



# The Valley of the Kings

## Pam Bowell

*The profile of drama in English primary schools is higher now that it has been for a long time and teachers are familiar with using individual drama strategies such as hot seating, still image and conscience alley in their teaching. However, fewer are experienced in developing whole class dramas and many are uncertain about how a unit of work might unfold in practice. Here, Pam Bowell offers a very detailed example that shows how this could happen in six, one-hour sessions.*



**D**eveloped in collaboration with a primary learning partnership in Surrey, the unit of work brings together learning opportunities in drama, literacy and history within a cross-curricular drama framework. Writing opportunities are highlighted but there are many other activities that might be stimulated by the drama experience.

Although the unit offers step-by-step guidance, it is, of course, completely flexible and teachers will be able to follow it as closely or as loosely as their confidence allows. Remember that what is not here are the contributions of the children to the drama and these will be very important for how it unfolds as will their reflections on each session. So each time you ask them to contribute to the drama you will have to be ready to respond to what they offer.

*The fictional context for this drama scheme is Howard Carter's archaeological expedition that uncovered the tomb of Tutankhamun.*

### Dramatic Context

*Where the drama is set*

- The offices of the Archaeological Society in London
- Then an archaeological dig in Egypt

### Roles

*Who the children are going to be in the drama*

- Archaeologists

*Who you are going to be in the drama*

- Secretary of the Archaeological Society
- Later - Personal assistant to Howard Carter, Howard Carter and Lord Carnarvon

### Frame

*The thing that gives tension to the drama*

- The archaeologists must find the tomb before time and money run out
- Later - the difference of opinion about what should happen to the discoveries between the archaeologists and Carnarvon

## Sign

*Things that help children focus in the drama*

- Session 1: Letter from Howard Carter plus copies for the children
- Session 1: Picture of Tutankhamun
- Session 1: Picture of the Pyramids and the Sphinx
- Session 1: Picture of the Valley of the Kings plus copies for the children
- Session 1: Paper and pencils for children to make a note of their ideas.
- Session 1: Large sheet and felt tips to make note of equipment needed
- Session 2: Large map of the Nile
- Session 3: Copies of the Valley of the Kings photo
- Session 3: Music for the Valley of the Kings – Atum (Creator Sungod): III 3:19 mins. Composer: Michael Atherton. Album: Ankh: The Sound of Ancient Egypt
- Session 4: Large sheet of gridded paper and marker pens for each pair of children to mark where they find evidence of building
- Session 5: Images of the wall paintings from Tutankhamun's tomb
- Session 5: Music for the paintings – Shen (Eternity): III. 5:02 mins
- Composer: Michael Atherton Album: 'Ankh: The Sound of Ancient Egypt'
- Session 6: Note from Lord Carnarvon

## Strategies

*The different ways of working in drama*

- Improvisation
- Teacher in role
- Still image
- Mime
- Writing/drawing in role
- Role on the Wall
- Conscience Alley
- Collective Role
- Thought tracking
- Small group playmaking
- Hot seating
- Physical theatre

## Session One Archaeologists

- Out of role, ask the children to sit on the floor in a circle – you need to be in the circle, too. Make sure you have the image of Tutankhamun with you.
- Tell the children that you have had an idea about where we will be in our drama and that you have a picture with you that will give them a clue. Show the image of the Pyramids.
- Ask the children to talk to the person next to them and see if they can decide what the picture shows and where the location is.
- Take suggestions and build the consensus that we are going to be in Egypt in our drama. Explain that the Pyramids and other wonderful remains in Egypt were built thousands of years ago and for a long time many of them were buried beneath the desert sand and people didn't really understand much about the civilisation that built them.
- Explain that archaeologists are like detectives. They must use clues from their excavations to piece together the past just as detectives must use clues to solve a case.
- Explain that for more than a hundred years archaeologists have been working in Egypt to find out all they can about the people of Ancient Egypt. The most famous of them all was a man called Howard Carter who discovered the most fabulous treasure when he uncovered the tomb of the pharaoh, King Tutankhamun. Show the picture of Tutankhamun.
- Now explain that in our drama they are going to become archaeologists who are members of the Archaeological Society and explain that you are going to be

in the Secretary of the Society. We are travelling back in time to the year 1922. You may briefly want to chat about what people didn't have then – mobile phones, television, satnav etc. etc.

