clues will vary.

What "Two Lands" are being described in this account? What other names are these lands given?

The lands of Egypt and Kush. They are also named The Two Ladies. Kush is also named Ta-Sety, the land of the bow. Egypt is named the North Land.

Why does Taharqa invoke the past to talk about the Nile inundation? What is his goal?

Taharqa compares the Nile flood during his time to previous floods to demonstrate that the Lands of Kush and Egypt thrived during his reign more than any other. He uses this to claim that he was beloved by the Gods, and that his Kingship was divinely supported, legitimizing his reign.

Transform Taharqa's descriptions of the Nile Valley landscape into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

Creations will vary.

What does Taharqa's account reveal about women in Kush? Cite specific examples.

Taharqa's account reveals that women were celebrated and highly regarded in Kushite society. When Taharqa's mother, Abalo or Abar attended his coronation, the people likened her to the Goddess Isis and bowed at her feet, rejoicing in their praises of her

How does the illustrated reproduction of the stela aid your understanding of the text? Cite and discuss 2 examples that demonstrate the connection between the lunette and the stela text.

The lunette shows Taharqa making offerings to the God Amun, and Abalo standing behind him shaking the sistrum in support of her son. The images provide a visual introduction that alludes to the text's contents.

What is the author's point of view and reason for writing? Cite specific examples .

Taharqa position is that he is blessed, highly favored, and divinely appointed. His writing has several aims. 1) to present himself as someone that honors and acknowledges the Gods (builds temples, endows altars, etc) 2) To boast of the goodness of his reign and blessings he's received from the Gods (the flooding, three omens, Isis/Horus comparison. 3) to legitimize his claim to the throne (flooding, chosen by the previous king, etc)

What historical perspectives are included? What perspectives are missing? Why does this matter?

Taharqa's perspective is sole perspective in this account, which is a Kushite royals perspective. Missing perspectives included non-royal, everyday people living in the Nile Valley at this time. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

smite: to strike with firm blow, to defeat or conquer

Context clues will vary.

What story is this scene telling? Describe each element and assess how it adds to the story.

The scene is telling a story of Meroitic military/royal conquest. Amanitore and Natakamani are depicted as fearsome warriors preparing to behead their enemies. The bound captives beneath their feet represent the crown/kingdom trampling all opposition. The lions mauling people show the violence and relentless of their campaign. etc. etc.

What is the central idea and primary function of this pylon scene?

The central idea and primary function is to assert these Meroitic rulers as a dominating force to be reckoned with. The sampling of this scene from earlier Egyptian iconography places these Meroitic rulers within a lineage and tradition set by powerful rulers before them.

Describe the Meroitic rulers' appearance. What features help you differentiate cultural identities?

Amanitore and Natakamani both wear the double uraeus (snake) crown, short hair, arm bands, beaded broad collar necklaces, and other jewelry and adornment, all indicative of their Kushite identity and royal status.

Hairstyles were used to differentiate regional, ethnic, and cultural identities. The bound prisoners beneath their feet and the prisoners in hand have different hairstyles, likely corresponding to a particular group of people.

Describe women's power and authority in Meroe based on this account. Cite specific examples.

Women in Meroe held incredible power and authority, equal to if not greater in stature than men, as shown by the King and Queen standing side by side, performing the same task. Amanitore's womanly presence makes this a rare account of this scene, which traditionally only depicts a king. The level of power attained by these Nubian ruling queens was incredibly rare in the ancient world and is something that is unique to Nubian culture.

Describe the Meroitic military based on this account. Cite specific examples.

According to this account, the Meroitic military was ruthless and merciless in crushing its enemies. And furthermore, unapologetic for their violent tactics. They boasted of their victories in battle by presenting the capture, punishment, and domination of their enemies.

Take turns recreating the poses and postures in this scene with your classmates (with consent).

Afterwards, discuss what it felt like to assume each of these positions/roles. (even the lions!)

Embody history! How does it feel?

What historical perspectives are included? What perspectives are missing? Why does this matter?

