

# JOSEPH And the AMAZING Technicolor DREAMCOAT

LYRICS BY  
TIM RICE

MUSIC BY  
ANDREW LLOYD WEBBER

**EDUCATION RESOURCE PACK**

# CONTENTS

▲ Introduction	page 2
<b>ShowZone</b>	
▲ Synopsis	page 3
▲ A Brief History of Musical Theatre	page 4
▲ How the Show was Born	page 5
▲ Did You Know – Facts and Figures	page 6
▲ The People Behind Joseph	page 7
▲ Behind the Scenes	pages 8, 9
<b>KnowZone</b>	
▲ Some Interesting Facts about Ancient Egypt	page 10
▲ Joseph in Scripture	page 11
▲ Did Joseph Really Exist in History?	page 12
<b>DoZone</b>	
▲ Learn to Read and Write Hieroglyphics	page 13
▲ Wordsearch	page 14
▲ Amazing Technicolor Art Activities	page 15
• Colour wheel	page 16
• Make your own Technicolor Dreamcoat	page 17
▲ You Could Be Joseph:	
Top Tips for a School Production	page 18
▲ Joseph in Class:	
KS1 and KS2 Drama Activities	page 19
▲ Weblinks	page 20
▲ The Producers	page 21



# INTRODUCTION

## TO THE EDUCATION RESOURCE PACK



With a crash of drums and a flash of light, Tim Rice and Andrew Lloyd Webber's *Joseph* has returned to the West End in his dazzling coat of many colours. Following the nail-biting excitement of *Any Dream Will Do*, BBC Television's thrilling search for a new star to play Joseph, the Aldephi Theatre opened its doors in July 2007 to a new generation of *Joseph* fans.

As *Joseph* was originally written for a school concert, we hope that schools will continue to join in the fun and so we have produced this special Education Resource Pack to ensure that you get the best out of your visit.

We've included a variety of background information and follow-up activities to suit a range of ages and curriculum areas. Subjects covered include History, RE, Art and Design and Performing Arts.

The pack is divided into three sections:

- ▲ The **ShowZone** – all about the show, how it started and an insight into this new production. This section will be of general interest to any audience member but will be particularly useful to students studying vocational Performing Arts courses.
- ▲ The **KnowZone** – RE and History links to background information about the origins of the *Joseph* story.
- ▲ The **DoZone** – lots of creative classroom activities to keep the magic of the show alive when you return to school.

We also have a page of weblinks where you can find out more.

We hope you find this pack useful. Enjoy the show!

### Teachers: test your *Joseph* knowledge

- 1 How many sons did Jacob have?
- 2 Who played Joseph in the film version made in 1999?
- 3 Who won the role of Joseph in the BBC's *Any Dream Will Do*?
- 4 Who wrote the lyrics to *Joseph and the Amazing Technicolor Dreamcoat*?

Answers on the last page of the pack.



# SYNOPSIS

▲ ShowZone

Jacob, who lives in the land of Canaan, is blessed with 12 sons. 🎵 Of these, the second youngest, and his favourite, is Joseph, son of his second wife Rachel. Joseph is good and kind, serving his family as a shepherd in the fields. His brothers resent the way in which Jacob dotes on Joseph, and their anger against him grows after their father gives his favourite son a 🎵 coat of many colours.

Joseph has amazing dreams, which he believes tell him that he is to become a great man and far more successful than any of his brothers. On hearing this, the brothers decide that something has to be done about Joseph and his arrogant behaviour.

Out in the fields, the brothers attack Joseph, strip him of his coat and are about to throw him into a pit, to face certain death, when a band of Ishmaelites pass by. The brothers sell Joseph to them as a slave and return to their father. They show him the blood-stained coat and tell him that Joseph 🎵 has died.

In Egypt, Joseph is sold to Potiphar, a wealthy merchant. He is very good at his job and is rapidly promoted to looking after Potiphar's household. However, Potiphar's wife is very attracted to Joseph and she tries to seduce him. Potiphar, who is a very jealous man, catches the two of them together, immediately jumps to the wrong conclusion 🎵 and Joseph is flung into jail.

In his cell, he explains the meanings of his fellow prisoners' dreams. He correctly predicts that the king's steward would be pardoned and given his job back but the king's baker would be put to death in three days' time.

The Pharaoh (the Egyptian name for king) is disturbed by savage dreams. He hears that there is a man in jail who may be able to explain them to him. Joseph is brought before the Pharaoh and interprets the dreams, which predict seven years of plenty and seven years of famine. In return he is given an important job, managing the country's food supplies, and becomes a wealthy man.

Meanwhile, his brothers fare less well. Famine and plague dominate the land of Canaan, 🎵 so they leave to seek food in Egypt. They find Joseph, although none of them recognise him, and he takes pity on them, giving them each a sack of food. However, to test his brothers he plants a gold cup in the sack given to the youngest, Benjamin. As they try to leave, Joseph stops them to investigate the 'theft' of the precious cup. It is discovered in Benjamin's bag. The others take the blame and refuse to let anyone think that Benjamin is in any way dishonest. They offer to take Benjamin's place as Joseph's prisoner. Joseph now realises that his brothers are truly honest and reveals his true 🎵 identity. Jacob is brought from Canaan and the family is reunited.

**Activity:** After you have seen the show, see if you can fit the song titles into the right place in the synopsis. There are musical notes to give you a clue and a list of six of the best known songs in jumbled order:

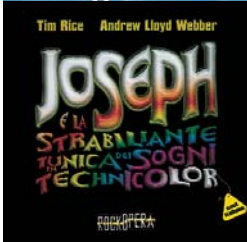
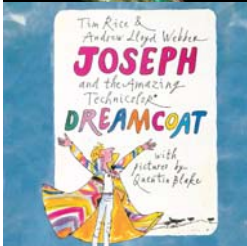
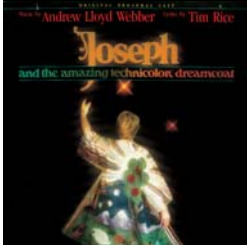
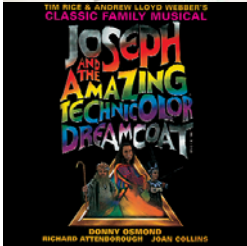
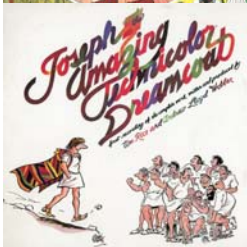


Joseph's Coat  
Any Dream Will Do  
Jacob And Sons  
Those Canaan Days  
Close Every Door  
One More Angel In Heaven

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# A BRIEF HISTORY OF MUSICAL THEATRE

▲ ShowZone



The combination of song and spoken word goes back to ancient Greece and the origins of theatre itself, growing through church liturgy, commedia del arte and folk song and dance. The form of the modern musical can be traced directly from English Ballad operas, such as John Gay's *The Beggar's Opera*, through the phenomenal success of the operettas of Gilbert and Sullivan in Britain and Offenbach in France. In America, musical comedies and burlesque revues developed the musical into the form we still recognise today.

Until the 1930s, American musical theatre was strong on dance, songs and ensemble performances, but the plots were unmemorable. But in 1927, Jerome Kern and Oscar Hammerstein II's *Show Boat* broke the mould by creating a musical which dealt with a serious social issue: mixed-race relationships. The music combined contemporary popular blues with traditional operetta styles. This set the stage for the elements we still see in musicals today.

*Oklahoma!*, in 1945, is the next important moment in the history of the musical:

Oscar Hammerstein II's lyrics and Richard Rodgers's music combined the songs and the book (the dramatic action) together, so that the songs could now be used to move the action forward, not simply to comment on what was happening. This is known as the 'classic book' musical and examples include *My Fair Lady*, *Guys and Dolls* and *West Side Story*.

By the 1960s musical theatre was led by very different influences. Stephen Sondheim broke new ground with *A Funny Thing Happened on the Way to the Forum* (1962) and continued to explore the darker side of life, while rock music was playing an increasingly important part in the musicals of the late 1960s and early 1970s, beginning with *Hair* in 1967.

