

Culture Club

A primary resource exploring the cultural heritage and traditions of refugees living in the UK



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Supported by



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Ministry of Housing,
Communities &
Local Government

circle

Introduction

In this activity pack, pupils learn about the rich traditional heritage and crafts that refugees have brought across the world from their countries. Through practical activities including oral storytelling, weaving, mosaic design, tasting, cooking, and much more, pupils journey from country to country to learn about refugees' cultural heritage.

Although designed for Key Stage 2, the lessons can be differentiated for Key Stage 1/EYFS. Suggestions are in the teachers' notes at the beginning of each lesson.

The theme links to UNICEF's Rights Respecting Schools Award. The subject may raise issues and ideas about refugees. The activities aim to inspire respect and admiration for the wealth of cultural traditions and heritage that refugees bring to the world. There may be refugees in your class so a sensitive approach may be required towards their experiences.

This pack was inspired by a programme of weekly creative workshops where refugees from a variety of countries all now living in London came together to share their traditional craft, cooking and gardening skills. Some of these pupil activities are from their book, 'Creating Communities', available here:

<https://www.groundwork.org.uk/hubs/london/creating-communities>

Refugee facts

The definition of a refugee is a person who:

'owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality, and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country.' (1951 Refugee Convention)

UNICEF's United Nations Convention on the Rights of the Child (UNCRC) states in Article 22: "If a child is seeking refuge or has refugee status, governments must provide them with appropriate protection and assistance to help them enjoy all the rights in the Convention. Governments must help refugee children who are separated from their parents to be reunited with them."

An asylum seeker is someone who has lodged an application for protection on the basis of the Refugee Convention or Article 3 of the ECHR. If their application is accepted, they become 'a refugee'. It isn't illegal to seek asylum, because seeking asylum is a legal process. It also isn't illegal to be refused asylum – it just means they haven't been able to meet the very strict criteria to prove their need for protection as a refugee.

Overview

Lesson 1 investigates what a refugee is and involves a pupil activity which helps them empathise with the plight of refugees. Lesson 2 introduces the theme of refugees' cultural heritage through the story of **'The Merchant, the Parrot and the Flying Carpet'** from the tales of **'One Thousand and One Nights'** (also known as 'The Arabian Nights'). This story is the thread which links to the other lessons, each offering a different activity. Pupils explore the origin of the carpet, where and how it was woven, its geometric mosaic patterns, the foods from that part of the world, and hear from refugees living in London. You may wish to display the journey of the magic carpet from country to country on a world map or have a map or globe available for reference. Pupils can locate the countries visited throughout the lessons and show the journey from those countries to the UK.

The lessons can be taught as a scheme of work in any order or can stand alone. They could be taught as a whole school project where each year group does a different activity. Each lesson contains interesting facts which can be added to a display alongside the art and design work generated from the activities. A final quiz in Lesson 6 challenges pupils to remember these facts throughout their learning journey through the five core lessons and offers an activity of reflection.

The optional activities section provides links to further curriculum-based activities. A classroom PowerPoint presentation is also available to download here: <https://www.groundwork.org.uk/hubs/london/culture-club-resources/>

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Optional activities

Further optional activities including natural dyeing, paper marbling, planting and growing, puppet making, instrument making, songs and games are available to download here:

<https://www.groundwork.org.uk/hubs/london/culture-club-resources/>

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Tell us what you're up to!

We would love to hear about your work
and share it with the refugees
we work with.

So, please share your work and feedback by
contacting us at:
schools@groundwork.org.uk
and your class will receive a Culture Club
certificate.

Culture Club

Lesson 1

Introduction – What is a refugee?



Adela and her family from Afghanistan now living in London

Teachers' notes

This lesson will introduce your pupils to the issue of refugees. The discussion and activity will help pupils empathise with others.

N.B. There may be refugees in your class so a sensitive approach may be required towards their experiences – some may be keen to share their experiences, even to

act as a resource for other pupils, others may not want attention drawn to them.

You will need A4 paper shared between pairs or groups of five or six pupils.

Refugee Facts : Refer to Introduction on pages 2-3.

Main learning objective: To understand what a refugee is.

Session length: 60 minutes

Differentiation for KS1/lower KS2: listen to 'My Name is Not Refugee' by Kate Milner. For the activity, you might want to use objects in the classroom. Use more simple vocabulary.

Differentiation for upper KS2: watch the video, 'Who is a refugee?' by UNHCR. Use more complex technical vocabulary.

Vocabulary: refugee, safe, safety, strange, journey, war, security, conflict, persecution, flee, border, risk, trauma, laws, protect, integrate, host country, citizen.

Curriculum links: PSHE.



Introduction to pupils

15 minutes

Explain:

In this series of lessons, you will learn about the importance of refugees' rich traditions and cultural heritage, but firstly you need to understand what a refugee is.

Write the word 'refugee' in large letters on the board.

Discuss what a refugee is and share views.

Suggested questions to pupils:

What is a refugee?

Where do refugees come from?

Why are they in the UK?

Write down the words that pupils associate with 'refugee'.

Look at the words.

How many are positive/negative?

Why do pupils think this is?

Teacher clarifies any misunderstandings.

Explain:

Refugees have often had very difficult and challenging experiences, being forced to leave their country and settle somewhere new and unknown, often not being able to speak the language or know the cultural traditions. Once they get to a safe place, they can rebuild their lives and have a positive future.

Refugees are similar to us in many ways; they may have families, friends, jobs, they may go to school, have hobbies and talents. The main difference is that they have had to leave their home country because it was unsafe, and they have arrived in a new country to find a safe new home.

There have always been refugees in the world. Many people came to the UK to escape war during World War II. Do you know of any people who live here who are refugees?

There are some famous people who you might recognise in this video: <https://www.bbc.co.uk/newsround/52726870>

For KS1 and lower KS2 pupils:

Play the story 'My Name is Not Refugee' by Kate Milner:

<https://www.youtube.com/watch?v=q9n1plse2K4>

For Upper KS2 pupils:

Play the video 'Who is a refugee?' by UNHCR:

<https://www.youtube.com/watch?v=GvzZGplGbL8>

1b Activity: What would you pack?

35 minutes

Pupils work in pairs or groups of five or six to answer the following questions:

Imagine you had to leave your house and have been given only ten minutes to pack ten things in your bag? What would you pack?

Pupils draw an outline of a bag on A4 paper and, inside the outline, they write or draw the items they would choose to take.

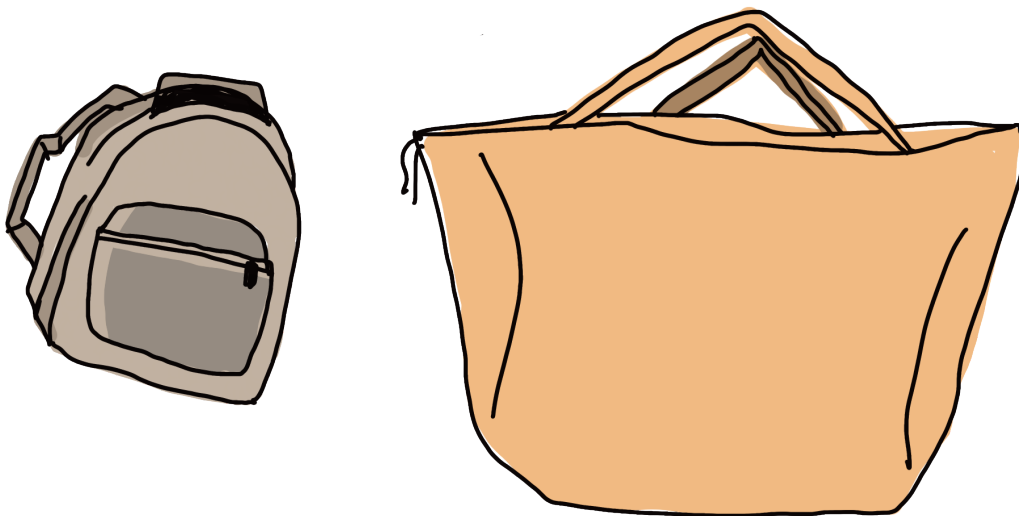
Ask each table group to swap tables with another to represent the journey they have made, taking their drawing with them. Once in their new 'home', circumstances change.