The perspective of the victor, the Meroitic rulers, are shared in this account. The perspectives of the Kushite troops are not included, what were their experiences in battle? The perspectives of the conquered are also missing, they're only seen in a state of victimhood. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

desist: to cease, refrain or abstain from

prevarication: lie, evade the truth

begat: birthed, give rise to, bring into existence

Context clues will vary by student.

What is the central idea and primary goal of the Semna Stela?

The central idea is an exploration and declaration of the military accomplishments of Senwosret III. The primary goal is to commemorate the establishment of a new border, to boast of his accomplishments, and to make claims that ensure the boundary is maintained in the future.

What "Two Lands" are being described in this account? What other names are these lands given?

Upper and Lower Egypt. Two Ladies Divine of Manifestations.

Based on the context text and Senwosret III's account, describe how the Nile Valley landscape influenced the development of political boundaries.

The cataracts along the Nile River served as natural places to establish political boundaries. These rocky areas and river rapids slowed navigation, making mobility more difficult \ trackable \ controllable.

Explore how and why Senwosret III's invokes the past and future. What is his goal?

Senwosret III compares himself to the past to claim that his accomplishments surpass those of his ancestors. He invokes future generations to make sure his legacy lives on. He uses both positive and negative reinforcement to encourage his sons to continue maintaining the boundary he established.

Describe Kushite military skill and strength based on this account. Cite specific examples.

The Kushite military is represented as weak and moved by cowardice. Calls them cowards for being driven back from their borders and allowing his armies overcome them. He writes "Indeed, they are not men of worth. They are wretched, broken hearted."

Transform Senwosret III's descriptions of the Semna border into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

Creations will vary.

What historical perspectives are included? What perspectives are missing? Why does this matter?

The perspective of the Egyptian kingship and their military power is advanced in this account. The Kushite perspective is altogether missing, presenting a one-sided narrative that privileges the Egyptian crown. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Opinion. Answers will vary.

Define the highlighted words. How did surrounding words/phrases help you determine meaning?

eunuch: a man who has been castrated

Context clues will vary

What is primary goal of this text?

The primary goal of the text is to encourage the spread of Christianity by demonstrating its appeal to all people through the example of the conversion and baptism of a Meroitic official

Describe how Kushites are represented in this biblical text. Cite specific examples.

- The Kushites are called "Ethiopians",
- ignorant "understandest what thou reade?" "how can I except some man should guide me"
- described as having "great authority" etc. etc. etc.

What was the Meroitic officials job? What does this account reveal about Meroitic wealth and status?

He was the treasurer, likely responsible for the care, receipt, and disbursement of money in the Meroitic Kingdom. This account reveals that the Meroitic Kingdom boasted great wealth and authority.

What does this biblical account reveal about women in Kush / Meroe? Cite specific examples.

This account reveals that women held great authority, power, and wealth in Meroe. The official worked "under" the Queen and was in charge of "all her treasure". Women ruled and reigned supreme!

The author of this text omits the name of the converted Meroitic official, referring to him only as a "eunuch". How does this use of language impact your understanding of this passage?

Answers will vary.

Transform this biblical passage into an original work of art. Get creative!!! Use whatever medium speaks to you as an artist and creator.

Creations will vary.

What historical perspectives are included? What perspectives are missing? Why does this matter?

A biblical, Christian perspective is included in this account. The Meroitic point of view is missing. Answers will vary. This matters because perspective and information biases shape the way historical narratives are told.

Would you consider this a reliable source for learning about the Nubian past? Why or why not?

Answers will vary.

"THE BAPTISM" PAINTINGS

ANSWER KEY

What elements from the biblical account do you recognize in van Balen & Brueghel's painting?

In Both's? **Answers will vary.**

van Balen & Brueghel - the chariot, water, the official, Phillip, the baptism

Both - the chariot, water, the official, Phillip, the baptism

Compare and contrast van Balen & Brueghel's "the Baptism" with Both's. Consider composition (how is the scene organized) color, figures, perspective, etc.