- You will need to agree a signal with the children that will start and stop the drama when you need to. A clap of the hands, click of the fingers will be fine.
- So, tell them that when they hear your signal the drama will have begun and they will be in the meeting room of the Archaeological Society in London and you will be talking to them. *Then:*

- 'Good morning ladies and gentlemen. Thank you for coming to this meeting of the Archaeological Society. As you know we do not usually meet on Mondays but we have received a rather extraordinary letter and I felt it was my duty to call members together as quickly as possible so that you may hear it.

It is a completely unexpected letter but one which shows the high reputation you, as members of the society, have gained in the archaeological field. Although I am an administrator and not an archaeologist, I feel sure that what this letter brings is an opportunity for you to show just how capable you all are. Now, I think I had better read it to you.'

- Read the letter from Howard Carter. *Then:*
- 'Well, members, are you prepared to take up this wonderful opportunity?' (*Encourage a yes!*)

'Well, now that the decision has been made, I think there must be a great deal of preparation we will need to undertake. This is where I am on uncertain ground because of my lack of experience. I will happily organise equipment

The Archaeological Society  
Egypt Section  
Piccadilly  
London

Archaeological Base Camp  
The Valley of the Kings  
Egypt

1<sup>st</sup> October 1922

Dear Colleagues,

I am about to start my final season digging in the Valley of the Kings.

I am very confident indeed that I am on the point of making a great discovery and yet I am worried. I only have a limited amount of time and my team of archaeologists here is small.

This is why I am writing to you.

You are all very well known in our profession and I know that you would be excellent recruits to my team. Would you be willing to postpone your own work, just for a few weeks, and travel to Egypt to assist me in searching for an undisturbed Pharaoh's tomb?

I know that it is a great deal to ask but if you could come, it would give you the opportunity to be part of what I know will be one of the most important archaeological finds of all time.

If all goes well we will give the Egyptian people an important part of their history as I plan to put all our finds in the Museum in Cairo, the capital of Egypt.

I plan to begin on 1<sup>st</sup> November, by which time will be a little cooler, here. I realise that this only gives you one month to organise yourselves and your equipment and get here but I am hoping that the project will tempt you to make such an effort.

You will be able to travel by sea to Alexandria but I am afraid the Valley of the Kings is a long way up the River Nile from there.

Please write back with your decision as soon as possible.

With very best wishes  
Yours in hope,

*Howard Carter*

and make arrangements but you'll have to give me instructions about what you will need.

I've taken the liberty of copying the letter so you can read it and see if it gives you any information that might help you to decide on what we need to take. Oh! He also sent this photograph of the area just so we know where we are going.'

- Ask the archaeologists to turn to the person nearest to them. Give each pair a copy of the photo of the Valley of the Kings and a copy of the letter and ask them to work out if it provides any clues as to what to take. Encourage them to think about where they are going, the conditions they might expect to find there, what they will do when they get there and what equipment they might need to use when they are there. Ask them to make a note of what they think they will need.

- Still in role, call the attention of the meeting back to you and then ask for suggestions. Explain that the society does not have a limitless supply of money so that we can only afford to take what everyone thinks we will need.

- Take suggestions and when agreement is reached, add the items to the large size list.

