

# EXPLORING THE CURRICULUM THROUGH CONTEMPORARY ARAB ARTS

*A Global Citizenship Guide for Schools*

Too often, educational and informational resources about the Arab world automatically hark back to a bygone 'Golden Age', referencing scientific inventions, contributions to mathematics, and the ancestry of modern art. While the recognition of these historical contributions to the canon of human progression is deservedly remembered, it is only half the story. Arab artists, makers and thinkers continue to contribute to our global community today in the cultural, academic, scientific and political spheres, whether from their homelands or their Diasporas.

We ignore the continued contributions of Arab artists and makers to our own detriment – and to the detriment of our young people who are inheriting our globalized world. Be they Arab or of Arab origins, or simply learners about the Arab world, the suggestion that the value of a people lies in their past contributions suggests a cultural and intellectual decline – a dangerous and inaccurate assumption in an increasingly divided world.

This resource celebrates the contemporary cultural production of Arab artists in all its diversity. It references the works of today's cultural producers to challenge the assumption that the peak of cultural production has been and gone. For many Arab artists, a vibrant, productive scene is alive and well. If not in the day-to-day, it lives in their hearts and their imaginations, and it translates into their strikingly beautiful, highly critical, tremendously relevant works.



The map of the Arab world represented as a woman.  
'The Uprising of Women in the Arab World'  
by Hassan N El Teibi



انتفاضة السيدة في العالم العربي

## A NOTE TO TEACHERS

This resource is framed within the pedagogy and principles of Global Citizenship Education (GCE). GCE promotes a global perspective on equality, justice and sustainability in an increasingly connected multicultural and interdependent world. It embeds education in real world issues, building on peace and human rights education and emphasizing the need to foster the knowledge, skills, values, attitudes and behaviours that allow individuals to experience a sense of belonging to the global community. It aims to empower learners to engage and assume active roles locally, nationally and globally, to face and resolve global challenges and ultimately to become proactive contributors to a more just, peaceful and sustainable world.

In this spirit, this resource aims to help teachers engage the Whole Child. It equips teachers with INFORMATION/KNOWLEDGE about the artists and encourages further enquiry. It engages the child's HEART/EMOTIONS, by using artistic expression as a springboard to bring focus to our shared humanity. It finds and makes space to engage the child's BODY/SKILLS, injecting physicality and playfulness into the learning (and unlearning) process. Approach the resource with these three cornerstones in mind, and you and your classroom will get the most out of it.

## HOW TO USE THIS PACK

This resource pack was created with the National Curriculum in mind and is targeted at Key Stage 2, although you will find that many of the activities are relevant to, or can easily be adapted for, older or younger children. While the National Curriculum is referenced throughout the resource, the activities themselves are triggers for ideas rather than definitive lesson plans. Feel free to accommodate and change them to suit your classroom needs according to ability, age, needs and interests. If the art works trigger themes of discussion other than those mentioned, particularly global themes around social and environmental justice, follow your instinct and the children's interests. It is our hope that this resource will be used as a spring board to pique curiosity about the Arab world, as well as global issues that affect us all as inhabitants of this planet, our only home. Importantly, you will find that many of the activities can be adapted for children with special needs.

Finally, keep in touch! We're keen to know how you use this resource, what you may have adapted, what worked and what could have been better. And please do share images of the children and their work. We encourage you to tag us on social media posts to keep us informed.

ARAB BRITISH CENTRE:

[WWW.ARABBRTISHCENTRE.ORG.UK](http://WWW.ARABBRTISHCENTRE.ORG.UK)

@ARABBRTISHCENT

HEC GLOBAL LEARNING CENTRE:

[WWW.GLOBALLEARNINGLONDON.ORG](http://WWW.GLOBALLEARNINGLONDON.ORG)

@HECGLOBAL

## GETTING STARTED

What if the world were upside down? The conventional maps we have of our world are drawn with Europe, and specifically the United Kingdom, in a dominant position – and they are not to scale. Who do you think drew this map, and what purpose does it serve? And how does this affect the perceptions of people from different countries of their place within the world? Maps are powerful tools in constructing our imaginations of what our world looks like, who it belongs to, where the power lies, and what is on the periphery. Questioning the ‘picture’ we hold in our imaginations of our world is an interesting exercise for children of all ages, as well as adults!