Tell pupils that:

Circumstances have changed for the worse and you are now in a situation where you can only keep five of your items. Which ones will you choose?

Ask the groups to discuss and then provide justifications for their choices.

Display the drawings in a prominent place, where everyone can see them.



Compare the results of the groups.

Ask pupils:

Are any of the chosen items common to all groups?

Discuss with the students the impact that having your precious possessions taken away from you might have. For the duration of this project, keep the chosen item displayed in a prominent place, as a reminder of this early understanding and to build empathy towards refugees.

Explain:

Refugees come from many different countries and areas of the world where there are very rich traditions going back hundreds or even thousands of years. Weaving, mosaics, stories, and many of the foods we eat today, the games we play and the songs we sing originally came from their countries. In this pack, rather than focusing on the challenges, we focus on these rich traditions.

Suggested questions to pupils:

What does 'tradition' mean?

What does 'heritage' mean?

What does 'culture' mean?

What's the difference between 'tradition' and 'heritage'?

Pupils can use a dictionary to find definitions for these words.

>> NEXT LESSON: Oral Storytelling

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Lesson 2

oral storytelling



Teachers' notes

This lesson is based on Pie Corbett's 'Talk for Writing'. The oral storytelling activity can take place with pupils sitting in a circle around a make-believe fire, with lights off, blinds down and a torch, or even outdoors. The activity can be developed further with pupils drawing to help capture the whole text visually using a story map, story mountain, cartoon, storyboard, coloured connectives, or boxing up. You could include drama with hot seating, freeze frames, miming scenes, role playing, acting the story, or puppet theatre (see puppet-making in Optional Activities). Pupils can innovate and invent, starting from the basic story ingredients and add, substitute or alter to build up their own version of the story using drawing and drama before writing. (For example, inventing what might have happened to the three demons in the weaver's story.)

Learn more about 'Talk for Writing' here:
https://www.youtube.com/watch?v=p_NI2jD-5Es

Some pupils may need to listen to the story again; there is an audio version here:

<https://www.groundwork.org.uk/hubs/london/culture-club-resources/>

The story background

The mythical story of 'The Merchant, the Parrot and the Flying Carpet' derives from the frame narrative of 'One Thousand and One Nights' (also known as 'The Arabian Nights'). These stories have their roots in many countries, set across Persia, Egypt, Greece, the Arabian Peninsula, India, and China, and it is believed that the stories circulated orally until they were first written down in the ninth century AD. The 'frame story' is a literary technique of a story within a story, where a main narrative sets the stage for a more emphasised second narrative or for a set of shorter stories. From 'One Thousand and One Nights', the story 'The Merchant, the Parrot and the Flying Carpet' is a frame for the weaver's story of 'The Magic Flying Carpet' within it.

The story tells of a shop-keeper who loves his talking parrot – famous not only for his powers of speech but also his secret of how to make magic carpets fly. After an accident in the shop, the shop-keeper hit the parrot who became bald and refused to speak until, one day, a bald weaver entered the shop. Learning of their story, the weaver told a love story, Prince Hamad and the Flying Carpet, about a parrot helping the prince to find his princess by travelling on a magic flying carpet. The tale portrays moral messages of good against evil. Elements of the story relate to each activity in this pack.

Main learning objective:

To listen to and retell a story from another culture.

Session length: 90 minutes

Differentiation for KS1/EYFS: give pictures on page 19 of key events in the story to help with recall and retell (merchant, parrot, weaver, magic carpet, prince, princess, palace).

Vocabulary: refugee, safe, oral storytelling, frame story, tradition, myth, culture, heritage.

Curriculum links: Literacy, Geography, PSHE.

2a Explore pupil previous knowledge

10 minutes

Pupils reflect on traditional stories they know. Pupils learn about oral storytelling.

Suggested questions to pupils:

What do you know about the stories of 'Aladdin and the Magic Lamp', 'Sinbad the Sailor', and 'Ali Baba and the Forty Thieves'?

Have you heard of 'The Arabian Nights' or 'One Thousand and One Nights'?

What do you like about them?

What's your favourite and why?

Discuss.

Explain:

These stories and hundreds of others come from the tales of 'The Arabian Nights' – also known as 'One Thousand and One Nights' and the stories have their origins in North African, Arabic, Turkish, Persian, Indian, and East Asian cultures. (Show location on world map.) In Arabic, 'One Thousand and One Nights' is called 'Alf Laylah wa Laylah'. (Pupils could learn and repeat this in Arabic.)

'The tales are called 'One Thousand and One Nights' because King Shahryar, who ruled over a great empire, is broken-hearted by his wife being unfaithful and he kills her. Determined never to

trust women again, King Shahryar chose to marry a new woman every day only to kill her the next. When he married the beautiful Scheherazade [pronounced Sherazard], she told him a story every night but stopped in the middle, keeping the king in suspense [and] wanting to hear the story the next night. At the end of 1,001 nights, and 1,001 stories, Scheherazade told the king that she had no more tales to tell him. During these 1,001 nights, the king had fallen in love with Scheherazade. He spared her life and made her his queen.'

Queen Scheherazade may have lived in the 8th century (over 2,000 years ago). One of the oldest Arabic manuscript fragments of the stories was found in Syria (a few handwritten pages) and dates to the early 9th century.

Explain:

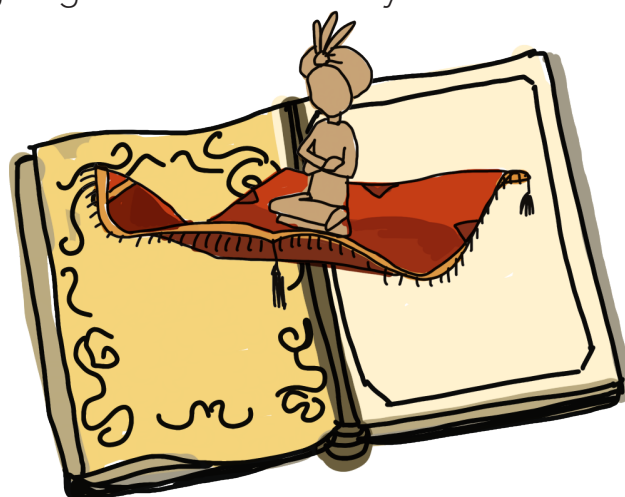
For thousands of years, stories were told orally, long before they were first written down. This cultural tradition is still important today. Many refugees in the UK today grew up listening to these stories as they originated in their countries. The storyteller and listeners sit closely in a circle, creating a personal bond between the teller and their audience.

2b Listen to a traditional story

20 minutes

Explain that pupils will listen to a story. Explain that they have to listen very carefully as they are going to retell the story to each other after listening.

Read the story of 'The Merchant, the Parrot and the Flying Carpet' (pages 14 - 20).



Lesson 2 - Oral storytelling

2c Activity: Retell a story orally

50 minutes

In groups of three, pupils will take turns to retell the story to each other.

Teacher allocates pupils numbers 1, 2, or 3 to tell the story in order. This could be a form of differentiation for those who might need to listen to another pupil before retelling the story.