In 1968, Tim Rice and Andrew Lloyd Webber's collaboration on *Joseph and the Amazing Technicolor Dreamcoat*, originally a pop cantata for a school choir, began its journey to being a fully staged show. *Joseph* was followed by *Jesus Christ Superstar* and *Evita*: Lloyd Webber and Rice were established as the fathers of a new era of musical theatre, in which epic themes were staged with catchy lyrics and popular tunes.

## Discussion Points:

- Is *Joseph* the first musical you have seen?
  - If so, was it what you expected?
- What other musicals have you seen?
- How does *Joseph* differ from them?



# MAY I RETURN TO THE BEGINNING

## OR HOW THE SHOW WAS BORN

▲ ShowZone

In 1967, Alan Doggett, a music teacher at Colet Court school in Hammersmith, was planning an Easter end of term concert. One of his pupils was called Julian Lloyd Webber. Mr Doggett approached Julian's older brother, Andrew, and asked him if he could write a pop cantata, suitable for a school choir. Andrew asked his friend Tim Rice to write lyrics for the project. After toying with ideas about spies and other adventures, Tim suggested the story of Joseph.

The first performance of *Joseph and the Amazing Technicolor Dreamcoat* was on a cold winter afternoon on 1 March 1968 at the Old Assembly Hall, Colet Court. Accompanied by the school orchestra and conducted by Alan Doggett, the performance was only 15 minutes long, but it was such a success that a second performance was arranged on 12 May 1968 at Central Hall, Westminster, where Andrew's father was the organist. To Andrew and Tim's surprise, Derek Jewell, jazz and pop critic for *The Sunday Times*, saw the show (extended to 20 minutes) and wrote a review of *Joseph*, which appeared on 19 May 1968.

A third performance took place on 9 November 1968 at St Paul's Cathedral, where *Joseph* was expanded to include songs such as 'Potiphar' for the first time.

In January 1969, the record label Decca released an album of the St Paul's Cathedral version of *Joseph*. At the same time as the album's release, Novello & Co published the 20-minute version of the music and lyrics.

Andrew Lloyd Webber and Tim Rice then went on to write the smash hit rock opera *Jesus Christ Superstar*. When *Joseph* was released in America, there was a marketing campaign implying it was the follow-up to *Superstar* and the *Joseph* album stayed in the charts for three months.

In September 1972, Frank Dunlop for the Young Vic directed the Decca album version of *Joseph*, starring Gary Bond, at the Edinburgh Festival. In October, the Edinburgh production played at the Young Vic for two weeks before transferring to the Roundhouse for a six-week run. From there it went on to the Albery Theatre, where it opened on 17 February 1973 and was accompanied by a piece called *Jacob's Journey*, written by Tim and Andrew with dialogue by Alan Simpson and Ray Galton. This told the story of the early life of Joseph's father, Jacob. *Jacob's Journey* was gradually phased out and *Joseph* emerged to receive its first major production at the Haymarket Theatre, Leicester.

Bill Kenwright first produced a touring version of the show in 1979 and this new production is a revival of Steven Pimlott's record-breaking 1991 production for the Really Useful Group at the London Palladium.

From an article by Derek Jewell  
*The Sunday Times*, 19 May 1968

...The quicksilver vitality of *Joseph and the Amazing Technicolor Dreamcoat*, the new pop oratorio heard at Central Hall, Westminster, last Sunday, is attractive indeed. On this evidence the pop idiom – beat rhythms and Bacharachian melodies – is most enjoyably capable of being used in extended form...

...Throughout its 20 minute duration it bristles with wonderfully singable tunes. It entertains. It communicates instantly, as all good pop should. And it is a considerable piece of barrier-breaking by its creators, two men in their early twenties – Tim Rice, the lyricist, and Andrew Lloyd Webber, who wrote the music.

The performers last Sunday were the choir, school and orchestra of Colet Court, the St Paul's junior school, with three solo singers and a pop group called The Mixed Bag. It was an adventurous experiment for a school, yet Alan Doggett, who conducted, produced a crisp, exciting and undraggy performance which emphasised the rich expansiveness of pop rather than the limitations of its frontiers.

### Did you know?

In 1969, the copyright on *Joseph* was sold by Andrew and Tim to Novello & Co. for 50 guineas each (about £500 each at today's values). In 1989, Andrew Lloyd Webber's Really Useful Group bought back the copyright for £1 million.



# DID YOU KNOW?

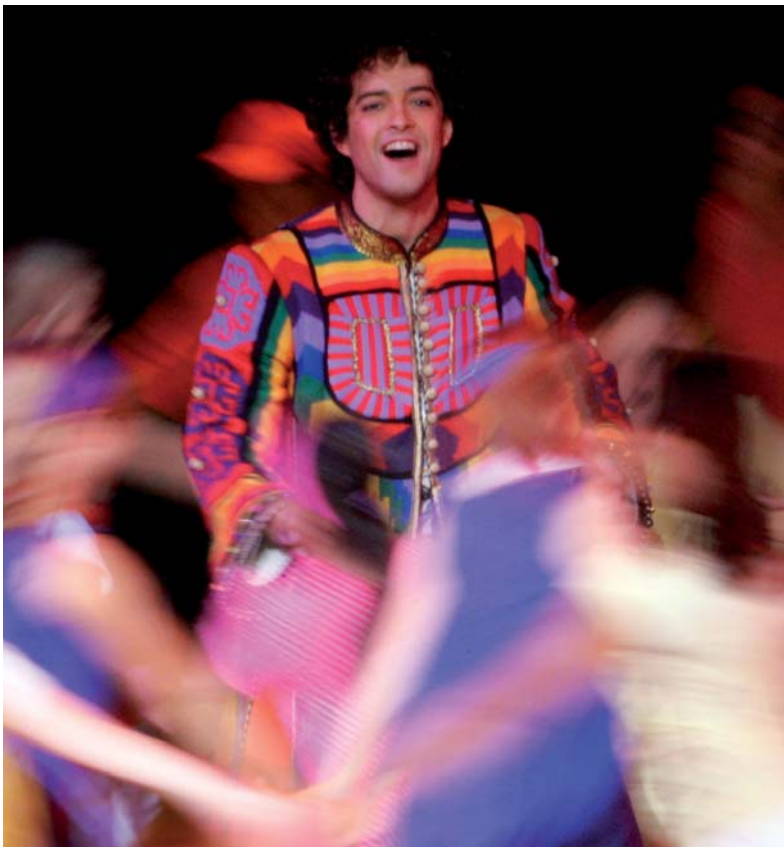


*Joseph and the Amazing Technicolor Dreamcoat* has been the subject of at least 12 different cast albums.

'Any Dream Will Do' from *Joseph* was voted the Broadway Song of the Year in 1981 and awarded an Ivor Novello Award in 1991.

*Joseph* has a strong history of first class professional productions. It has played in 13 different countries, touring extensively, including 80 different cities in the US.

The 1991 London Palladium production ran for a total of 2½ years, attracting an audience of 2 million people, and earning a box office of approximately £50 million. Including the replica productions of this show, the total worldwide box office since 1991 exceeds £200 million.



It is currently estimated that the show has been performed in nearly 20,000 schools or local amateur theatres, involving over 700,000 performers of all ages, and with an audience in excess of 9 million people.

Today there are nearly 500 school or amateur productions each year in the UK, and over 750 in the US and Canada, together with other productions in Australia, Germany, South Africa and various other territories worldwide. The enormous fan base attracted by the musical is therefore effectively renewed by another generation of children, their parents and friends every single year.

In 1999, Really Useful Films released a film version of the successful London Palladium production starring Donny Osmond, Joan Collins and Richard Attenborough.

A 'singalong' version of the show was launched in 2001, using the 1999 film, which continues to tour the UK.

The hit TV show *Any Dream Will Do* had millions of audience members voting every week to choose the actor to play Joseph in the brand new 2007 production of *Joseph and the Amazing Technicolor Dreamcoat* at London's Adelphi Theatre.