Maps are said to be the favourite motif of Palestinian visual artist Mona Hatoum. Hatoum has lived in exile since birth following the Nakba, ‘the disaster’, during which thousands of Palestinians were forced out of their homes, often into neighbouring countries, unbeknownst to them that they will never be permitted to return. She has created a number of artworks based on maps, including moth eaten sections of a carpet in the shape of certain countries, clear glass marbles representing continents spread over the floor, and blocks of soap dotted with red lines to denote a conflict zone. *See Appendix A*

## WARM UP

Take a map of the world and flip it so that it is ‘up-side-down’. Have a discussion around what that does to the picture. Who is in the centre now? Does this world tell a different story?

## ACTIVITY

Children can work individually to draw out maps of the world that have a country of their choice at the centre. Perhaps it is a country they have an affiliation to, whether by heritage, travel or interest. What happens to the rest of the map when they put this country at the centre? Where do the other countries go? This can be done as a human size map with more confident children who have good knowledge of the world. Each group of children can be a continent. What happens to the others when one continent shifts location? A lateral view of each other, instead of the conventional bird’s eye view, could produce interesting discussions around trade, human movement and intercultural relations.

Younger children and those with diverse abilities could create a map of their neighbourhood. Where is their school by comparison to their home?



**MONA HATOUM**  
photo by Mark Blower

What route must they take? What would they see along the way? To what extent do they interact with their environment? What if they drew a map of their life?

The maps created by the above activities and variations of them can make for fascinating displays. By no means do the maps created by the learners have to be accurate. Like Hatoum’s artwork, these maps are more about generating discussion, questions and ideas about place and identity, rather than demonstrating an acquisition of knowledge.

## EXPLORE MORE

We’ve explored maps but what about the way people move across these spaces? Migration and the refugee crisis have ranked highly in the media’s narrative, and they are often portrayed as topics of shock, horror and fear, citing limited resources of host countries, and drilling in the story of lives lost among migrating communities en route. Look at Saudi artist Manal Dawayan’s exhibition (*See Appendix B*) which asks big questions around safety and freedom of movement. Who has wider access to traveling the world, and who doesn’t? Why do people move, sometimes at the risk of their own lives? Discuss.

There is a wealth of educational resources around maps and their importance in telling a story of equality and interconnectedness. Look at Peter’s [Project Map](#), an area accurate map that shows the true size of countries. Is there anything surprising?

Further links for stimuli include:

Watch [this extract of an episode from The West Wing](#). This is more suitable for older students, or as a source of information and explanation for teachers themselves.

This excellent resource from [Worldmapper.org](#) resizes territories according to themes and topics, such as migration, waste production, arms trading and import/export. Use it as a tool for generating fascinating discussion!

## LINKS TO THE NATIONAL CURRICULUM

**RE: PERSECUTION AND MIGRATION**

**PSHE: CULTURAL DIVERSITY**

**SMSC: HUMAN RIGHTS, GLOBAL CITIZENSHIP**

**SPEAKING & LISTENING**

**REFUGEE WEEK**

## GETTING STARTED

Did you know that words can be turned into art, with a little help from mathematics? Turning the word into a beautiful piece of art has deep historical and spiritual roots in the Arab world and its surrounding regions, and it remains a popular art form even today. In fact, some experts believe that there are over 200 styles of Arabic calligraphy, and contemporary Arab artists are constantly revisiting and re-interpreting this art form that keeps on giving.

French-Tunisian street artist, El Seed, combines Arabic calligraphy and graffiti to create what he calls calligraffiti, resulting in striking art that uplifts public spaces, usually in deprived areas. This image is from a Christian neighbourhood in Cairo known as 'Garbage City', which suffers from high levels of poverty and neglect from the state (*See Appendix C*). The text chosen by the artist for this context are the words of bishop St. Athanasius of Alexandria, said to be uttered 1700 years ago: 'Those who want to see the light, should clearly wipe their eyes first'. The content of El Seed's calligraffiti tends to be a reflection on the social and political context, and attempts to, as he says, 'open dialogue that's based on location and...choice of text'.

## WARM UP

Using Firdaous.org, or with the help of an Arabic-speaking teacher or student in your school, find out how to write the children's names in Arabic. Remember that the Arabic script is written from right to left, unlike English!