Teacher can sketch a simple story map to help pupils remember the story and act as a visual aid.

Explain that pupils are to listen carefully without interrupting.

If the storyteller needs help remembering, they can ask the other two in their storytelling group to see if they can remember the details.

Teacher circulates between groups, prompting and helping to encourage pupils.

2d Reflect and evaluate

10 minutes

Pupils reflect on and share their feelings about telling a story orally.

Teacher might use sticky notes for pupils to share ideas or use a flipchart to note down ideas.

Suggested questions to pupils:

How did it feel?

Did you like listening to others telling the story?

Did it help you to listen to others?

How successful were you in remembering the story?

How might you improve if you were to do it again?

What other ways might you use to convey the story to others?

How do you think it felt for people listening to a story, sitting in a circle in a village somewhere in Arabia hundreds of years ago?

>> NEXT LESSON: Weaving in Persia & WEAVING ACTIVITY

The Merchant, the Parrot and the Flying Carpet

A Persian tale



Once upon a time, in a town in Persia (now Iran), there was a bazaar (a market) with a prosperous merchant named Ali. In Ali's shop, amongst the jars and bottles of thousands of precious spices such as cinnamon, saffron, and turmeric, Ali had the highest quality carpets... some of them were even magic, with secret spells which could transform them into flying carpets!

Our merchant, Ali, had a magnificent parrot named Coco who had beautiful, green feathers, and could also talk – a true chatterbox! In Ali's eyes, Coco was a true, faithful friend. Coco became the main attraction for the customers. Every day, more and more people hurried through the doors to see the famous talking parrot who, according to legend, held the magic secrets to make carpets fly.

One day, merchant Ali went home for his lunch, leaving Coco alone in the shop. Suddenly, a huge black cat came bounding through the shop chasing a mouse. Terrified, poor Coco feared for his life and tried to flee, desperately flapping his wings in the middle of the baskets of spices, the jars of vinegar, bottles of sugar syrup, and kegs of oil, all stacked around the magic carpets... and, in his panic, his wings grazed one of the oil jars... it shook, it wobbled for several seconds and it fell onto the floor with an almighty crash! Oil spilt everywhere, mixing with the spices and spreading onto the most beautiful carpets. Poor Coco, trembling like a leaf, remained frozen in a corner.

Imagine when merchant Ali returned... he was so shocked and furious to see the state of the floor, the carpets, the thousands of precious spices all ruined – what a mess! Ali grabbed the first thing that came to hand – the broom handle – and WHACK... he hit the parrot over the head, making Coco lose all his beautiful head feathers and become bald. Alas, if only our merchant could have become bald himself! Poor Coco also lost his power of speech and became as mute as a fish.

Ali immediately regretted his terrible actions. He stroked his bird lovingly.

"I'm sorry Coco. Please can you forgive me and start to speak again?"

But Coco, previously so talkative, remained silent; not one word came from his beak from

then on. Ali had done everything in his power to make the bird speak again. Without Coco's chatter, no-one came to the shop searching for spices, not even for a bit of cinnamon to season their dolma or date kebabs.

Three days and three nights passed like this. On the fourth day, poor Ali sat at the door of his shop, bereft and deserted.

At that moment, a weaver entered Ali's shop. The weaver was totally bald! On seeing the bald customer, the parrot started to flap his wings joyfully, shouting and laughing,

"Hey stranger! Did you do something stupid too? Did you spill an oil jar – is that why you too are as bald as an egg?"

Hearing this comparison, Ali the merchant burst out laughing. Dumbfounded, the weaver asked,

"Excuse me, sir! Why is your parrot laughing at my bald head?"

"I'm sorry, sir. Let me explain. Poor Coco believes that all bald people had, like him, spilt an oil jar and that their master had beat them over the head, making them go bald."

Ali laughed, Coco laughed, the weaver laughed...

Coco had regained his power of speech but had no memory of any of the magic formulas - the secret spells that made the carpets fly.

From that day on, Ali the merchant sold only normal rugs.

Since that day, according to legend, it is said that genies sometimes appear, often in a desert or in a deep forest, to offer a flying carpet and that they speak certain magic formulas to make the carpets rise up into the sky.

Don't you know the stories about magic flying carpets from 'One Thousand and One Nights', like 'Ali Baba and the Forty Thieves', or even 'Aladdin and the Magic Lamp'?

If you're interested in magic carpets, I have a story about them you might like. This is the ancient Indian tale of 'Prince Hamed and the Flying Carpet'.

Once upon a time there lived a young prince called Hamed who loved hunting and would go out every day on his horse in search of food. But, one afternoon, after coming back with nothing, he decided to risk venturing into the dark, unknown forest. Suddenly, spying some parrots, he shot an arrow and a whirlwind of feathers formed, all the birds fleeing except one which was slightly bald on its head. The parrot stayed on its branch and it begged,

"Don't kill me! I am the prince of parrots. I am the only one who can tell you about Princess Maya."

The prince immediately lowered his bow.

“Who is she and what is so extraordinary about her?”

“Ah! Princess Maya shines like a moon and she has the sweetness and warmth of the evening sun. She is incomparable to anything that exists in this entire world!”

“Where does she live? How can I find her?”

“Cross through the dark forest and the vast plains and you will find her.”

Prince Hamed, determined at all costs to find Princess Maya, rode off towards the vast plains.

After riding for several hours, he rested by a rock. Suddenly, he heard screams. Behind a hill, he noticed three villainous little demons with piercing eyes. They were gathered around some objects on the ground: a bag, a wand, and an old carpet.

“What’s going on?”

“We’ve stolen these things, but I want them all for myself!” declared the smallest demon.

“Me too!” shouted the biggest.

“No, they’re mine!” retorted the nastiest.

“A bag, a wand and an old carpet! Huh, that’s not worth arguing about!”

“Not worth it? Not worth it? Oh yes it is! Because the bag gives you everything you ask it for. The wand defeats all enemies! And the rope around it ties them up so well that they can’t escape! As for the carpet, it can fly taking you anywhere you want!”

Suddenly, Prince Hamed had an idea.

“I think I can help you settle your dispute. I will shoot three arrows and these treasures will go to the first between you who can find one and bring it back to me.”

“Yes! Yes! Yes!” agreed the three little demons in chorus.

Prince Hamed shot his three arrows. The demons scurried off immediately at full speed.

Then, Prince Hamed dismounted from his horse and told him to go home.

With that, Prince Hamed took the wand and the bag, unrolled the carpet, and sat cross-legged on it and, at that moment, a green feather tickled his nostrils and he sneezed.

The carpet began to ripple. It rose slowly above the ground, and above the treetops. It flew smoothly through the air, it flew over the dark forests, the deserts, the vast plains – it knew where it was going!

After a few hours, it reached the outskirts of a big city. There, very gently, the carpet slowly landed on the ground. Arriving at sunset at the city gate, Hamed stood with the carpet rolled under his arm, his bag over his shoulder, and his wand in his hand.

Looking ahead towards a huge palace, he was dazzled by a bright light. Under the glow of the last rays of the sun, he could see a slender young girl sitting on the roof.

It was her, the famous Princess Maya! She was wearing a shimmering silk sari and around her forehead was a gold headband set with diamonds and pearls. It seemed like a silvery light was shining all around her.

Prince Hamed couldn't take his eyes off her. She was truly an incomparable beauty. At midnight, just as she was going to bed, he took his bag in his hands and ordered, "Bag, give me a shimmering silk shawl to match Princess Maya's sari."

It appeared immediately.

He unrolled his carpet, sat upon it cross-legged, his nose tickled as if he'd had too much pepper, and he sneezed.