Answers will vary. Examples include:

- | | |
|----------------------------------|--|
| van Balen & Brueghel | • Both's |
| • busy composition. | • simple, organized composition |
| • figures arranged in foreground | • main figures in foreground, others in background |
| • bright colors | • dark colors |
| • forested landscape | • desert, mountainous landscape |

What elements in van Balen & Brueghel's work are not found in biblical account? How do these artistic choices influence your understanding of the baptism?

Answers will vary. Examples include • the forested landscape

- the angels / the heavens opening.
- The Official and Phillip's nudity

In your opinion, which painting more accurately represents the story of the conversion and baptism from Acts 8? State your reasons.

Answers will vary.

Take turns recreating the poses and postures in van Balen & Brueghel's work with your classmates. Afterwards, discuss what it felt like to assume each of these positions/roles.

Embody history! How does it feel?

How do these paintings contribute to your understanding of Acts 8?

Answers will vary.

Determine the overall tone of each work by considering how each makes you feel. Discuss how the tone reveals the artists' points of view.

Answers will vary. Examples include. van Balen & Brueghel: lively, loud, chaotic, fantastical. Both: calm, sobering, peaceful, quiet, intimate, realistic

What historical perspectives are included? What perspectives are missing? Why does this matter?

The Christian and European perspective is included--the biblical perspective as interpreted by the European artists.

The Meroitic perspective is missing. **Answers will vary.** This matters because perspective and information biases shape the way historical narratives are told.

Would you consider either painting a reliable source for learning about the Nubian past? Why or why not?

Answers will vary.

GLOSSARY

Archaeologist: a person who recovers and studies material remains to understand human history

Bioarchaeologist: a person who studies bones recovered from archaeological sites to understand human life

Bucranium pl. Bucrania: a cattle skull

Cataracts: a series of six, shallow whitewater rapids and rocky outcrops in the Nile River between Khartoum, Sudan and Aswan, Egypt

Coffin: a rectangular burial chest made of wood

Colonialism: the policy and practice of controlling, occupying, and exploiting a group of people and their territory

Flexed Position: A burial position where the deceased is laid on their side with their knees bent

Green Sahara: the period of transition from the Pleistocene to the Holocene when Northern Africa was wetter than it is today, also known as the African humid period

Holocene: the current geological time period that began about 11,650 years ago

Kandake: the Queen Mother, or woman who birthed the next eligible ruler

Kerma (2600 - 1550 BCE): the first Kingdom of Kush, and powerful city-state

Kush: a kingdom in Northeast Africa with capitals at Kerma, Napata, and Meroë

Meroe (300 BCE - 300 CE): the final Kingdom of Kush known for its powerful, sole ruling Warrior Queens

Meroitic script: The indigenous, or local, Kushite writing system developed during this period to write the Meroitic language

Migration: the movement of people from one location to another to settle temporarily or permanently

GLOSSARY

Napata (850 BCE - 270 BCE): the second Kingdom of Kush whose powerful kings conquered Egypt and ruled its 25th Dynasty

Nile River Valley: the low land surrounding the Nile River, where the contemporary civilizations of Kush (Nubia) and Egypt developed

Nubia: a geographical region along the Nile River spanning present-day southern Egypt and northern Sudan

Nubiologist: a person who studies the history, language, and culture, of ancient Nubia

Pastoralism: the practice of domesticating, herding, and grazing animals while moving across the landscape

Plateau: flat, elevated landform that rises sharply above the surrounding land

Pleistocene: the last glacial period, or Ice Age, lasting from about 2,580,000 - 11,700 years ago

Qore: the ruler of the Kingdom of Kush

Queen Mother: the woman who births the next eligible ruler

Renaissance: a period of revival or renewed interest in something from the past

Sarcophagus: a burial chest made of stone

Shawabtis: mummy-shaped figurines placed inside tombs

Sovereignty: supreme power or authority; the authority of a state to govern itself or another state

Stela, pl. stelae: a commemorative stone tablet with inscribed texts and/or images

Tumulus pl. Tumuli: an earthen burial mound covering a burial, often decorated with stones and bucrania

Zooarchaeologist: a person who who studies animal remains recovered from archaeological sites to understand the relationship between people and animals in the past



Ancient Nubia

Pre-Kerma - The Kingdoms of Kush