## ACTIVITY

Look closely at images of El Seed's work – although it is a 'fixed' art, his calligraffiti has a lot of movement in it. Children can trace their writing with their index finger, then develop the movement into their elbow, nose, foot, to a combination of different body parts. Give them a space to share with the rest of the class how they write their Arabic names with their whole bodies. These can be turned into a dance piece with Arabic music in the background. Get playful with the movements, vary its pace from snail slow to super fast, and vice versa. The resulting piece can be used for an assembly, or even towards the school's Christmas show!



EL SEED  
photo by Ouahid Berrehouma

Calligraphy really lends itself to maths and geometry. In fact, the Arabs were among the world's most proficient mathematicians. The words Algebra, Algorithm, Cube and Degree all draw their origins from Arabic words. In the Arabic language, there are taller letters and smaller letters, just like the English language. By halving, quartering or using any fraction of the size of the taller letters, children can be set a task to write their names using fractions to consistently measure and draw out the 'smaller' letters.

Link this to art by making the letters beautiful and colourful, not just functional. What a display this would make!

## EXPLORE MORE

Older children would be interested to explore the word as a political tool, as was demonstrated by a group of rogue set designers on the set of the internationally-renowned TV series Homeland.

Find out more here: [www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series/](http://www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series/)

Can you name any graffiti artists in the UK? Did you know that graffiti is against the law in many countries, including the UK? Is this right or wrong? Discuss.

Younger children can use this as an entry point to explore the UN Convention of the Rights of the Child, with particular reference to Article 7, which references the right to a name. What is the meaning of their name? Why did their parents, carers or guardians give them that name?



## LINKS TO THE NATIONAL CURRICULUM

MATHS: FRACTIONS. DIVISION

PE: MOTOR SKILLS & COORDINATION

ARTS & MUSIC: DRAWING AND PERFORMING

CITIZENSHIP: ART AS A TOOL FOR RESISTANCE

HISTORY: COMPARE IMAGES OF CONTEMPORARY EGYPT WITH IMAGES OF ANCIENT EGYPT. FIND OUT ABOUT PEOPLE WHO USED THE ARTS AS A TOOL FOR CHANGE

## GETTING STARTED

The links between modern European languages are known but did you know that there are strong links between French and Arabic, and Spanish and Arabic? Influences of the French language remain firmly engrained in North African and Levantine dialects, principally in those countries that were colonized by the French. Equally, the French language is rich with Arabic cross overs, with 'inchallah' (God willing) and 'kif kif' (so so) having long become common parlance. Spanish is also heavily influenced by the Arabic language, which has a longer history rooted in the expansion of Islam into southern Spain, leaving its influences in the names of provinces, family names and, as in the case of French, every day language.

Cheb Khaled is a French-Algerian musician who was among the first Arab pop stars to become an international sensation. His mixture of the French and Arabic languages, not just musical traditions, was revolutionary and unusual in the canon of mainstream music. Listen to his song [C'est La Vie](#), with lyrics that combine French and Arabic. The refrain is simple and the children might be able to pick up on some of the French words. For a gentler (though significantly older) song that may be more appropriate for older learners, listen to [Aicha](#).

## WARM UP

Using a Venn Diagram, allocate one circle to France or Spain (depending on which language you are studying), and the other circle to the Arab world. Give the children a variety of pictures we might associate with France or Spain – croissants, matadors, guitars, flamenco, berets, the Eiffel Tower. Among those, ensure there are photos of 'real' life; in Spain we see minarets and mosques much like the ones we might see in the Arab world, and in France we see women wearing the hijab and cafes with Arabic names. Ask the children to place those pictures where they think they belong on the Venn diagram. Make time to discuss learners' findings in order to dispel any stereotypes about what you would see in these countries.

You might extend this activity so that children find their own images. If they are using Google to do this, remind them that you get out of Google what you put into Google, and encourage them try out a variety of word combinations and expressions in their searches.