*Writing opportunity: the children might make categorised lists of what they will need for the expedition.*

- Still in role, once the list is complete, explain that you will see that the orders are placed immediately. *Then:*
- 'Of course, I'll make the travel arrangements so I will need your details. The Egyptian authorities will want to know your experience. I know they won't to allow just anyone to come and dig around in their precious historical sites. So, I would be very grateful if each member could complete this form, please.'
- Use your signal and stop the drama for a while. Explain to the children that we will have to think about what sort of experience archaeologists might have had. Ask the children to discuss with their partners. Support and encourage them so that they begin to build a background for their archaeologist. Once the children, supported by you, have developed their characters then you can restart the drama and get them to fill out the form.

- Collect the completed forms and make some general comments about how experienced a group they are – you didn't quite realise that you were working with such experts. *Then:*

'Well ladies and gentlemen, I will get on to the arrangements immediately. If you can all be prepared to leave by the 14th that should give us time to get to Egypt and travel on to the Base Camp before the dig actually begins!' *Freeze!*

- Ask the children to form a circle and ask them to face outwards. Tell them that when they hear your signal you want them to turn in to face the centre and immediately say one word that they think will describe how the archaeologists are feeling. This will give everyone a 'snapshot' of how the group is feeling.
- Then explain that one of the good things about drama is that if there is a part of the story you don't need, you don't have to have it. So, when the drama begins again, it will be the night before they set off for Egypt.
- In storytelling mode, ask the children to mime packing while you narrate. Tell them that you will give them the signal to freeze and then come and touch each person's shoulder, one-by-one. Tell them that when they are touched they should speak out loud a sentence, in the first person, that lets us know what they are thinking. Explain that once they have spoken you want them to pick up their bag and go to the docks, ready to catch the boat and begin their journey. (Indicate where in the room the dock is) *Then:*
- 'At last the day for beginning the expedition was near. The archaeologists were packing their last bag. They were slow and careful

so they could make sure that they did not forget a vital piece of equipment. As they placed their clothes in and smoothed them down, they thought carefully about the big adventure that was in front of them'. *Freeze!*

- Touch each child on the shoulder and once they have all spoken and assembled at the station, slip into your Secretary role and join them, 'Good morning, everyone! Are we all here? Good, the boat is about to depart.'
- Use your signal to stop the drama and tell the children that we will have to wait until next time to discover what happens when the archaeologists get to Egypt.

*Writing opportunity: in role, the children might write their reply to Howard Carter.*

*Writing opportunity: they could write the entry they made that night in their Expedition Journal.*

## Session Two Arrival in Egypt

- Out of role, recap the events of the last session. You could read out some of the journal entries.
- Explain to the children that in drama we can leave out parts of the story if we don't need them so when we begin today the archaeologists will have just arrived in Egypt.
- Make sure you have a map of the Nile to hand and then use your signal to begin the drama and then:
- 'What a journey. I thought we would never get here it took so long. I think the first thing we had better do is just bring our equipment into the hotel where I have arranged for us to stay tonight. So can you carry everything into the storeroom that the hotel is letting us use?'

- Once all the boxes and bags have been carried in, call the archaeologists together to discuss what happens next.
- 'Well, everyone, I've been trying to find out how we are going to get from here to the Valley of the Kings. It looks like the only way to get there is by river. Apparently, we need to get to the city of Luxor on the east bank of the Nile and then we have to cross to the west bank to get to the archaeological site.' Show the map.
- 'I've not had to do this sort of thing before. Is it better for us all go in one big boat or do archaeologists usually spread the equipment out in several?'

Ask the children to talk to the person next to them and decide which way they would do it and why. Ask each pair to present what they think and the reasons. Encourage discussion and eventually come to a consensus on how the journey is to be made. As far as the drama is concerned it makes no difference what the children decide.