The carpet rose up, passed over the rooftops to the palace roof, and passed through a window to land delicately in the princess' bedroom. She lay asleep in her bed, shining with beauty. Without making a sound, softly like a cat, the prince stepped off his carpet to gently place the shawl near her. Back on his carpet, he then left the way he had come.

The next evening, at midnight, he was back at the foot of the palace. He lifted the bag off his shoulder, "Bag, give me a gold and diamond necklace."

The most beautiful and precious of necklaces immediately appeared in the bag. He unrolled his carpet, sat upon it cross-legged, his nose tickled as if he'd had too much pepper, and he sneezed.

The carpet rose up, passed over the rooftops to the palace roof, and passed through a window to land delicately in the princess' bedroom. She lay asleep in her bed, shining with beauty. Without making a sound, softly like a cat, the prince stepped off his carpet to gently place the necklace near her.

The next evening, at midnight, he was back at the foot of the palace. He lifted the bag off his shoulder, "Bag, give me a gold ring set with the finest and most beautiful diamonds in the world."

A sublime sparkling ring immediately appeared in the bag. He unrolled his carpet, sat upon it cross-legged, his nose tickled as if he'd had too much pepper, and he sneezed.

The carpet rose up, passed over the rooftops to the palace roof, and passed through a window to land delicately in the princess' bedroom. She lay asleep in her bed, shining with beauty. Without making a sound, softly like a cat, the prince stepped off his carpet.

But, this time, he took the beauty's hand and slid the ring on her finger. Princess Maya opened her eyes to discover Hamed, the most handsome of princes.

"So, it was you who gave me the shawl and the necklace and now a ring! Tell me, is there anything I could give you in return?"

“Yes! You! You are the gift that I’ve been searching for. You are the one that I wish to marry!”

Princess Maya was surprised by this declaration, but after talking with the handsome and generous Prince Hamed all night long, she fell in love with him and accepted his marriage proposal.

That morning, she led him to her father so Prince Hamed could ask his permission for the marriage.

“But this man is a stranger; he entered the palace like a thief in the night! You cannot marry him unless he proves his honesty, his courage and his strength.”

Stroking his beard and turning to Hamed, he said, “Outside the city, there lives a formidable giant, an ogre as tall as two men, as wide as three, and as strong as six. Our people live in fear of him. Only when you capture this formidable ogre, can you marry my daughter.”

“Capture an ogre! This is a task I can easily overcome.”

The prince hadn’t gone very far when he quickly found himself before the powerful ogre who was already roaring and leaping in front of him.

He took out his wand.

“Wand, act!”

The wand flew up and pummelled the ogre so hard that he collapsed on the ground.

“Rope, act!”

The rope unravelled as quick as a flash and twisted around the ogre until he found himself bound from head to toe. It was so tight that he couldn’t even move his little finger.

Guess what happened next?

Prince Hamed and Princess Maya celebrated the most wonderful wedding which lasted seven days - the whole country celebrating with seven days of feasts and rejoicing.

Then, Hamed returned to his kingdom with his beautiful wife. A long and magnificent procession left the city, hundreds of camels with jingling bells, all bending under the weight of the treasures that had been laden on their backs.

Ever since Prince Hamed’s horse had returned alone to his stables, his mother and father had been worrying...

You can therefore imagine their immense joy upon seeing him return with such a beautiful young woman and so many treasures!

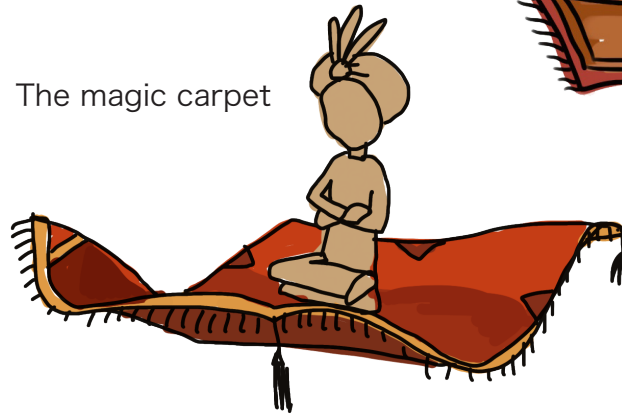
Years passed and they remained very happy. Prince Hamed kept the bag, the wand, the rope and the carpet all his life. He often used his bag to get beautiful gifts for his wife, and the carpet for his travels, but never the wand nor the rope because Prince Hamed had no enemies and his kingdom was at peace forevermore.



The prince



The merchant



The magic carpet



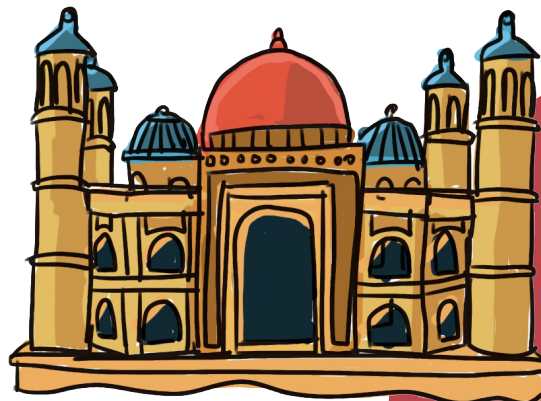
The princess



The parrot



The weaver



The palace

You will find an audio version of the tale here:

www.groundwork.org.uk/hubs/london/culture-club-resources

Culture Club

Lesson 3

Weaving in Persia



Teachers' notes

You might choose to do the optional natural dyeing activity to dye the wool/fabric strips used prior to the weaving activity (see [optional activities](#)).

It may be useful to obtain a replica Persian rug for pupils to explore and sit on, imagining it can fly. It would be useful to have a world map available for reference.

There are four weaving activities to choose from depending on preference or the resources available:

1. Paper weaving
2. Card and wool weaving
3. Sticks, wool and natural materials weaving
4. Weaving recycled materials.

Main learning objective:

Pupils learn about the tradition of weaving.

Session length: 90 minutes

Differentiation for KS1/EYFS (alternative to activities on page 23): paper weaving activity; weave paper in and out of a chain link school fence to create a large class piece.

Vocabulary: weave, loom, warp, weft, vertical, horizontal, perpendicular.

Curriculum links: Art, Design & Technology, Geography.

3a Learn about the origins of weaving

20 minutes

Suggested questions to pupils:

What parts of the world are important for weaving traditions?

Can you name any countries famous for their tradition of woven carpets or rugs?

Why do you think weaving is important as a cultural tradition?

Show the photo of the Ardabil Carpet.

Explain:

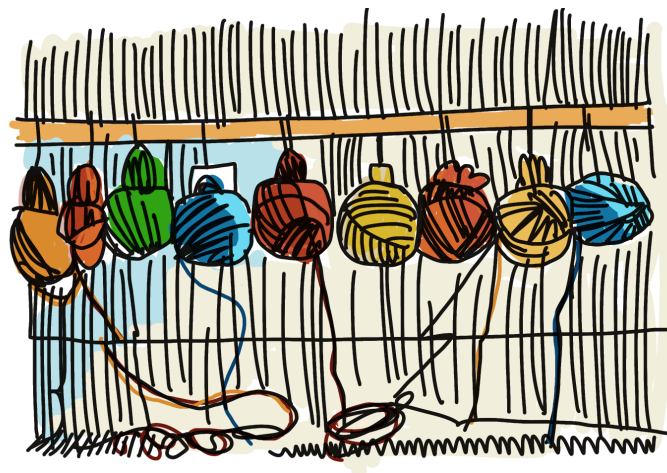
The Ardabil Carpet is the world's oldest known carpet (1539) and one of the largest, most beautiful and historically important. Pupils can see the carpet by visiting the Victoria and Albert Museum in London or on the museum's website.