# THE PEOPLE BEHIND JOSEPH

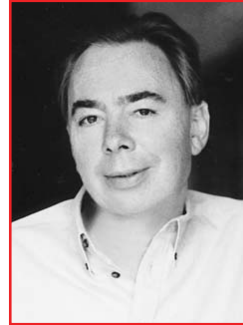
▲ ShowZone



**TIM RICE** wrote the lyrics to *Joseph*. He was born in 1944 in Buckinghamshire. He went to university to study law but gave it up to join EMI. *Joseph and the Amazing Technicolor Dreamcoat* was his first collaboration with Andrew Lloyd Webber. This was followed by *Jesus Christ Superstar* (1969-71) and *Evita* (1976-78).

Among Tim Rice's other hits are *Chess* (1984) written to the music of Benny and Björn of Abba, and the lyrics for *The Lion King*, to music by Elton John. He won an Oscar for Best Original Song and a Golden Globe for 'A Whole New World' (music by Alan Menken) from the film *Aladdin* (1993).

Tim Rice was knighted in 1994. He is the co-author of the *Guinness Book of British Hit Singles* and a co-founder of Pavilion Books. He has appeared as an actor, playing small parts in films, and his luxury on *Desert Island Discs* was a telescope. He owns a cricket team, writes books and his autobiography, *Oh What a Circus!*, was published in 1999.



**ANDREW LLOYD WEBBER** wrote the music for *Joseph*. He was born in 1948. He has written many musicals including: *The Likes of Us*, *Jesus Christ Superstar*, *By Jeeves*, *Evita*, *Variations* and *Tell Me on a Sunday* – later combined as *Song & Dance*, *Cats*, *Starlight Express*, *The Phantom of the Opera*, *Aspects of Love*, *Sunset Boulevard*, *Whistle Down*

*the Wind*, *The Beautiful Game* and *The Woman in White*. He composed the film scores of *Gumshoe* and *The Odessa File*, and *Requiem*, a setting of the Latin Requiem Mass.

He has also produced in the West End and on Broadway. In 2002 in London he presented the groundbreaking A R Rahman musical *Bombay Dreams*. In 2004 he produced a film version of *The Phantom of the Opera* directed by Joel Schumacher.

In 2006 he oversaw the new production of *Evita* in London, a unique version of *The Phantom of the Opera* in Las Vegas and his new production of *The Sound of Music* at the London Palladium.

He bought the Palace Theatre in 1983 and now owns seven London theatres including the Palace, the Theatre Royal, Drury Lane, and the London Palladium.

In December 2006 he received a Kennedy Center Honor, one of the highest awards for achievement in the arts in the United States. Other awards include seven Tonys, three Grammys including Best Contemporary Classical Composition for *Requiem*, six Oliviers, a Golden Globe, an Oscar, an International Emmy, the Praemium Imperiale and the Richard Rodgers Award for Excellence in Musical Theatre. *The Beautiful Game*, which used the sectarian war in Northern Ireland as a metaphor of the tragedy of religious conflict worldwide, was his first to receive the London Critics' Circle Award.

He was knighted in 1992 and in 1997 he became Lord Lloyd-Webber of Sydmonton in the New Year Honours list.



# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# BEHIND THE SCENES

▲ ShowZone

When the cast began to work on the show, they still did not know who would play Joseph. Undeterred, they threw themselves into the hard work of rehearsal. John Alistair, playing Joseph's elder brother Reuben, kept a rehearsal blog. Here is an extract, which shows how busy he was, just on the first day!



**28 May 2007**

**Day One:** a bright and beautiful sun shone at the 'meet and greet' in the rehearsal rooms. The 'meet and greet' is what happens on the very first day of rehearsals. The whole team gets together, has a coffee, perhaps a nibble or two and basically sits round in a circle

of chairs and, one by one, we introduce ourselves and what we are here to do. Normally all departments are present but in this case there is such a huge amount of work to be done elsewhere in such a short space of time, including, apparently, some sort of TV show going on, so not everyone was able to attend. All the stage management were there, the musical team, some of the management and the cast – with just one notable exception!

It was a relief to see a couple of familiar faces in the cast, so I didn't feel too alone on this, the first day. I guess you just feel under the spotlight from everyone, which I suppose you are, but everyone is in exactly the same position so it shouldn't feel as bad as it does. It was great to hear that quite a few people have come from *Evita*, which closed on Saturday night, straight into this show. After we had all said hello, it was time to get down to work. Dan Bowling, our musical director (MD), got us all up on our feet, stretching out, lots of breathing exercises and a 20 minute vocal warm up. This is where the magic began to reveal itself, and so soon! The quality of the voices and the sound they made as we sang through 'Ave Maria' brought goose bumps up all over me. As you would expect, these are seriously talented people. I had not even heard any individuals singing yet but knew it was going to be a treat.

Dan has a couple of rehearsal pianists, Louise and Laura, so he can concentrate on directing us. They are terrific and can nearly always predict when Dan is going to stop or start and what part of the music he will want to work through. It seems to help the rehearsals flow really smoothly. We are initially split into harmony groups. Neil will hopefully be my rock as he is singing Tenor 2 with me. As we work through each song, Dan has a brilliant, kind of poetic way of



## JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# BEHIND THE SCENES



describing how we should be sounding. At one point he stopped and asked us to 'think of dark billowing storm clouds forming over the Arizona desert and then make your ahhhhhs sound like rays of sunlight piercing through one by one before being smothered by yet more clouds'.

Another great one was 'make those la la las sound like a rum punch cocktail!' Having initially been split up from the girls, we got back together just before lunch to have a good sing through the final number of the show and, yes, there were a few dodgy notes and, yes, the odd hesitation here and there but blimey overall it was sounding pretty good and just a couple of hours into it! Simon Lee, the musical supervisor, popped in to have a listen too which was nice. He picked up on some missed detail and the odd flat note but seemed fairly happy overall.

A break for lunch and more music in the afternoon. Throughout each rehearsal the stage management team, headed by Natalie, are on hand keeping an eye on things, ticking us in in the morning, ensuring everything is running smoothly and unobtrusively pulling people out of the rehearsal to have costume fittings – basically making sure we actors remember our fittings and are on time for them!

As well as playing Reuben, Joseph's elder brother, I am a cover for Jacob, Joseph's dad. A cover is what is commonly called an understudy. Most parts in the show will have two or maybe even three covers. This of course means that if someone is ill, has holiday or pulls a muscle or something, then there is always some other body to fill in the gap. As a performer this is a way of making up a

little bit of extra money as covers receive a weekly 'cover fee' and a fee for each time they actually go on in that cover role but, in addition to the financial rewards, it is also a great way of adding variety and freshness to your work over the 12 month contract term. As well as covers, there are the swings. Imagine having to learn every single harmony in the show, every single dance step and every single entrance, exit and costume change in the show – impossible? Not for the swings. These amazing performers sit at the front of the rehearsal room day after day watching and listening to each and every person on the stage and writing detailed notes and diagrams describing what they do and when they do it. When someone is off for a show they will fill in the appropriate gap with an ease that betrays the effort and skill that is required.



Beverley, an assistant stage manager, quietly pulls me out of rehearsal to have my beard fitting. This was a very similar process to the wig fitting I had a week ago, using cling film, sticky tape and a chinagraph pencil. Once the mould has been taken, the gauze is shaped to fit it exactly. Then the hairs are

individually sown on onto the gauze, which are then cut and styled. Can you believe that? I thought I had the patience of a saint but that would kill me! In my book they deserve medals for what they do or at the very least a really nice silver-plated thimble each!

## Questions:

- 1 How long is Alistair's contract?  
(That means the time he has agreed to be in the show.)
- 2 What does a swing do?
- 3 What is Dan Bowling's job?
- 4 Which show have some of the performers just finished?



# SOME INTERESTING FACTS ABOUT ANCIENT EGYPT

KnowZone  
HISTORY

Five thousand years ago, along the Nile, a fascinating civilisation existed. From the clues they left behind, we know that the Egyptians were great artists, builders and farmers. They understood the flooding patterns of the Nile and were able to grow surplus crops and store them in huge granaries for the years of drought.