**CHEB KHALED**  
image source Wikimedia

## ACTIVITY

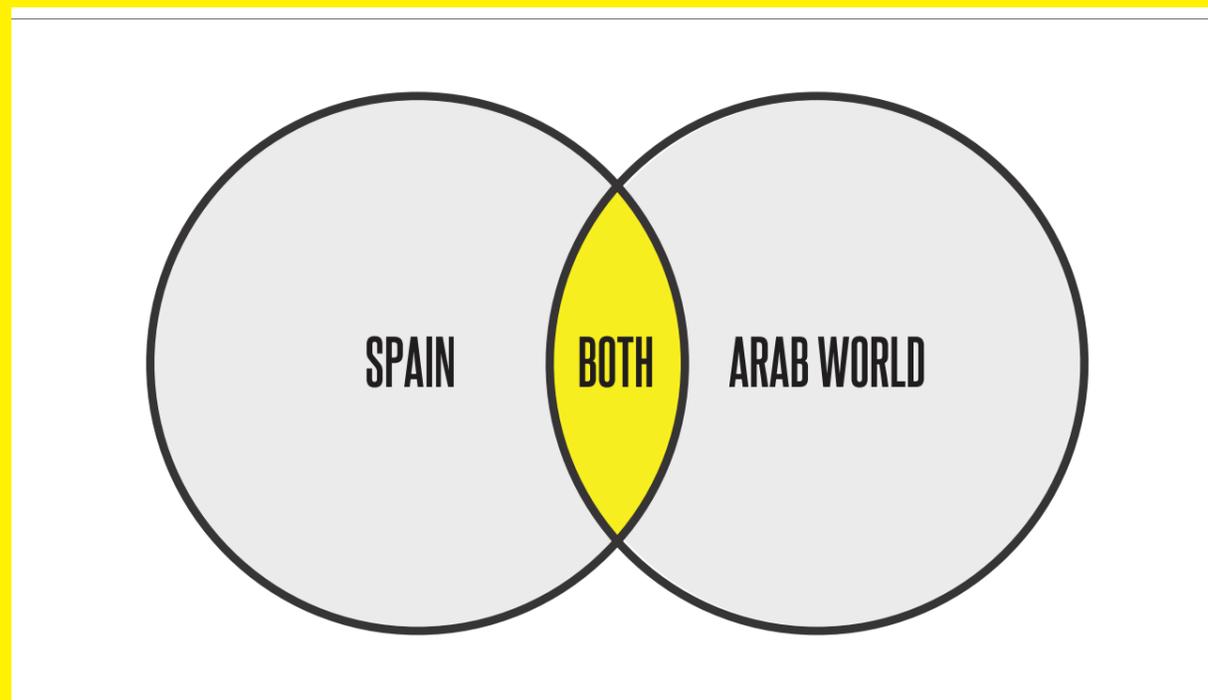
Children can research French and Spanish words that have their origins in the Arabic language, and therefore sound similar. These words are likely to be similar in the English language as well – average, algebra, alcohol, magazine, chemistry, algorithm, orange, safari...to name a few. You can find a reliable comprehensive list on this [Wikipedia page](#).

Children can map these words out in a diagram to help them visualize the interconnectedness. In groups, they can expand on this to come up with a board game whereby words must be matched across two or more of the languages: Spanish, English, French and Arabic. How else could they get creative with this board game? Perhaps they could design it during an Art class. The Arabic would of course have to be transliterated.

## EXPLORE MORE

Add a third circle to the Venn Diagram to mark the UK. Many English words find their origins in Arabic words too, and vice versa. There is also much that we consume in our day-to-day lives that originates from the Arab world and its surrounding regions – humus, couscous and pita bread to name a few.

Like Cheb Khaled, many musicians now collaborate across musical forms and traditions. Can you find a Spanish musician, band or artist that blends Arabic with Spanish? Or an English artist who has collaborated with an Arab artist to create a bi-lingual song? Can learners make their own song (perhaps to a familiar tune) blending two or more languages?



## LINKS TO THE NATIONAL CURRICULUM

**HISTORY: COLONIALISM AND LANGUAGE**

**ART: DESIGN**

**MUSIC: WORLD MUSIC**

**ENGLISH: VOCABULARY ACQUISITION**

**GEOGRAPHY: TRADE & TRAVEL ROUTES AND LANGUAGE**

**RE: PILGRIMAGE AND LANGUAGE**

## GETTING STARTED

The practice of using rhythm and rhyme to document a story or make a bold statement is commonly practiced across time and cultures. In fact, when we were oral communities and before we became literate as a human race, rhythm and rhyme were essential for the retention and dissemination of information. In the Arab world, poetry is a highly revered art form that is central to the canon of Arab literature. From the odes of nomadic tribes to sharp commentary on momentous historical events to lamentations of unrequited love, ancient and contemporary poetry continue to infuse both personal and political spheres in the Arab World. Today, poetry comes in many forms, from the written to the spoken word, and to rap and Rhythm & Beat.