<https://www.vam.ac.uk/articles/the-ardabil-carpet>



The Ardabil Carpet

Image: <https://bit.ly/38oxC5x>



Lesson 3 - Weaving in Persia

In order to explore how the carpet in the story 'The Merchant, the Parrot and the Flying Carpet' was made, we need to travel on our magic carpet to Afshar in south-eastern Iran (previously Persia) to discover the centuries-old weaving traditions.



Link to the map:

<https://londonpersianrugcompany.co.uk/persian-rug-map>

Explain:

The most famous and valuable rugs come from Iran and are known as Persian carpets. Hand-knotted by weavers, this tradition has been passed on through generations for hundreds of years. For many refugees, weaving represents a tie to the past and their ancient traditions.



Show pupils picture of a weaving loom.

Suggested questions to pupils:

What is the object called that is used for weaving? (Answer: a loom)

What are the vertical and horizontal threads called? (Answer: the warp (vertical) and the weft (horizontal) threads)

What is used to weave the carpet? (Answer: wool, silk or cotton)

Explain:

Antique rugs are made from 100% hand-spun lambs' wool, silk or cotton, using natural plant dyes to create gentle, luminescent colours. Looms come in many different shapes and sizes. Threads that come down through the loom (vertically) are called the 'warp' and threads that run from side to side (horizontally) across the loom are called the 'weft'. These weft threads travel under and over each warp thread, right across the cloth.

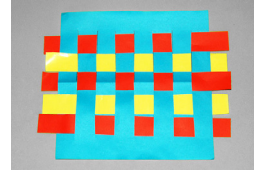
Show introductory video: How Persian rugs are made. (3:51 min)

<https://www.youtube.com/watch?v=wSi6CHVdUXM>

3b

ACTIVITY: Weaving

60 minutes



Here are options for weaving activities for pupils depending on the resources available.

A. Paper weaving using coloured paper.

<https://www.tes.com/teaching-resource/weaving-colours-6450002>

B. Paper loom weaving using card and wool.

<https://www.artbarblog.com/weaving-kids/>

C. Weaving using sticks, wool, and natural materials.

<https://www.tes.com/teaching-resource/tapestry-weaving-with-jackie-bennett-6373065>

D. Weaving using recycled materials such as plastic bags, paper, card, and old fabrics.

<https://www.youtube.com/watch?v=q9EYbOuL1VI>

3c

Reflect & evaluate

10 minutes

Pupils evaluate the activity and present their weaving.

Teacher can use a flipchart to note down ideas.

Suggested questions to pupils:

What did you enjoy about the weaving activity?

Were there any challenges?

How successful were you?

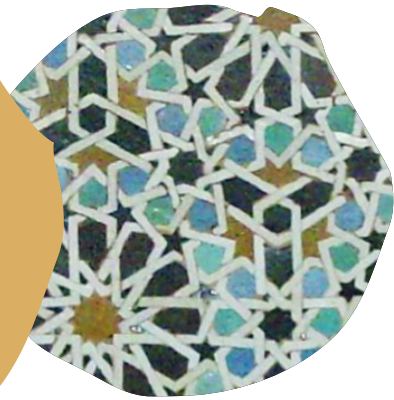
How might you improve if you were to do it again?

What other methods or materials might you use for weaving?

What have you learnt about the origins of weaving?

How did it feel to learn an activity from another culture?

>> NEXT LESSON: Mosaic in Syria & GEOMETRIC MOSAIC PATTERN ACTIVITY



Teachers' notes

It may be useful to obtain an artefact such as an Islamic geometric-patterned box or a photograph of a geometric pattern on a rug.

The definition of mosaic is 'a surface decoration made by inlaying small pieces of variously coloured material to form pictures or patterns'.

It would be useful to have a world map available for reference.

Each pupil will need: A4 or A3 paper, sharp drawing pencil, ruler, eraser, coloured pencils or pens.

Main learning objective:

Pupils learn about and create an Islamic geometric mosaic design

Session length: 90 minutes

Differentiation for KS2/KS1/EYFS: Lower KS2 could be given shapes to draw around, triangular graph paper to create colour patterns, or Islamic mosaic pattern sheets (see below).

KS1/EYFS could be given a pattern to colour in or given sticky paper shapes to create their own pattern.

Islamic mosaic patterns to colour in available here:

<http://www.supercoloring.com/coloring-pages/arts-culture/islamic-art>

Vocabulary: refugee, mosaic, shape, pattern, tessellation, repetition, rotation, symmetry, geometric, north, south, intersection, diagonals, parallel.

Curriculum links: Art, Design & Technology, Geography, Numeracy, History.

4a Introduction to pupils

20 minutes

Show pictures (or artefacts) to pupils.

Examine the shapes and designs on the Persian carpet or the Islamic mosaics.

Suggested questions to pupils:

What is a mosaic?

What shapes do you see?

Can you see repetition in the patterns?

Can you see any symmetry?

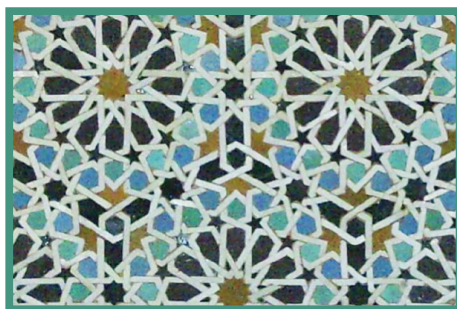
Can you identify shapes within a larger shape?

How are the patterns linked together?

How do you think the patterns were made?



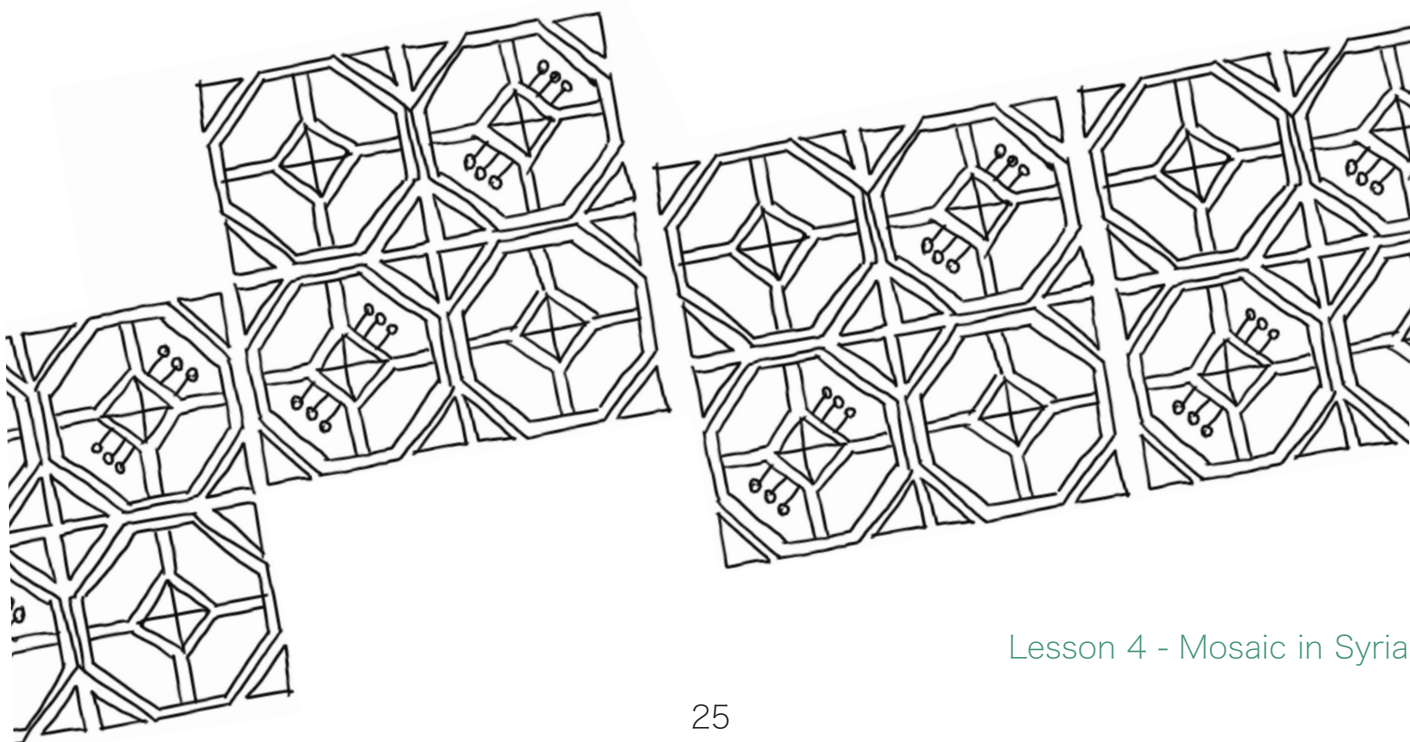
Geometric pattern on a Persian rug.