**EGYPTIAN SOCIETY** The most powerful person in Egypt was the king, known as the Pharaoh. In the Ancient Egyptian language, this literally meant 'great house', so the Pharaoh was named after his palace. Next came the viziers, provincial governors and senior officials. Beneath them were the scribes. There were also doctors, architects and administrators, all of whom could read and write. The priests had their own hierarchy, and religion was very important to the Ancient Egyptians, who had over 2,000 gods, with Amun-re at their head. Most ordinary Egyptians were peasants who laboured on the land or on building the pyramids and palaces of the kings. There was also a large slave population, captured from surrounding lands, many of whom worked in the households of the wealthier classes.

**MEDICINE AND MAGIC** The Egyptians understood how to use drugs and plants in medicine, although they often combined their use with magic. They were expert embalmers, developing techniques over the centuries to ensure the preservation of the dead, believing that the body had to remain whole in order to have an afterlife. The mummification process could take 70 days. As a result of cutting up so many dead bodies, they had a very advanced knowledge of anatomy and physiology.

**THE CALENDAR** The Egyptians studied the moon and the stars and were the first people to recognize the 365  $\frac{1}{4}$  day calendar. Their calendar had 12 months, each consisting of three 'weeks' made up of ten days, then they added on five extra days at the end of the year. Their calendar was probably based on the stars and the flood patterns of the Nile.



**PYRAMIDS** As soon as a Pharaoh ascended to the throne, the construction of the pyramid which would contain his tomb began. The first pyramids were designed by Imhotep, the great architect, who built a 200 foot high, stepped pyramid near Memphis. He was later made into a god – the god of medicine. Two centuries later the Great Pyramid at Giza was built, using over two million blocks of stone. The Pyramids were mainly built by paid workers, and at Deir el-Medina there are records of the first recorded incident in history of workers putting down their tools in an organised strike.

**HIEROGLYPHICS AND PAPYRUS** The reason we know so much about the Egyptians is that they developed a form of writing, hieroglyphics, around 3000 BC. The 'hieroglyph' means sacred carving and it was originally found on temple walls and on tombs. With the invention of papyrus, a paper made from a plant which grew along the banks of the River Nile, Egyptians blossomed into a highly literate culture. They recorded their history in great detail, for example, in wills which show how much property was owned and who it was being passed on to, and in lists of building materials and numbers of workers employed. Thus, archaeologists have been able to build up a fascinating picture of Ancient Egyptian life.

**DREAMS** The Ancient Egyptians and Hebrews believed very strongly in the meanings of dreams. Someone who was able to interpret dreams was highly respected.

## JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# JOSEPH IN SCRIPTURE

KnowZone  
RE

The original story of Joseph can be found in the Bible in the book of Genesis (chapters 37 to 46) and in the Qu'ran, where it is the story of Yusuf al Karim (Joseph the Wise).

**Before you see the show:** this discussion can help the children's understanding of the religious texts.



**Resources:** KS1/KS2 – The Children's Bible. KS3 – Genesis chapters 37, 39, 40-46, or Yusuf the Wise from the Qur'an (Penguin Classics, transl. N. Dawood, pp 165-174. Many other translations available online). NB You will need to look at the story in sections, as it is very long.

Or after your visit to the show, this discussion can re-enforce the story the children have seen on stage.

## Discussion Questions

- 1 Why did Joseph's brothers hate him?
- 2 Why did the brothers sell Joseph rather than kill him?
- 3 Were any of the brothers less to blame for selling Joseph?
- 4 How did Joseph's ability to interpret dreams help him?
- 5 Why did Joseph hide the cup in Benjamin's sack?
- 6 How do we know that Joseph's brothers have changed by the end of the story?

## Thoughts and Reflections

1 **Jealousy:** Joseph's brothers are jealous of Joseph. Have you ever felt jealous of a brother or sister or a friend? Discuss how it makes you feel. When you feel confident in yourself, do you still feel jealous?

2 **Forgiveness:** At the end of the story Joseph forgives his brothers for having sold him as a slave. Have you ever forgiven someone for a bad thing they said or did to you? Was it difficult to forgive them?

**Extension activity:** Circle time in KS1/KS2: I feel jealous when... I forgave someone when...

**KS3/GCSE level – Resources:** Genesis chapters 37-46, Yusuf the Wise from the Qur'an (Penguin Classics, transl. N. Dawood, pp 165-174. Various translations online).

- 1 Read the story in both the Old Testament and the Qur'an.
- 2 Discuss: What similarities and differences are there in the two stories?
- 3 How do the two different stories reflect the similarities and differences between Christian and Islamic beliefs?
- 4 What is the importance of forgiveness in the story? Why is forgiveness important in the modern world? What do different world faiths say about forgiveness?



# JOSEPH, JOSEPH, IS IT REALLY TRUE?

KnowZone

HISTORY  
RE

**Did Joseph exist in history? We examine the evidence for and against**

**Yeah!**



He must be based in historical fact because the details of Joseph's promotion to governor, or viceroy, of Egypt fit with what historians and archaeologists know about how these things were done. He is invested with the insignia of office, he receives a ring, Pharaoh's seal, a linen garment and a golden chain, exactly according to customs recorded in murals which have survived to this day.

**But no!**



The Egyptians left very clear records of their history but, oddly, there is nothing written about a Hebrew called Joseph becoming a governor in Egypt.

**But yeah!**



Another historical detail from the Bible story which is accurate is the presence of the Ishmaelite traders who buy Joseph from the brothers. The route from Canaan to Egypt was an important trade route for the Ishmaelites, who brought spices and aromatic products to Egypt. Also Potiphar's name is authentic. In Egyptian it is Pa-di-pa-re, which means 'gift of the god Re'.

**But no!**

Many Historians believe that the Hebrews never got to Egypt as there are no archaeological records of them there. The story, therefore, may be a myth made up by a tribe of people who dreamed of going to Egypt, as it was known to be a very fertile country, and wished one of their own people could be a ruler there.

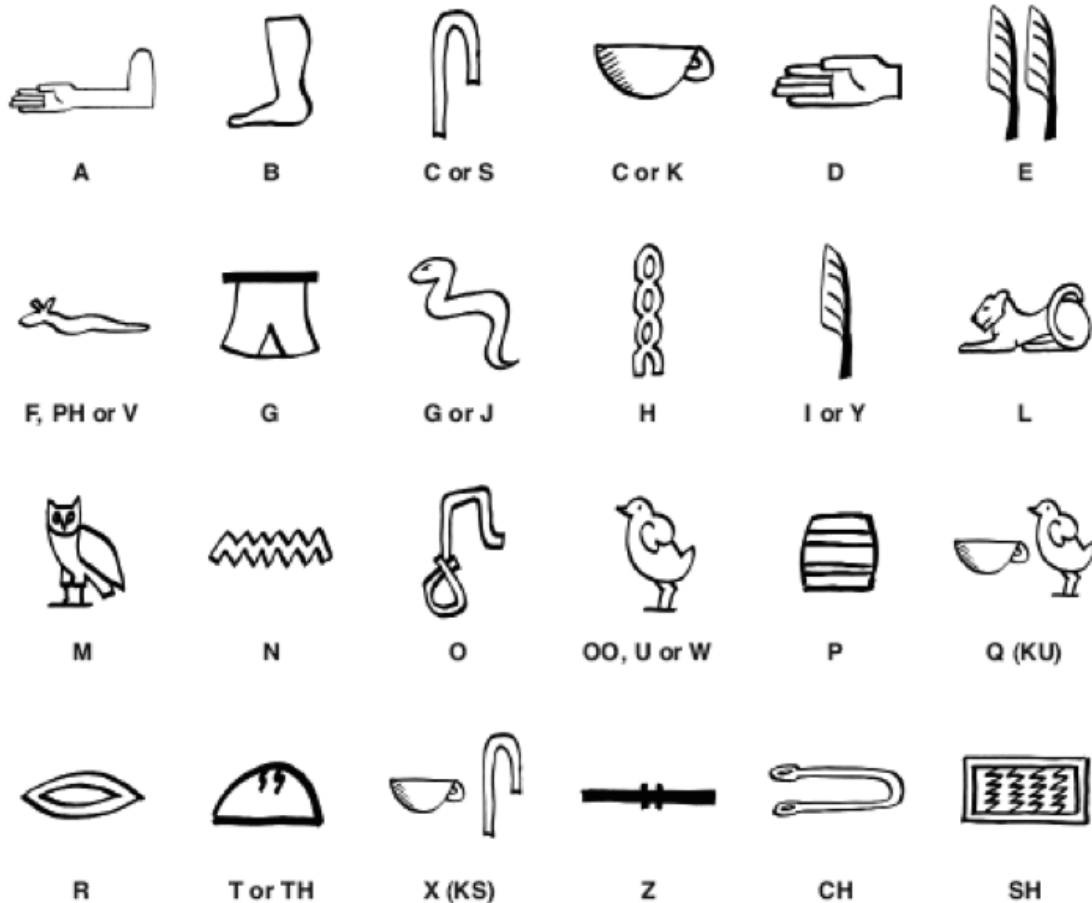
**But maybe**



At around the time when Joseph may have lived, the Egyptian civilisation was conquered by the Hyksos, violent tribes from Canaan and Syria. There is definitely a gap in the records while the Egyptians suffered this invasion. So maybe Joseph did exist and maybe when his family from Canaan settled in Egypt, they brought their families, who brought their families, until someone invited their friends the Hyksos and it all got very messy...