- Now use your signal to stop the drama and explain that another good thing about drama is that you can make it happen in lots of different ways and we are going to make the journey up the river like this:

- You need to divide the children into groups of about 4. Out of role, explain to the children that when the archaeologists were sailing up the Nile they hit hidden rocks in the river and the boat (or boats) was/were damaged and was/were in danger of sinking.
- Ask each group to work out the most dangerous, important or exciting thing that happened in their part of the boat (or on their boat) when it hit the rocks.
- Ask them to make a group still image (a statue) of that moment and then ask them to work out what they were saying at that moment and the order in which they said it. Then put the still image and the dialogue together to capture the moment. (It would be possible to extend this by then adding still images and dialogue of a few moments before and a few moments afterwards and running them on after the other in sequence.)
- Using a digital camera, tell the children that a newspaper reporter took photographs of the incident.
- Ask each group to present their still image and dialogue and take a photograph of each one.
- Once this is done, gather the children together and tell them that the archaeologists managed



to get to Luxor though they were fortunate to do so. Tell them that when they landed the newspaper reporter was there and interviewed them about what had happened.

- Ask them to make a circle, facing outwards and, on your signal to turn around to face inwards and immediately say one word that sums up how they were feeling after this dangerous incident so soon after arriving in Egypt.
- Freeze and tell the children that this is the end of the drama for today and that we'll have to wait until next time to find out what happens next.

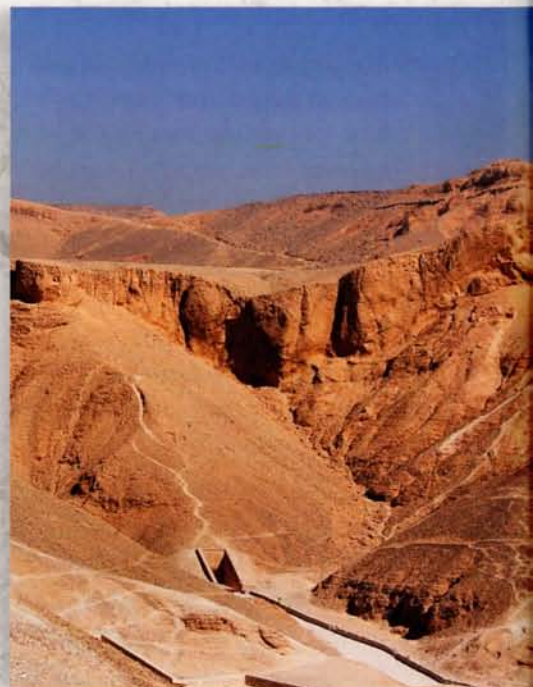
*Writing opportunity: the children might write the next entry in their Expedition Journal.*

*Writing & ICT opportunity: the children might write the newspaper report about the river incident and caption the digital photograph of their group to make the newspaper page.*

## Session Three Valley of the Kings

- Begin out of role and recap the events of last time – you could read out some of the newspaper reports. Make sure that you have copies of the photograph of the Valley of the Kings near to hand. You will also need to have set up your sound system ready to play the Valley of the Kings music.
- Explain that when the drama begins the archaeologists will be meeting with Howard Carter's personal assistant and that you will take on this role.
- Using your signal, start the drama.
- 'Well, everyone. When we heard of the accident on the river, we thought that you might not get here. Are you all right? Did you lose much of your equipment?'
- You will need to make suitable comments depending on how the children respond.
- 'Well now, to business. I'm (give yourself a name), Mr Howard Carter's personal assistant. He asks me to make his apologies to you this morning but he has some urgent business to deal with. He is hiring some more local people to assist with the dig and has gone to meet them and explain what their job will be. So, he has asked me to meet with you now and put you in the picture but he wanted me assure you that he will welcome you personally, later.'
- I know that Mr Carter sent you a copy of a recent photograph of the Valley when he wrote to you. Now, you might be a bit confused because right here next to the river, the land is green. But, for those of you have never been to Egypt before, this will not give you the right impression about the sort of place you are going to be digging in so I've brought copies of the photo again, so you can refresh your memories.'
- Use your signal and stop the drama for a moment. Explain that we are going to use another, different way of working in drama to try and imagine how the archaeologists felt as they walked and climbed their way into the Valley of the Kings. Ask the children to get into pairs and give each pair a copy of the photo. Explain that we are going to try to imagine what the archaeologists were thinking and feeling about the place they were going to work in.
- Ask each pair to decide on two words. The first should describe the landscape and the second should describe how the archaeologists feel about where they are going to work.