Geometric mosaic pattern from Umayyad Mosque, Damascus.



Mosaic inlay handmade box.



In order to explore how the mosaic patterns were made, we need to travel on our magic carpet to Damascus in Syria to discover the centuries-old Islamic geometric mosaic patterns in mosques, rugs, boxes, and furniture.



Map showing journey from Persia (Iran) to Damascus, Syria.

Map image link: http://iranprimer.usip.org/sites/default/files/syriaIsraeliran_0.jpg

Explain:

We're now going to watch a video by Fatima who is a Syrian refugee living with her son in London after fleeing the war in Syria.

Show video: [Fatima's mosaic boxes](#).



Suggested questions to pupils:

What special object might you choose to take if you had to leave your house and country?

Why were the mosaic boxes special to Fatima?

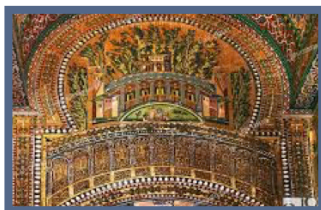
How are the mosaics made?

What do you think are the benefits of learning crafts from other cultures?

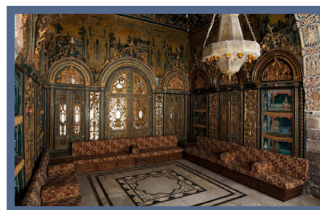
Explain:

The creation of mosaics using the art of inlaid wood is one of the oldest traditional handicrafts practised in the heart of Damascus. The roots of this handicraft extend back thousands of years and it is passed down through generations, from elders to children.

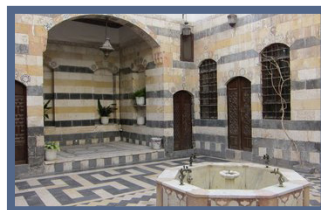
Fine examples of the craft can be seen adorning Umayyad Mosque and old Damascene houses such as Beit Nizam, Beit Al-Sibai, Maktab Anbar, and Beit Khaled al-Azem.



Umayyad Mosque



Beit Nizam



Beit Al-Sibai



Beit Khaled al-Azem

Wooden mosaic furniture and other decorative items are still made in many workshops and markets in Damascus Old City. The art of mosaics requires accuracy, ingenuity, patience and love. Skilled artisans spend long hours working their magic – it can take around two months to finish a single piece. The mosaics are created by inlaying different types and colours of wood with shell and assembling the material into desired designs.

The starting point for every geometric pattern is a circle. Construction lines are then added to create intricate designs of geometric shapes and patterns.

4b ACTIVITY: Create a geometric mosaic pattern

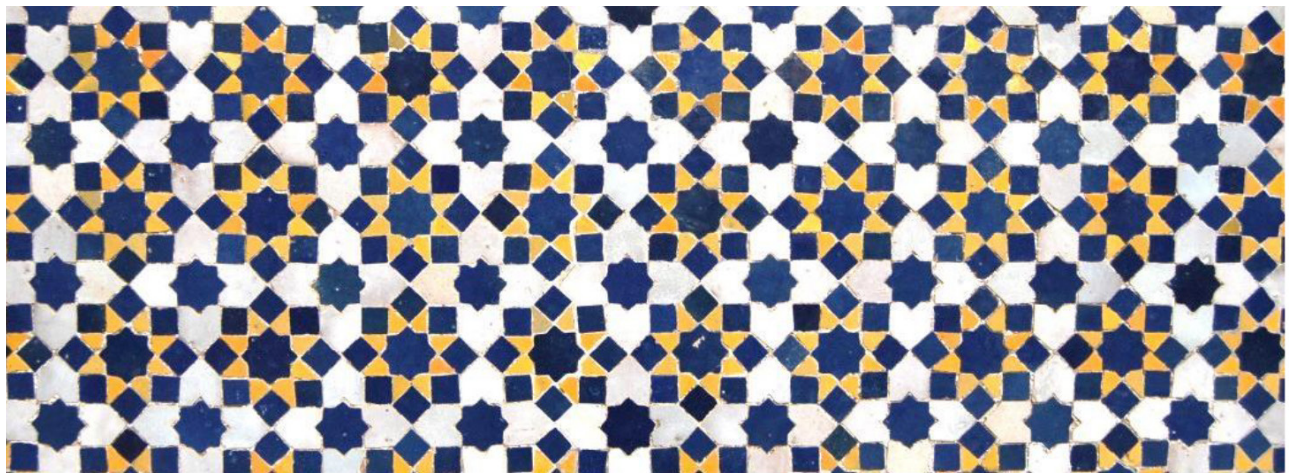
60 minutes

Drawing Islamic geometric patterns

The video here shows a simple way to draw an eightfold motif that can be repeated and embellished to create a beautiful pattern.

Show introductory video: Draw an 8-fold pattern with Samira Mian (7:10 minutes) shorturl.at/fmLMX

Instructions: [Download PDF here](#)



Zellige pattern from Fes, Morocco



Reflect and evaluate

10 minutes

Pupils evaluate the activity and present their mosaic design.

Teacher can use a flipchart to note down ideas.

Suggested questions to pupils:

What did you enjoy about the mosaic activity?

How many different shapes can you name in your mosaic pattern?

Can you notice any symmetry?

Can you notice any repetition?

Were there any challenges?

How successful were you?

How might you improve if you were to do it again?

Do you feel you benefitted from learning a skill from another culture?

How do you think Fatima feels when she looks at her mosaic boxes?

For further information:

<https://www.samiramian.uk>

<https://patterninislamicart.com>

**>> NEXT LESSON: Tasting and Cooking in Algeria
TASTING SESSION AND MAKING A RECIPE**

Culture Club

Lesson 5

Tasting and cooking



Teachers' notes

Please check for any allergies before bringing any food into the classroom. We advise that NO NUTS should be brought into school.

You may choose to bring in herbs, spices, and/or fruits listed in this lesson for a smelling and tasting session. Herb or fruit tea could be made.

There are optional recipes to make for different key stages. It is advisable to read

through each recipe carefully to ensure you can access ingredients, resources and time required. Some recipes require time for cooking or dough rising.

You may like to involve parents/carers, especially those from other cultures, to volunteer in the activity, or cook and share at a school event or a class picnic. It would be useful to have a world map available for reference.

Main learning objective:

To discover foods from other cultures and cook a traditional recipe from another culture

Session length: 90 minutes

Differentiation for KS1/EYFS: KS1/EYFS could make a flatbread or a salad (scissors can be used if you don't want to use sharp knives).