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# LEARN TO READ AND WRITE HIEROGLYPHICS!



Unlike our own alphabet, Egyptian hieroglyphics were used to represent sounds. For example the word CAKE would use the same symbols for the letters C and K. Try to decipher the words on the right, then make up some of your own.



## JOSEPH AND THE AMAZING Technicolor DREAMCOAT



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

Can you find these words in the wordsearch?

BENJAMIN   BROTHERS   CAMEL   CANAAN   CUP   DAN   DREAM  
 EGYPT   GOD   HARVEST   HONEST   JACOB   JOSEPH  
 POTIPHAR   PRISON   REUBEN   SLAVE

Each word can go backwards or forwards, vertically, horizontally or diagonally.



# AMAZING TECHNICOLOR ART ACTIVITIES

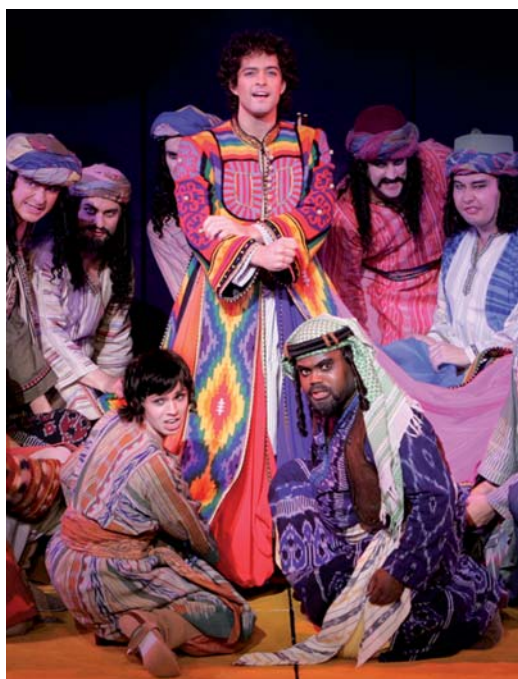
▲ DoZone  
ART  
SCIENCE

## WARM UP: COAT COLOUR BINGO

After you see the show, listen again to the soundtrack and ask the class to write down the colours they remember. Then read out the lyrics of the song. Anyone who gets a full house (that's a total of 29 colours) can shout Bingo!

In case you've forgotten...

...It was red and yellow and green and brown  
And scarlet and black and ochre and peach  
And ruby and olive and violet and fawn  
And lilac and gold and choc'late and mauve  
And cream and crimson and silver and rose  
And azure and lemon and russet and grey  
And purple and white and pink and orange and blue.



## A FEW IMPORTANT FACTS ABOUT COLOURS

**hue** – a colour

**tint** – a lighter version of the hue (with white added)

**shade** – a darker version of the hue (with black added)

**tone** – refers to the depth of a colour

**temperature** – colour temperature is the result of the wavelength of light that is reflected by the colour. Eg **infrared** – the warm side, **ultra-violet** – the cool side.

**primary colours** – cannot be mixed from other colours

**secondary colours** – mixes of the primary colours

**tertiary colours** – mixed from the primary and secondary colours

And a note about spelling: of course the English spelling of colour has a U before the R, as opposed to the American English spelling – color. However, the word Technicolor originated in the film studios of Hollywood as a process for making the first colour films, so in the title of the show and whenever we refer to the coat itself, we will use the American spelling.

Now you are ready to have some fun with colour with the colour wheel and the Amazing Technicolor Dreamcoat for your own action figures to wear.

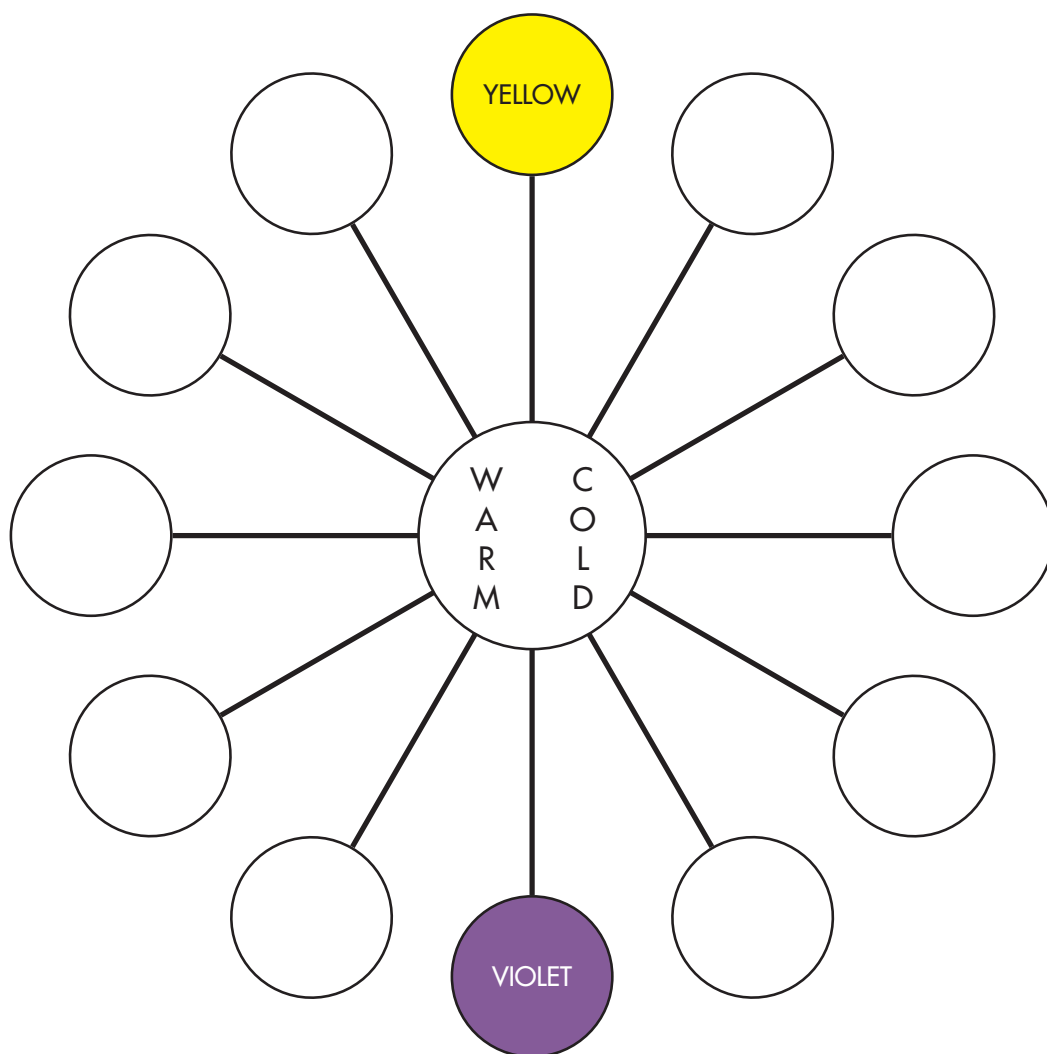


# AMAZING TECHNICOLOR ART ACTIVITIES

## COLOUR WHEEL

You will need: poster paint, brushes, copies of the colour wheel. For older pupils you might want to try using inks, the colours are very bright, although not as easy to wash off!