- Ask them to find a way of saying the words that enhances their meaning and then practise them.
- Now explain that we are going to become the Valley of the Kings and take it in turns to make our journey through it to the place we are going to meet Howard Carter.
- Remind the children that the photograph shows a twisting and steep path between high cliffs.



Still in pairs, ask the children to sculpt each other into the shape of the cliffs. Ask them to think very carefully about their shapes because they are going to have to remember them and make them again in a moment after they have moved.

- Use your signal to gather attention and then practise them altogether.
- Now ask the children to form two lines about 2 metres apart with partners facing each other. Tell them that this is the beginning of the valley but that we need to make it twist and turn rather than being straight.

- Now ask the children to make their shapes.
- Next, explain that starting with the pair at one end of the valley, they are going to move through the valley and as they do so the others will maintain their shapes and keep repeating the landscape words they have rehearsed. Also explain that you have a piece of music that will help create the atmosphere. Start the music and then ask the first pair to begin, repeating their feeling words as they move through the valley. The piece of music is long enough for all the children to take their turn without having to start it again.
- As each pair reaches the end of the valley they will join their lines again at the end and make their shapes and start saying landscape words. As they do so, the next pair at the front of the line will journey through and join at the end until every pair has experienced the journey to meet Howard Carter.
- At the end, gather the children together and tell them that the drama must stop for today and that we will have to wait until next time to meet Howard Carter and start digging.

*Writing opportunity: the children might write a poem about the valley.*

*Writing opportunity: the children might write a letter home to their families to let them know that they have arrived at the Valley of the Kings.*

*Writing opportunity: the children might continue with their Expedition Journals.*

## Session Four In search of the hidden tomb

- Out of role, recap. You could read from their writings. You will need the gridded paper and markers near to hand. You will also need the Tutankhamun cartouche nearby, too, but not where the children might see it before you intend.
- Explain that when the drama begins they will be in a meeting with Howard Carter who will be explaining his plan for proceeding with the dig and explain that you will be Howard Carter.
- Use your signal to begin the drama *then*:
- 'Dear Colleagues, welcome to the Valley of the Kings. I cannot tell you how grateful I am that you have responded to my call for help and have managed to get here in such a quick time – despite some hair-raising moments, I understand.
- Let me tell you how things are going, here. Over the years there have been a number of discoveries of burial places of some of the great Kings and Queens of Egypt. Unfortunately, those that have been discovered have not been respected. Even though these were built 3000 years ago and are very important, sometime since then all the tombs that we have discovered so far have been completely robbed and were empty before we even knew they were there. So we have not found any other wonderful treasures that the Egyptians buried with their Kings and Queens.'
- 'But, I am absolutely convinced that there is an undisturbed tomb here, somewhere. I can feel it in my bones. The thing is that Lord Carnarvon, the man who has given me the money to continue the search has just about run out of patience and this is the last time he is going to fund my work. So, we have simply got to find the tomb this time or else we may never find it.
- We are going to have to be extremely careful and methodical in our search. We are going to have to use small shovels and our hands to clear away sand to see if there is anything underneath.
- We are looking for anything that looks like it has been manmade and is not natural. I am hoping we will find something that looks like it is an entrance to an underground burial place.
- To begin with I am going to ask you to work in teams of two. If each team could take responsibility for clearing their own specific area of sand and stones, it would be a great start. Some of the rocks are very big and heavy so you are going to have to be careful in moving them. That is the first task.'
- As the archaeologists move the boulders, move around them in role as Carter to encourage them. You can build this up by your questions and input. Through your dialogue with them you have to help the children to realise how difficult it is. Remind them that they should watch where they are walking anything might be just under their feet etc.
- Once they have moved the boulders, call them back to meet with you, as Carter, again. Explain that now the painstaking work with spades will have to begin, as they will have to start to remove the sand in their investigation area.
- Give each pair a large sheet of gridded paper and a marker. Explain that the blank sheet