Mona Haydar is a Syrian-American rapper who uses her lyrics to raise awareness and flip the script around stereotypes and assumptions. She is a self-described feminist and activist who uses a variety of art forms to protest against racism, consumerism, gender equality and environmental destruction. Her single 'Hijabi' challenges and inverts notions around femininity, sexuality, and music consumption in a video that pushes boundaries around who can inhabit which spaces.

## WARM UP

Start in a circle, and come up with a rhythm that combines stamping feet and clapping hands (perhaps a slow version of 'We Will Rock You'). Ask children to think of a word that rhymes with their names and helps to describe themselves (for older children, ask them to think of a word that starts with the same letter – alliteration). Ask them to say this to the beat as the group as

a whole carries the rhythm. If you know that carrying on a beat is too much, drop that detail and just go ahead with the rhyming adjectives and descriptions, perhaps to a simple rhythmic clap, and build up from there.



**MONA HAYDAR**  
photo by Ouahid Berrehouma

## ACTIVITY

Play the audio of 'Hijabi' by Mona Haydar. Do not show the children the video! As they listen, ask the children to sketch the person singing this song without sharing any information on the artist's name, background or gender. Once the song is finished, ask for volunteers to share what they drew and why they chose to represent the singer in the way that they did.

Now play the song again -- this time with the visuals. Give the children time to absorb this. Have a discussion with them around how the artist may look different to what they expected, or perhaps what clues they heard in the lyrics that revealed to them what this artist might look like. Continue the discussion into how we expect poetry to sound and, by extension, what we expect pop artists to look like and who we expect to see in music videos. Where do these expectations come from? What can we do to expand our own horizons?

Children can draw themselves out and write a poem about their own identity using an item of clothing as a starting point. Is it a piece of clothing that makes them different, or is it something they like to wear because others wear it too? Is it something they wear every day, or do they save it for special occasions? What kind of beat would they choose to play in the background if they performed their poem? It may be an unconventional beat, or a beat from a different part of the world.

## EXPLORE MORE

The film **The Poetess** tells the story of Hissa Hilal, a Saudi poet who made headlines around the world as the first woman to ever make it to the finals of "Million's Poet", an Abu-Dhabi based reality television show. It is the Arab world's biggest poetry competition, and it is dominated by men. In her poems, Hissa criticized patriarchal Arab society and attacked one of the most notorious Saudi clerics for his extremist fatwas, live, in front of 75 million viewers. There is an Arab saying that goes, "The pen is more powerful than the sword". Discuss.

Younger children may find the story of Sheherazade from the Thousand and One Nights more palatable and appealing. Sheherazade weaved stories night after night to keep a murderous king, her own husband, from wreaking violence upon his people and his land. Slowly, with the morals of the tales and her dexterous storytelling skills, the king changes his ways and his violence is curbed. Discuss the Arabic saying, "The pen is more powerful than the sword".

## LINKS TO THE NATIONAL CURRICULUM

RE LINKS: IDENTITY UNIT,  
ISLAM TODAY

ENGLISH: CONTEMPORARY  
POETRY UNIT

CITIZENSHIP: GENDER AND  
IDENTITY

MUSIC: WORLD BEATS,  
UNDERSTANDING RYTHM



## GETTING STARTED

Many people will argue that much of what we know about science today was incubated in the Arab World. Whether it was the obsession with astronomy and the subsequent development of the Astrolabe (the grandparent of the modern day GPS) to navigate travels, the use of geometry as an endless permutation of the star, or the documentation of surgical tools and procedures in medicinal encyclopedias, Arab scientists laid the foundations for much of what we take for granted today in our collective global knowledge of science.