Fill in this Colour Wheel. We've started it off for you. See the bottom of the page for the suggested colours, decide what order they should go on to the wheel, mix your own colours in poster paint or inks and fill in the circles on the wheel with a paintbrush.



Colours (in jumbled order): blue, orange, red-violet, green, yellow-orange, blue-green, yellow-green, blue-violet, red, red-orange.

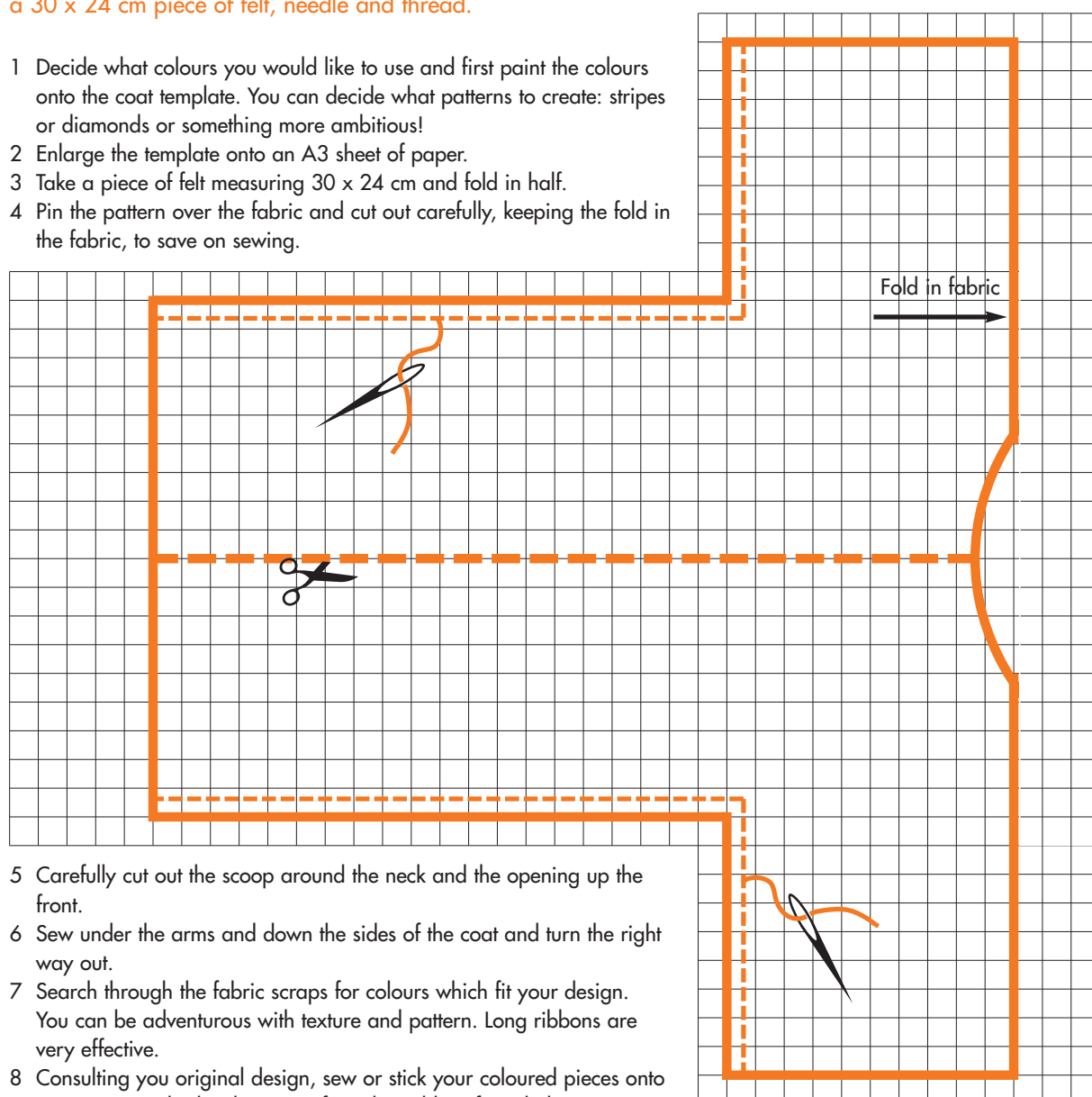
# AMAZING TECHNICOLOR ART ACTIVITIES

DoZone  
ART

## INSTRUCTIONS FOR AMAZING TECHNICOLOR COAT DESIGN TO FIT 30CM ACTION FIGURE

You will need: coat template in A4 and A3 size, poster paint, crayons or pens, fabric scraps, ribbon, wool, a 30 x 24 cm piece of felt, needle and thread.

- 1 Decide what colours you would like to use and first paint the colours onto the coat template. You can decide what patterns to create: stripes or diamonds or something more ambitious!
- 2 Enlarge the template onto an A3 sheet of paper.
- 3 Take a piece of felt measuring 30 x 24 cm and fold in half.
- 4 Pin the pattern over the fabric and cut out carefully, keeping the fold in the fabric, to save on sewing.



- 5 Carefully cut out the scoop around the neck and the opening up the front.
- 6 Sew under the arms and down the sides of the coat and turn the right way out.
- 7 Search through the fabric scraps for colours which fit your design. You can be adventurous with texture and pattern. Long ribbons are very effective.
- 8 Consulting your original design, sew or stick your coloured pieces onto your coat. Find a bright piece of wool or ribbon for a belt.
- 9 Fit the coat onto your action figure and display him in an Amazing Technicolor Coat Parade – he's a walking work of art!

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# YOU COULD BE JOSEPH!

**DoZone**  
DRAMA  
MUSIC  
DANCE

Why not put on your own production of *Joseph and the Amazing Technicolor Dreamcoat*? This show started as a school production and is very accessible for children of all ages. A school production is a wonderful way to get the whole community involved, bring parents and carers into school and celebrate together!

Remember, for any school production of an existing script for which you are going to sell tickets, you must apply for a licence. To apply to stage a school production of *Joseph*, or any other show owned by The Really Useful Group go to:

[www.reallyuseful.com/rug/put/enquiry.htm](http://www.reallyuseful.com/rug/put/enquiry.htm)



## Ten Top Tips for a School Production

- 1 Make friends with your school keepers or caretakers – they are your best allies.
- 2 Assemble a team of helpers early, find out who has hidden skills in lighting and costume and plan ahead.
- 3 Assign someone the job of deputy stage manager on the book, noting down on a copy of the script all the decisions that have been made about where people move and when. This will save you a lot of time and arguments.
- 4 Remember to say thank you to everyone who is working on your show, not just at the end but at every rehearsal.
- 5 When directing young people, encouragement is very important. It is too easy to start shouting when the first night approaches and the stress levels are high. Find a way of being clear and professional without losing it!
- 6 Want to get the best out of your singers? Here are some reminders:  
Tell the story of the song, make sure the singers understand what they are singing.
- 7 Check that your performers are not too stiff on stage; the audience must be drawn to watching them.
- 8 Don't forget the feelings behind the song. What is going on in this character's mind and heart?
- 9 Who is the character singing to? Their best friend? Their God? Or a huge crowd? The quality of their voice should change accordingly.
- 10 Enjoy the process and the audience will enjoy it too!

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

# JOSEPH IN CLASS

**DoZone**  
DRAMA

Here are some ways in which you could use your visit to the show as a stimulus for drama exercises in class, mapped to the National Curriculum:

## KEY STAGE 1

### Range

a) working in role

### Skill

- use language and actions to convey situations, characters and emotions

### Activity

Listen to the song 'Close Every Door to Me'. Ask each child to work in their own space and imagine they are Joseph and they have just been put in jail. Is it hot or cold, day or night? What can they hear outside the cell? Play the song again and they can act it out with movements.

Half the group stay as Joseph, while the other half become the jailer bringing him his first meal. Ask the children to act out the conversation they have.