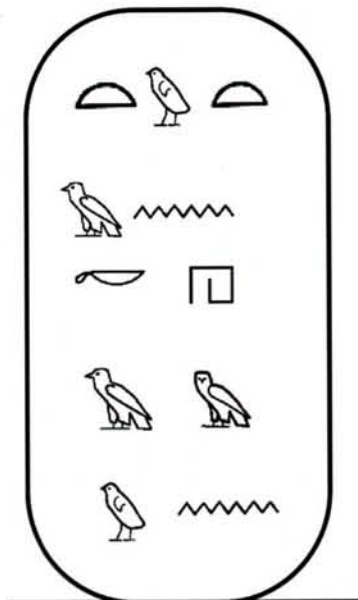
represents their investigation area. At present it is blank but as they begin to scrape the sand away, explain that you need them to mark accurately where they find anything that looks as if it is evidence of building. You could have one to show them as a model.

- Now send them back to continue their search. Move around and support and challenge them through your dialogue with them.
- Once they have all got something marked down, call them back together and ask each pair to report back on what they have uncovered. You will need to become convinced that they are on to something and are clearly in the right area. Study their evidence and decide where it looks as if there might be the beginning of an entrance (you need to make this in the centre of your working space). If any of the children have reported that there might be steps leading down, go with that. Otherwise, be convinced that you can see a slight depression that suggests that the ground is sagging a bit.
- Lead the teams to that spot and get them down on their hands and knees to scrap away sand by hand. Enrich this with your dialogue – ‘Can anyone see anything yet. Does it seem like it’s going down? Yes, that definitely looks like the beginning of a wall’ etc.
- It won’t take long before some (if not all) of the children tell you that they can definitely see something emerging from the sand. You need to declare that it looks like the steps leading down that you have been looking for.
- Now, get down into the hole for a closer look and then stumble. Call for help. Tell them that your



foot has slipped through a gap. Be worried about the possibility of sand falling in on you. Let them know that you feel as though you are slipping further. Then call ‘Freeze’.

- Out of role tell them that sand has fallen in on Howard Carter and when the drama begins again they will only have a very short time to dig him out before he suffocates. Explain that when the drama begins again they will have to rescue you.
- This is the moment you need to get the cartouche but without the children really noticing if at all possible.
- Place yourself back in the middle of the circle, use your signal and restart the drama. Call for help and encourage the archaeologists to dig you out.
- When they get to you get out with the cartouche in your hand. Then:
- ‘I’ve found something, I’ve found something. I think it must be important but I don’t know what it says.’ Show the cartouche. ‘If only we knew what it means.’
- Use your signal and stop the drama. And that’s where we must stop for today. We’ll have to wait until next time to find out what happens next.



*Writing opportunity: the children need to translate the cartouche from hieroglyphics into English to discover what it says. (It actually says Tutankhamun.) They could write their own messages in hieroglyphics.*









*Writing opportunity: the children could write up their ‘field notes’ recording what they found and where.*

*Writing opportunity: the children could continue with their Expedition Journals.*