Other recipes (Nora's kesra bread, Fattoush salad, Turan's easy salad, tabbouleh) can be found in the Creating Communities book: <https://www.groundwork.org.uk/hubs/london/creating-communities/>

Vocabulary : recipe, ingredients, trade, tasting, weigh, weight, mass, grams, kilograms.

Curriculum links: Geography, PSHE, Design & Technology, Literacy, Numeracy.

5a

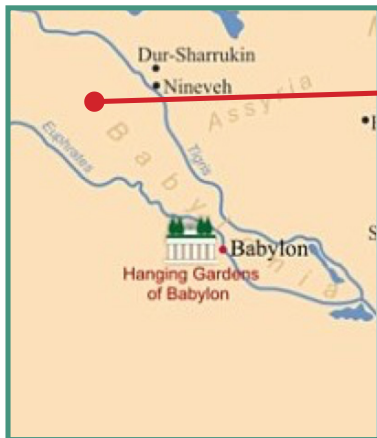
Introduction to pupils: To learn about the origins of some foods

20 minutes

We will now explore traditional food and fly on our magic carpet to northern Iraq to the site of the Hanging Gardens of Babylon, one of the seven wonders of the ancient world built nearly 3,000 years ago. These gardens may even have been where many of the foods for Princess Maya and Prince Hamed's marriage feast may have grown in the weaver's story (in Lesson 2).

Historians now believe that the Hanging Gardens were built not in Babylon but in Nineveh, near the modern-day northern Iraqi city of Mosul.

Refer to the locations of Babylon and Mosul on the map.



THEN

Location of Hanging Gardens in Babylon



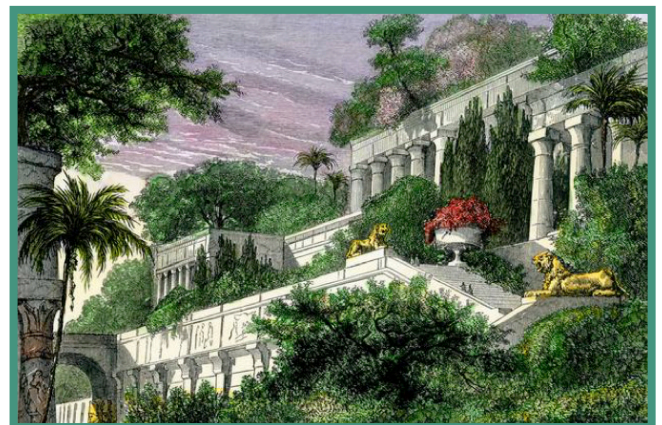
NOW

Hanging Gardens' location in Nineveh near today's city of Mosul

Historians also argue about who built the gardens; whether they were built under the reign of Queen Semiramis, who reigned from 810 to 783 BC, or by King Nebuchadnezzar II, who reigned c. 605 BC – 562 BC.

Pupils can discuss which is the oldest date, 810 BC or 605 BC, and do the calculation for how many years ago 810 BC was.

The gardens' exotic flourishing plants would have produced myrtle, almonds, dates, olives, cashew and pistachio nuts, pomegranates, plums, apples, pears, quinces, custard apples, figs, and grapes, as well as many herbs and spices which we use today.



A painter's depiction of the Hanging Gardens of Babylon



Traditional Syrian delicacies

Some of these plants may have arrived in the Hanging Gardens of Babylon through trade with the nearby countries where they originated: grapes and almonds from **Iran**, apples from **Kazakhstan**, figs from **Turkey**, and pistachios and pomegranates from **Afghanistan**.

Help pupils to locate these countries on a map.

INTERESTING FACTS

- Nomadic tribes in the Middle East mixed ground almonds with dates, pistachios, sesame seeds and breadcrumbs to make a portable and calorie-dense food to take with them and give them energy on their journeys.
- Olive trees can live up to 1,000 years.
- The quince is often referred to as a “golden apple”; the pear as a “gift from the gods”; and the pomegranate as the “jewel of fruits” – it is a symbol of fertility, beauty and eternal life.
- The pomegranate was also said to be found in the Garden of Eden according to ancient Iranian Christian tradition and was believed to be the real forbidden fruit eaten by Eve in the Bible rather than the apple.
- Ancient Greek athletes ate figs before competing due to a common belief that they increased strength and speed.
- There would probably have been many date palms in the Hanging Gardens as they are known to have originated in Iraq. Fossil evidence shows that dates go back at least 50 million years!
- Dates, which have a chewy texture and candy-like sweetness, are sometimes referred to as the “bread of the dessert” or “cake of the poor.”

An Afghani family in London would like to share their beautiful garden and cultural delicacies with you.

Explain:

We're now going to watch a video by an Afghani family living in London.

Show video: [Adela's garden](#)

5b

ACTIVITY: Tasting and/or cooking

60 minutes

TASTING SESSION

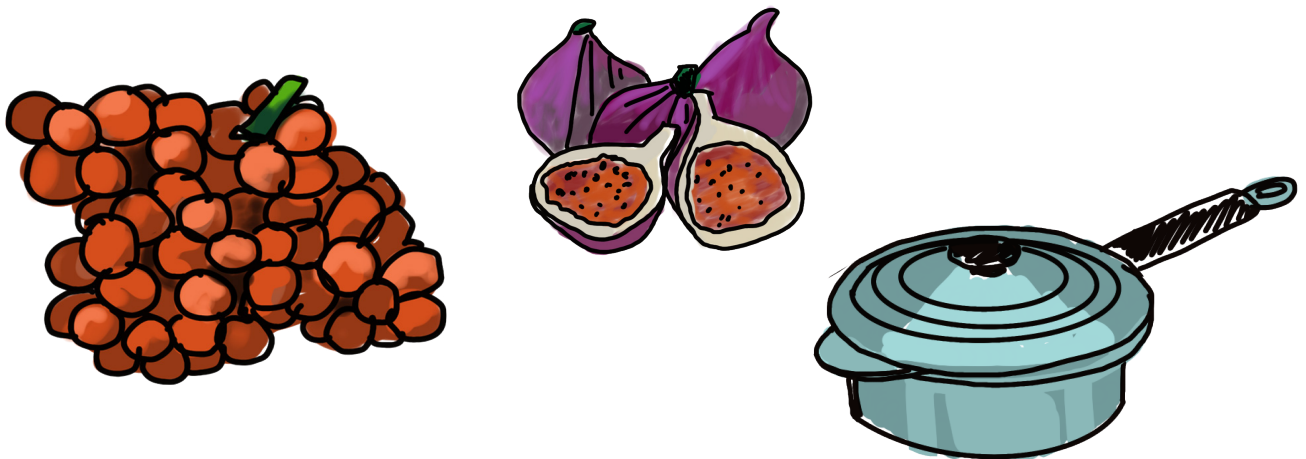
Teacher or pupils can bring in fruits, herbs and spices for a tasting session.

Tasting of different teas, e.g. mint, lemon, ginger, etc.

Blind tasting of different foods, herbs and spices. A custard apple (cherimoya) really does taste like apples and custard!

For more information, you can refer to the 'Herbal teas' section in the [Creating Communities e-book](#).

After the tasting session, pupils can read the stories below and follow the instructions to make the recipe. There is a sweet or a savoury option to choose from.



COOKING ACTIVITY: Sweet option

Dates Ma'amoul (recipe offered by Fatima, a refugee from Syria)

Story of Dates Ma'amoul

Dates Ma'amoul is an Arabian filled pastry or cookie made with dates. Usually nuts are added such as pistachios but we won't use nuts in this recipe.