### Range

b) presenting drama and stories to others

### Skill

- create and sustain roles individually and when working with others

### Activity

Use the synopsis to retell the story of *Joseph* and ask the group to imagine the story as a picture book. You can decide in advance (depending on your group size) how many 'pictures' the story has. Ask for volunteers to create a still picture, or tableau, from the beginning, the middle and the end of the story. Now you have three pictures to start off with, encourage the rest of the class to create the pictures in between, so that everyone is taking part in at least one still picture. You may use one or several narrators to explain each picture and so re-tell the story as a whole class activity.

### Range

c) responding to performances

### Skill

- comment constructively on drama they have watched or in which they have participated

### Activity

Use circle time to ask everyone to share one thing which they saw, heard or felt when they went to the theatre.

Writers may be able to create a short review or fill in a writing frame eg the story was about... My favourite character was... The actors wore.... The lights made the stage look....

What was your favourite moment in the show? Draw a picture of what you saw on stage. What colours can you remember?

## KEY STAGE 2

### Range

a) improvisation and working in role

### Skill

- use dramatic conventions to explore characters and issues, eg hotseating, flashback, representing issues in different ways
- create, adapt and sustain different roles, individually and in groups

### Activity

Whole class role play. Joseph's brothers are in court on charges of abduction, assault and attempted murder. Assign roles for the brothers, defence and prosecution lawyers, jury and witnesses. Have a copy of the *Children's Bible* to hand for reference. Each character will be 'hot-seated' on the witness stand. The jury will decide which brothers are guilty.

### Range

b) scripting and performing plays

### Skill

- use character, action and narrative to convey story themes, emotions and ideas in devised and scripted plays

### Activity

Improvise your own version of the first part of Joseph's story but in a modern setting. Perhaps Jacob runs a restaurant instead of keeping sheep.

When you have come up with your story, write it as a script, which you will then use to rehearse from.

### Range

c) responding to performances

### Skill

- evaluate their own and others' contributions to the overall effectiveness of performances

### Activity

Write a review of *Joseph and the Amazing Technicolor Dreamcoat*.

Things to think about: Costume, lighting, direction, acting, singing, dancing, the audience, the set, the music.



# WEBLINKS

The Really Useful Theatre Company and The Really Useful Group are not responsible for the content of external websites

**[www.reallyuseful.com](http://www.reallyuseful.com)** – comprehensive website all about Andrew Lloyd Webber's company

**[shop.reallyuseful.com/Store](http://shop.reallyuseful.com/Store)** – for the cast recording, also available on iTunes

**[www.bbc.co.uk/joseph](http://www.bbc.co.uk/joseph)** – the official site of the BBC show which found the new star to play Joseph

**[www.bbc.co.uk/fameacademybursary/](http://www.bbc.co.uk/fameacademybursary/)** – for information about the Fame Academy Bursary which helps aspiring young performers. Part of the cost of phone call votes for *Any Dream Will Do* went to the Fame Academy Bursary

**[www.theatrecrafts.com/glossary/glossary.shtml](http://www.theatrecrafts.com/glossary/glossary.shtml)** – useful glossary of theatrical terms

Answers to the teachers quiz on page 2:

1 – 12. 2 – Donny Osmond. 3 – Lee Mead. 4 – Tim Rice.

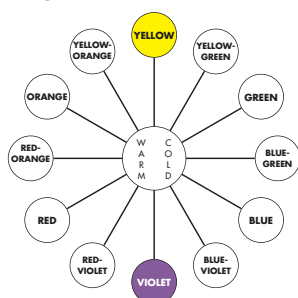
Answers and solutions to DoZone

Page 13: Joseph, theatre, Egypt, dreamcoat.

Page 14:

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

Page 16:



## EDUCATION PACK CREDITS

Created by Helen Cadbury

Additional Research by Helen Kedge

*Joseph* 2007 Production Photography by Tristram Kenton

Designed by Dewynters

*Joseph* Logo Designed by Dewynters © RUG 2007

Historical photographs courtesy of the Really Useful Theatres Archive

This education pack has been designed so that individual pages may be printed off by teachers/group leaders for individual use within the class room. Any further distribution or reproduction of the text and images contained within it is prohibited.

*Joseph* Education Pack © RUG 2007

**[josephthemusical.com](http://josephthemusical.com)**



# THE PRODUCERS

## THE REALLY USEFUL THEATRE COMPANY

The Really Useful Theatre Company is a wholly-owned subsidiary of the Really Useful Group which is actively involved throughout the world in theatre and concert production, recording, merchandising, music publishing, television, film and video. The group also owns and manages seven theatres in London's West End. The Really Useful Theatre Company has produced *Starlight Express*, *Daisy Pulls it Off*, *The Hired Man*, *Lend Me a Tenor*, *Aspects of Love*, *Joseph and the Amazing Technicolor Dreamcoat*, *La Bête*, *Sunset Boulevard*, *By Jeeves*, *Jesus Christ Superstar*, *Whistle Down the Wind*, *The Beautiful Game*, *Bombay Dreams* and *Evita*. The company co-produced *Jeeves Takes Charge*, *Cats*, *Song & Dance*, *On Your Toes*, *Café Puccini*, *The Phantom of the Opera*, a revival of *Daisy Pulls it Off*, *Tell Me on a Sunday*, *The Woman in White*, *The Sound of Music* and *Joseph and the Amazing Technicolor Dreamcoat*. On Broadway, its American counterpart produced and/or co-produced the Tony Award-winning productions of *Cats* (and US tours), *Starlight Express*, *Song & Dance*, *The Phantom of the Opera* (and US tours), *Shirley Valentine*, *Lend Me a Tenor* and *Aspects of Love*. Other productions include *La Bête* (Broadway), *Joseph and the Amazing Technicolor Dreamcoat* (Los Angeles, Broadway and US tour), *The Music of Andrew Lloyd Webber* (US tour), *Sunset Boulevard* (Los Angeles, New York and US tour), *Whistle Down the Wind* (Washington), *Jesus Christ Superstar* (Broadway), *By Jeeves* (Broadway), *The Woman in White* (Broadway) and *Phantom The Las Vegas Spectacular* (Venetian).

For more information contact:  
The Marketing Department  
The Really Useful Theatre Company Ltd  
22 Tower Street  
London WC2H 9TW  
+44(0) 20 7240 0880

Amateur performance rights for *Joseph and the Amazing Technicolor Dreamcoat* are presently available to church groups and to academic school groups in the UK for a limited number of non-advertised performances on their own premises. Licence applications can be made via [www.reallyuseful.com](http://www.reallyuseful.com)