*ICT opportunity: the children could research Tutankhamun on the internet.*

## Session Five Tutankhamun

- Out of role, recap where we got to last time. Explain that when we begin we will be with Howard Carter again in the camp. You will need to have the pictures of the wall paintings to hand and your sound system set up to play the music for inside the tomb.
- Use your signal to begin and as Carter start by thanking them for rescuing you from the sand slip. 'It's dangerous work.'
- Explain that you have been puzzling over the cartouche but haven't yet been able to decipher it. Ask them if they have had any better luck. They should all chorus that it says Tutankhamun!
- At this point you need to be very excited because you will recognise the name. Tutankhamun was a King and until now his burial place has not been discovered. 'This is it. This is what we are looking for. This could be the first Egyptian tomb to be discovered that has not been disturbed and robbed. We must find the doorway and get in.'
- Use your signal and stop the drama and explain that when we begin again, we will be back at in the Valley and will be digging away the sand that fell on to Howard Carter. Explain that you will narrate for them as they mime the archaeologists at work. You will need to join in the mine too.
- 'The archaeologists began to remove the sand once more. They remembered how dangerous it was and how nearly Carter had suffocated. Slowly, scoop-by-scoop they cleared the sand away and as they did so, a flight of steps leading downwards started to emerge. Deeper and deeper they went until they ended in front of the entrance to a long

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corridor. Carter and the other archaeologists crept nervously along the corridor, it was very dark and they had to use torches. Finally, they got to the end and were faced with a solid wall.'

- You now as Carter again, 'This is amazing. Do you realise what this means? It means that this tomb has not been robbed. No one has been on the other side of that wall for 3000 years. It means that all the treasures will still be there, waiting for us to find them, exactly as they were when King Tutankhamun was buried. We are going to see something that no living person has ever seen before. Come everyone, we'll have to break it down and see what is on the other side. This is going to be the greatest find in all of archaeology. We will be famous.'
- Then in narration: 'The archaeologists picked up their hammers and began to knock the wall down. At last, after much hard work, they broke through and made a small hole just big enough to see through. Howard Carter looked through and was speechless with amazement. One-by-one, each archaeologist put their eyes to the hole and peered into the burial chamber. What they saw took their breath away.'

- Use your signal and stop the drama. Ask the children to form a circle, looking out. On your signal get them to turn inwards and immediately one work which sums up what they saw when they looked through the hole in the wall.
- Now, explain that apart from the golden coffin, golden and jewelled furniture and other things, the walls of the burial chamber were covered with amazing paintings that were made 3000 years ago. They show scenes from the life and times of Tutankhamun. Explain that we are going to explore them through drama.
- Ask the children to make groups of about 5.
- Explain that we are going to recreate the wall paintings using our bodies rather like we did when we made the cliffs of the Valley of the Kings. (If you do not have sufficient different pictures of wall paintings, you could ask







FreeStockPhotos.com

some groups to become artefacts such as the coffin and furniture and provide them with the appropriate images.)

- Give each group a painting and explain that they will be working to recreate their particular paintings. You could remind them that they don't just have to think about the people who appear but that there are some significant objects, too, such as boats.
- You might point out to them the particular way the Egyptians painted people in a sideways fashion.
- As you move around to support them press them for accuracy.
- Once everyone has produced their painting, practise them all together.
- Now, remind the children that when we made the Valley we used words that were in the thoughts of the archaeologists. This time, we are going to try and create what the paintings might say to the archaeologists who have intruded into this very ancient and special religious place without invitation or permission.
- Would they be welcome? Would the paintings be angry, cross, frightened?

- Ask each group to work out what their painting would say. Remind them to think about how to say their sentences and the order they will say them so the feelings are clear. You could encourage them to create a larger amount of dialogue than they did for the Valley.
- Now this time we are not going to make a corridor. Instead we want the groups to form the paintings so that altogether they form the room (and the artefacts in it, if necessary).
- Explain to the children that once again you have a piece of music to help with the atmosphere. Remind the children that when they are not walking through the burial chamber they will be their painting (or artefact) and will repeat their dialogue as each group passes them by until everyone has gone through.
- Once all groups have seen the room form a circle again and use the turn out, turn in strategy to find out how the archaeologists felt after seeing the room.
- Explain to the children that this is the end of the drama for today and we will have to wait until next time to see what happens next.