The animation film *Whirling Birds Ceremony*, created by Syrian artists Mohammad Zaza and Bashar Zein, presents a surreal journey of evolution and transformation through land and the ether. In this video supported by dramatic ambience from world jazz musician Dhaffer Youssef, the artists allude to both spiritual and biological evolution, they explore our relationship to the universe, and they seem to question our very dependence on, and interconnectedness to, other creatures with whom we share this earth. With scientific enquiry becoming increasingly entwined with action against Climate Change,

## WARM UP

If you were an animal, what would you be? Ask this of the children, indicating that they can think about their own character traits, both physical and emotional, to select an appropriate animal. Do they like to cuddle? Are they sneaky and like a good laugh? Do they like to be in the water? Are they endlessly curious? Fast runners? Good jumpers? Give the children a moment to settle on an animal before starting the activity. If the children's imaginations are really stuck (unlikely!) or you need to frame the activity differently, try this 'Kindred Animal' quiz.

Standing in a circle, ask the children to embody the animal by giving a physical sign, followed by a sound it might make. They can use the space inside the circle to demonstrate movement. The others must guess what the animal is.

## ACTIVITY

Show the video animation of 'Whirling Birds Ceremony'. Discuss the film, framing it within the question of how this film might be about living beings and the environment. Each child must then think of why their chosen spiritual animal is important to the earth's ecology, using scientific reasoning in as much as their knowledge permits. Do they keep other creatures from overbreeding? Are they useful to human beings? Do they clean the air, the land or the water in any way? Would the extinction of their selected spiritual animal adversely



**MOHAMMAD ZAZA**  
*photo by John Wreford*



**ZEIN BASHAR**  
*self portrait*

affect the survival of a number of other species? Allow the children to organize their thoughts and ideas in pairs before airing them to the rest of the classroom.

A variation of this activity is to stand the children in two rows so that they are facing each other in pairs, naming one row A and the other B. Assign each row an animal, and give each row limited time to make the case for why their animal is more important than the other animal for the survival of the earth. Discuss in pairs.

Another variation is to assign children to groups, giving them pictures of different living beings, and asking them to agree on three beings they would save and place in a sanctuary. Children must be prepared to share their scientific reasoning for saving these creatures. Remind them that selecting an animal because it is cute and fluffy does not cut it!

Throughout these activities, you can play the sound track of 'Whirling Birds Ceremony' to give an appropriate ambience.

## EXPLORE MORE

Schools are increasingly interested in protecting the environment and are thus becoming more and more responsive to issues around sustainability, particularly in light of the [UN's Sustainable Development Goals](#).

Use the lesson plans available on [World's Largest Lesson](#), particularly those related to SDG 13 (Climate Action), SDG 14 (Life under Water) and SDG 15 (Life on Land). This is a fantastic resource packed with lesson plans for exploring the challenges our planet faces as a result of our human footprint, and what we can do about it.

This video animation lends itself to a wide variety of interpretations across the curriculum, including spiritual concepts of enlightenment and elevation shared by many religions and belief systems. It is also a wonderful way of exploring our relationship to the Universe and how that is changing – past, present and future. As a tool for philosophical discussion, the big questions it raises are endless. The soundtrack by Dhaffer Youssef can be used as a stimulus on its own in a number of learning contexts.

## LINKS TO THE NATIONAL CURRICULUM

**SCIENCE: BIOLOGY AND EVOLUTION, THE UNIVERSE**

**ART & MUSIC: SKETCHING AND WORLD/CONTEMPORARY JAZZ**

**TECHNOLOGY: USING DIGITAL TOOLS FOR ANIMATION**

**PHILOSOPHY: USE THIS VIDEO AS A STIMULUS FOR A P4C ENQUIRY**

**RE: SPIRITUAL ENLIGHTENMENT**



## WHAT WOULD YOU SEE IN THE ARAB WORLD?

### INTRODUCTION

If you will be using this toolkit as an immersive tool to better understand the Arab World, this evaluation tool will come in handy to measure any shifts in knowledge, attitudes and possibly even skill among your children.

This activity is based on widely-used evaluation practices in the field of Global Citizenship Education. Along with others, you can find the one below in the open site <http://toolkit.risc.org.uk/>. Many of them can be adapted to a variety of contexts, including the Arab World. This methodology allows teachers to gauge where their classroom is at in terms of knowledge and attitudes about a certain subject, in this case the Arab World. It is not about reinforcing stereotypes, or encouraging divisive opinions. It is about understanding the base-line from which your class and its individual pupils are starting. Use it before you start applying this resource in the classroom, and then again either at an interim period or at the end, depending on the duration and depth of the intervention.