## BILL KENWRIGHT

**Theatre includes:** recent West End: *The Letter* (Wyndham's), *Treats* (Garrick), *The Glass Menagerie* (Apollo), *Cabaret* (Lyric), *The Canterbury Tales* (RSC — Gielgud), *Hay Fever* (Theatre Royal, Haymarket), *Whistle Down the Wind* (Palace), *A Man for All Seasons* (Theatre Royal, Haymarket), *The Night of the Iguana* (Lyric), *Scrooge* (London Palladium), *A Few Good Men* (Haymarket), *The Big Life* (Apollo), *Elmina's Kitchen* (Garrick), *Festen* (Lyric), *Man and Boy* (Duchess), *We Happy Few* (Gielgud), *All's Well That Ends Well* (RSC — Gielgud), *The Taming of the Shrew* and *The Tamer Tamed* (RSC — Queen's), *The Secret Rapture* (Lyric), *Tell Me on a Sunday* (Gielgud), *Joseph and the Amazing Technicolor Dreamcoat* (New London), the RSC Jacobean season (Gielgud), *Home and Beauty* (Lyric), *Via Dolorosa* (Duchess), *Sleuth* (Apollo), *The Constant Wife* (Lyric), *Dangerous Corner* (Garrick), *Star Quality* (Apollo), *Cat on a Hot Tin Roof* (Lyric), *Caught in the Net* (Vaudeville), *Barbara Cook Sings Mostly Sondheim* (Lyric), *Gondoliers* (Apollo), *Ghosts* (Comedy), *Fallen Angels* (Apollo), *Long Day's Journey into Night* (Lyric), *Brief Encounter* (Lyric), *Miss Julie* (Haymarket), *Song at Twilight* (Gielgud), *Stepping Out* (Albery), *Hurlyburly* (Queen's), *Lady Windermere's Fan* (Haymarket), *Shakespeare for My Father* (Haymarket), *Passion* (Queen's), *Company* (Albery), *Design for Living* (Gielgud), *The Roy Orbison Story* (Piccadilly), *The Miracle Worker* (Wyndham's), Harold Pinter's *No Man's Land* and *Moonlight* (Comedy), *Dead Guilty* (Apollo). Directed by Peter Hall: *Mind Millie for Me*, *The Master Builder* and *A Streetcar Named Desire* (Haymarket), *School for Wives* (Piccadilly), *Hamlet* and *An Absolute Turkey* (Gielgud), *The Gift of the Gorgon* (Wyndham's), *Lysistrata* (Old Vic, Athens), *Separate Tables* (Albery), *She Stoops to Conquer* (Queen's), *Waiting for Godot*, *The Misanthrope*, *Major Barbara*, *Filumena* and *Kafka's Dick* (Piccadilly). On Broadway: *Travels with My Aunt* (Wyndham's and Minetta Lane Theatre, New York — Drama Desk Award), *Dancing at Lughnasa* (Garrick and Plymouth Theatre, Broadway — Tony Award), *Medea* (Wyndham's and Longacre Theatre, Broadway — Tony Award), Ibsen's *A Doll's House* (Belasco Theatre, Broadway — four Tony Awards), Theatre de Complicite's production of Ionesco's *The Chairs* (Golden Theatre, Broadway — six Tony nominations), *Cat on a Hot Tin Roof* (Music Box Theatre), *The Glass Menagerie* (Barrymore), *Primo* (Music Box Theatre) and *Festen* (Music Box Theatre). Willy Russell's *Blood Brothers* will shortly celebrate its 20th year in the West End at the Phoenix Theatre. It ran for three years at the Music Box Theatre on Broadway, receiving seven Tony nominations. As a director he is responsible for *Whistle Down the Wind* (Palace), *Joseph and the Amazing Technicolor Dreamcoat* (New London and UK tour), *Jesus Christ Superstar* (UK tour) and *Blood Brothers* (Phoenix and UK tour). He was nominated for a London Theatre Critics' Award for *West Side Story* at the Shaftesbury and a Tony Award for *Blood Brothers* in New York.

**Film includes:** *The Day After the Fair*, *Stepping Out*, *Don't Go Breaking My Heart*, Sundance Festival award-winner *Die Mommie Die* and *The Purifiers*.

He co-produced the phenomenally successful national arena tour of *Elvis — The Concert* with Elvis Presley Enterprises.

He received an Honorary Fellowship from Liverpool's John Moores University and is an Honorary Professor of Thames Valley University in London. In 2002 he received the Variety Club Bernard Delfont Award for his contribution to the entertainment industry. January 2001 brought him a CBE in HM The Queen's New Year's Honours. He is chairman and major shareholder of Everton Football Club (and an even bigger fan).



# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

A collection of 'mini-topics' offering interesting and challenging cross-curricular activities

## Classroom Activities

### Each group will need:

- Square pieces of cotton fabric (20x20cms)
- Marbles, pebbles or other small, round objects
- Strong rubber bands
- Decorations – these could be ribbons, sequins or buttons

### Each class will need:

- Colourful cold water dyes, wooden spoons, plastic buckets and rubber gloves for the tie-dying process

## Did you know?

The Ancient Egyptians used pictures of objects, people and animals called hieroglyphs as their writing system, which was developed around 3000BC.

Download the 'Joseph Education Pack' on the Stage A Musical website for more information on hieroglyphs.



## A COLLABORATIVE COAT

Create Joseph's dreamcoat with tie-dye and embroidery

### 1 Dying your fabric square

Place a marble on the cotton square, pull the fabric round it and secure tightly with a rubber band. Repeat with two more marbles.

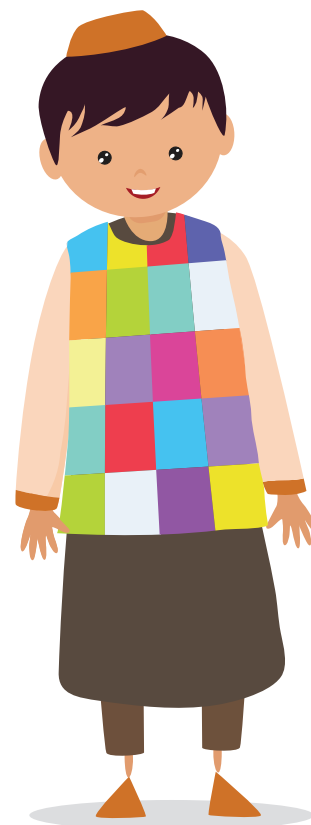
Choose the colour for your fabric and, wearing rubber gloves, place your square in the dye solution. Give it a stir and, when ready, carefully remove the rubber bands and marbles before hanging up each square to dry. An adult may need to do this for you.

### 2 Designing a hieroglyph

Research Ancient Egyptian symbols and practise drawing some designs on paper. Once your fabric square has been dried and ironed, decorate it with your chosen hieroglyph. Use fabric crayons, or sew it on using thread, sequins, buttons, beads or ribbons. Remember to leave a small gap around the edge of your square.

### 3 Creating the dreamcoat

In groups of four, arrange your squares in an eye-catching order to create a rectangle four squares long. These will then be sewn together to make part of the final dreamcoat. The dreamcoat will be a loose, poncho-style garment, which will enable everyone's work to be clearly displayed. There should be an opening halfway along for Joseph's head, and some ribbons sewn along the edges as bows to hold the garment together.



### Display your dreamcoat

Create a class display, featuring your design ideas and photos of the different stages. You could display your finished coat on a hanger or mannequin.

# JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

## Did you know?

Papyrus reeds, which grow along the Nile, were used to make paper or 'papyrus'. The plants have fibrous stems that can be peeled off like leeks. The papyrus filaments were weighted to force out the sticky 'sap' or juice between the fibres. This glued the layers together to make a sheet of parchment. You can watch this process on YouTube at [bit.ly/making\\_papyrus](https://bit.ly/making_papyrus)

### You will need:

- Strips of brown wrapping paper (25x5cm)
- PVA glue (diluted solution, half-and-half) in a shallow tray
- Heavy weights
- Plastic sheeting or Clingfilm

## Further activities

**Elegant Egyptians** Create a stunning montage to illustrate the life of wealthy Egyptians. Research their clothes, wigs, jewellery, cosmetics, food and social life. Working in pairs, arrange your findings on a sheet of A2 card. You may decide to mount some pieces of information on coloured card or add a 3D effect using 'sticky' pads. Aim for total coverage and don't forget an elegant title!

## A MESSAGE TO JOSEPH

### Create a papyri complete with a hieroglyphic message for Joseph

#### 1 Creating your papyrus 'sap'

Cover your table with plastic sheeting or Clingfilm before you begin. Dip your paper strips into the glue solution so that each is liberally covered in watery glue.

#### 2 Creating the layers

Place five strips lengthways side by side, then place another five strips on top at right-angles to the first layer. Continue building the layers like this (aim for at least four) before putting another piece of plastic or Clingfilm on top. The papyrus should be weighted down with heavy objects before being left to dry.

#### 3 Write a message to Joseph

Draft a short message to Joseph warning him that his long-lost brothers are on their way to Egypt. See if you can write some of your message in hieroglyphics! Draw your final version on your dried papyrus.



#### The River Nile, a guide book

Working in a group, choose an aspect of the Nile to form a chapter of a guide book. You could pick wildlife, flooding and farming, boats and travel, papyrus, settlements, tombs. Choose a presentational style (a mini-talk, a PowerPoint slide display, 3D models).

#### Joseph's Diary, the story through his eyes

As a class, decide on some key points in Joseph's story as a focus for a chapter in Joseph's Diary. Create a short, concise diary entry, written in the first person, recording Joseph's emotions and reactions to what's happening around him. Don't forget to include his interactions with other characters!