*Writing opportunity: continue writing up the Expedition Journals*

*Writing/ICT opportunity: the children might find images of the contents of the tomb on the internet and use them to illustrate a catalogue of what they found in the burial chamber.*

*Writing/music opportunity: in their groups the children might compose the words to the song their section of the wall might sing.*

## Session Two Preparing for home

- Out of role, recap last session. Make sure you have the note from Lord Carnarvon near to hand.
- Explain that when you begin again you will be Howard Carter and he will be meeting the archaeologists.
- Use your signal to restart the drama.
- 'Good morning everyone. I hope you had a good night's rest. I'm afraid I was so excited by our discovery that I didn't sleep a wink.
- Now we have just started what is going to be a long, long job. I appreciate very much that you must soon return to England and press on with your own work. However, in the time that is left, I hope you will be able to help with the making lists of the artefacts and then preparing them for removal. We will have to pack them up ready to move them to the museum in Cairo, the capital city of Egypt. I hope you agree that it is really important that all of these wonderful things should be kept together and displayed for the benefit of ordinary Egyptians and everyone who would like to travel to Egypt to see them.
- Now if I could ask you to work with your team mate and start to dust off and pack into boxes some of the smaller items. I'm sure I don't have to remind professionals like yourselves about how precious these items are.'
- Support their improvisation by your own dialogue asking how things are going etc.
- Then, in a distressed state: 'Listen everyone, this is terrible. Gather round please. I've just had this note from Lord Carnarvon.

You remember, I told you he was the one who had provided the money to pay for this excavation. Well, I thought he was doing it because he was genuinely interested in discovering the past like I am – like we are!

- Well, now he has shown his true colours. He's been stringing me along all this time. Just let me read to you what he has written. It's disgraceful.' Read note.
- 'We can't let him do this. It would be like saying the Egyptians can come to London and take away the Crown Jewels! We've got to get this made public so everyone knows what Carnarvon is intending to do. We have to stop him somehow. Can I ask you to help me with this? How can we let people know about Carnarvon's plan?'
- Encourage discussion. In the end, I think we need to get to a press conference in which the archaeologists spill the beans on Carnarvon.
- So, stop the drama for a moment and explain that we are going to create the press conference.
- Still keeping pairs, divide the class into two halves, each pair with one member in each half.
- Explain to one half that they are going to remain as the archaeologists and they will have to work out exactly what they are going to say to the newspaper reporters about Carnarvon and why they think it is important that the treasures stay in Egypt.
- The other group children are going to become the reporters and are going to work out the questions that they want to ask. They are quite cross because Carnarvon has kept things secret. So they want to find out about

what has been found as well as more about Carnarvon's greedy plan.

- Now call the press conference.
- Towards the end, let it be known that Carnarvon has been spotted in the building and he is coming in now to face them.
- Tell the reporters and the archaeologists that they have a moment to decide what they would like to say to him and what they want to know from him.
- Now, take on the role of Carnarvon and face the music!
- This actually was Carnarvon's plan but the press did get wind of it and were furious. So, at the end you need to acquiesce and agree that the artefacts should stay in Egypt.
- Stop the drama and gather the children together into a circle.  
Tell them that we are going to use our turn out turn back in strategy. Firstly, find one word for how Howard Carter and the archaeologists felt, then how the reporters felt, then how Carnarvon felt.
- Finally, ask them to turn out one more time and ask them to think of one word to sum up how they feel now that this is the end of the last drama session. Give the signal and see what they say!

*Writing opportunity: finish the Expedition Journals*

*Writing opportunity: write the newspaper article that the reporters wrote after the press conference.*

*Writing opportunity: the children might write the visitors' guide to the Cairo Museum Tutankhamun exhibition.*

*Carter,*

*I've just heard of your ridiculous idea about keeping the Tutankhamun findings altogether in Cairo Museum.*

*Just let me remind you who paid for this excavation – ME!*

*It is therefore quite clear to me that I own what has been found and I intend to take it back to London and sell it off. I might keep a few things for myself but there is a fortune to be made here and I intend to make it!*

*Stop what you are doing immediately and wait for my orders.*

*Carnarvon*



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