### WHAT DO I WANT TO FIND OUT?

To what extent are pupils' views of the Arab World stereotypical?

### WHAT DO I NEED?

- A blank A3 outline map of the Arab World (*see appendix E*), and the countries within it, for each group. You may want to first show pupils where the Arab World is in the context of a whole map (*see appendix F*).
- A question sheet asking If you visited the Arab World, what would you see?
- A pen for each pupil
- What would you see in the Arab World? Template for teacher use (*see appendix G*).



### WHAT DO I DO?

Timing: 10 minutes - Ask pupils: If you visited the Arab World, what would you see?

If prompts are needed, these may be useful, but make sure to use the same ones with all pupils:

- 'Are there any people, what would they be doing, what would they look like?'
- 'Are there any buildings, what would they look like?'
- 'Would you see any art, what kind of art?'

Depending on their age and learning style, ask pupils to draw or write their responses on the blank map. Younger pupils may need support with writing down responses; if so record responses yourself or ask colleagues or volunteers to be note takers. It's important that pupils don't feel like they are being tested.

Record any comments made and explanations given that aren't written down by pupils.

Make sure all drawings are labelled as you go, so that they can be easily interpreted later.

### HOW DO I ANALYSE THE RESULTS?

Classify the comments using the following headings, and if there are multiples of the same comment, then note down how many of each.

- Natural Environment (climate, landscape, animals and plants)
- Built Environment (buildings, development of land by people)
- People and society (daily life, food, relationships, poverty/wealth, health)
- Culture and history (historical events, monuments, aspects of cultural life, language, music)
- Energy, transport and communications (electricity, technology, transport)
- Economic activity (means of earning income, trade, industry, tourism)
- Places (countries, cities, rivers, mountains)

Notice what the balance is between the different categories, and the diversity of responses within each category. Do pupils have a single image of the Arab World? Do they only know about very limited aspects of the diversity of countries and people? This is likely to be the case unless they have links with one of the countries.

### HOW DO I MEASURE THE CHANGE?

- After using the activities in this resource, repeat the activity and analyse any changes that have occurred in comparison with the first activity results.
- At intervals and at the end, look for a greater balance in pupils' responses, showing an awareness of the diversity of the countries, peoples, religions and traditions. Look for increased knowledge of contemporary Arab cultural production, and note any other changes in awareness of issues surrounding the Arab World. For example, how little we learn about the contributions of Arabs to the world today, not least in the cultural sphere.



# APPENDIX B





## APPENDIX D







| TYPE OF RESPONSE   | RESPONSES | NO OR % |
|--|-----------|---------|
| <b>NATURAL ENVIRONMENT</b><br>climate, landscape, animals and plants                 |           |         |
| <b>BUILT ENVIRONMENT</b><br>(buildings, any development of land by people)           |           |         |
| <b>PEOPLE AND SOCIETY</b><br>daily life, food, relationships, poverty/wealth, health |           |         |
| <b>ENERGY, TRANSPORT AND COMMUNICATIONS</b><br>electricity, technology, transport    |           |         |
| <b>ECONOMIC ACTIVITY</b><br>means of earning income, trade, industry, tourism        |           |         |
| <b>PLACES</b><br>countries, cities, rivers, mountains                                |           |         |

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Further resources you might find useful:

Arabic Language and Culture - British Council

[https://schoolsonline.britishcouncil.org/sites/default/files/resource/downloads/f085\\_arabic\\_school\\_pack.pdf](https://schoolsonline.britishcouncil.org/sites/default/files/resource/downloads/f085_arabic_school_pack.pdf)

Discover the Arab World - British Museum:

[https://www.britishmuseum.org/PDF/Arab\\_World\\_Booklet\\_Web.pdf](https://www.britishmuseum.org/PDF/Arab_World_Booklet_Web.pdf)

Various teaching and learning resources – Centre for Advancing Arab British Understanding

<https://www.caabu.org/what-we-do/education>

With generous support from the Asfari Foundation



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