These cookies, which originated in ancient Egypt where they are called kahk, are shaped like a pyramid and date back to the Pharaonic era in 3,000 BC.

Muslims eat them at night during Ramadan and on the Eid al-Fitr and Eid al-Adha holidays. Arab Christians and Greeks eat them in the days before Lent, and on Easter Sunday. No one knows how they became associated with Easter and Eid. Some say they are meant to remind people that at the end of the fasting period, there is a sweet reward.

Dates, despite being very sweet, have a high nutritional value. They are rich in carbohydrates, dietary fibres, proteins, minerals and vitamin B. They are made up of about 70% carbohydrates and contain calcium, iron, magnesium, and potassium.

Show video: How to make Dates Ma'amoul.

<https://www.youtube.com/watch?v=oyd9kWA-jcc>

The recipe

Makes about 36

Dough ingredients:

- 3 cups all-purpose flour
- 1/2 cup fine semolina
- 1/4 cup toasted sesame seeds
- 2 sticks unsalted butter, softened
- 3 tablespoons powdered milk
- 1 teaspoon sugar
- 1 teaspoon instant yeast
- 3/4 cup of warm water
- 1 teaspoon ground mahleb
- 1 tablespoon ground mixture of anise seeds and fennel seeds
- 1/2 teaspoon ground mastic
- Pinch of salt



Filling: 600g dates

For the dough:

Dissolve sugar and yeast in the warm water, set aside for 5 minutes.

Combine the flour, semolina, sesame seeds, powdered milk, salt and ground spices.

Add the butter and rub between your palms until the flour mixture absorbs all the butter.

Add water gradually until a soft dough is formed – don't overknead the dough!

Cover and let rest for 30 minutes.

For the filling:

Roughly chop the pitted dates. Place in a small saucepan with a tablespoon of water.

Cook down and mash with a fork into a thick paste (or puree in a food processor).

Let cool and shape into little balls of about one teaspoon each. Take 2 tablespoons of semolina dough and shape it into a ball using the palms of your hands.

Make a hole in the centre so the dough now looks like a bowl and place one ball of date filling in the hole. Seal the hole by wrapping the dough completely around the filling.

Flatten the ball slightly and press it firmly into a mould (or push it into a greased mini muffin pan or mini tart case).

Tap the mould lightly to catch the ma'amoul as they fall out of the mould. Set to one side and repeat.

Bake for 10-15 minutes, until lightly brown.

When the cookies come out of the oven, sprinkle them with icing sugar. Serve warm or cool.

COOKING ACTIVITY: Savoury option

Yalanji (Dolma – stuffed grape vine leaves) offered by Safa'a from Syria.

Story of Yalanji

'Yalanji' is originally a Turkish word which means 'liar' or 'fake', because the filling doesn't have meat. In the food world, yalanji refers to vegetarian stuffed vegetables or dolmas. That's because dolmas are typically stuffed with a fragrant meat and rice mixture, whereas yalanji dolmas are "fake" because they're vegetarian.

Show video: How to make Yalanji.

<https://www.youtube.com/watch?v=iEOLgKfxzYs>

The recipe (vegetarian option)

Serves 4-6

1 kg grape leaves

3 cups rice

1 onion, finely chopped

1 tablespoon salt

1 tablespoon ground pepper

1 cup crushed tomatoes

2 sliced tomatoes

1 bulb of garlic & the juice of 1 lemon



Boil the leaves for 5 mins to get rid of any dirt and to soften.

To make the stuffing, mix together the rice with salt, pepper, olive oil, onion and crushed tomatoes. Mix well.

To roll the leaves, make sure the shiny side of the leaf is facing down.

Cut off the thick stem at the bottom (keep the stems for later).

Place about 1-2 teaspoons of stuffing in the centre of each leaf.

Bring in the sides of the leaf and roll, pulling at the same time to keep it tight and smooth and tucking in the sides that stick out.

When you have stuffed all the leaves, lay down the reserved stems

at the bottom of a deep pot (this helps to stop the stuffed leaves from sticking to the pot).

Put about 4 tomato slices and 4 cloves of garlic at the bottom of the pot. Then create a tight layer of stuffed leaves, arranged in a circular form. Make sure they are tightly pressed against one another.

Repeat the process, laying down more tomato slices and garlic cloves and then creating a second layer of grape leaves on top. Keep going until you have used all the stuffed leaves. Softly push down the layers.

Now pour in enough warm water to cover about 1.5cm over the top layer, and the juice of a lemon.

Cover with a plate and a bowl of water, or any other heavy object to weigh it down.

Bring to the boil, then cook on a low-medium heat for 2-3 hours.

When ready, gently transfer the stuffed leaves to a shallow serving bowl.

Other recipes can be found in the [Creating Communities book](#).



Reflect and evaluate

10 minutes

Pupils evaluate the tasting or cooking activity.

Teacher can use a flipchart to note down ideas.

Suggested questions to pupils:

What did you enjoy about the cooking activity?

How many different tastes did you guess correctly?

Which were your favourite new tastes?

Were there any you didn't like?

Were there any challenges in the cooking activity?

How successful were you?

How might you improve if you were to do it again?

Do you feel you learnt more about the origins of food?

What do you feel you gained from learning about foods from another culture?

OPTIONAL FURTHER LITERACY ACTIVITIES FOR THE COOKING LESSON:

Pupils write recipe instructions using technical vocabulary.

Pupils write an evaluation of the activity: what went well and what they might improve.

Pupils write a culinary review of the tasting activity and/or the recipe dishes explaining their preferences and reasons for them, using technical vocabulary.

>> NEXT LESSON: Reflections & quiz

Teachers' notes

In this lesson, there is a quiz to assess pupil learning and an opportunity for pupils to reflect and share their experience of the activities. The quiz assesses learning primarily from Lessons 1 – 5 plus some optional questions covering the [optional activities](#). In a creative activity, each pupil writes a word, a sentence or a message on a leaf or a 2D shape made from card.

It may be useful to have pupils' work from Lesson 1 to reflect on.

It would be useful to have a world map available for reference.

Main learning objective:

To assess and reflect on what we have learnt about refugee cultural heritage and traditions.

Session length: 90 minutes

Differentiation for KS2: Create a mosaic pattern using 2D shapes with their messages.

Differentiation for KS1: Write word or message on a leaf.

Vocabulary: reflect, reflection, assess, refugee, safety, traditions, culture, heritage, skills, acceptance, tolerance, understanding, human, people, journeys, home, human rights, justice.

Curriculum links: Art, PSHE, Design & Technology, Numeracy, Geography.

6a Introduction to pupils: Discuss their learning

10 minutes

Pupils discuss what they have learnt and the activities they have enjoyed.

Suggested questions to pupils:

Which refugee traditions did you learn about?

What new skills have you learnt?

What can you do now that you couldn't do before?

What was your favourite activity and why?

What did you find interesting?

What countries did you learn about?

What cities can you remember?

What new foods or tastes did you try?

What did you like about the story?

What have you learnt about where refugees come from?

6b Culture Club Quiz

20 minutes

Pupils answer the quiz (pages 43-46) to assess their knowledge.

Teachers may choose to do this individually, in pairs or in teams. Printed copies can be given out or individual white boards can be used for pupils to display multiple choice answers presented on the PowerPoint.



Reflect

10 minutes

Pupils reflect on what a refugee is and why their traditions and cultural heritage is important to them.

Explain

Refugees have often had very difficult and challenging experiences, being forced to leave their country and settle somewhere new and unknown, often not being able to speak the language or know the cultural traditions. Once they get to a safe place they can rebuild their lives and have positive future.

Suggested questions to pupils:

What is a refugee?

Why do refugees come to the U.K.?

Why do you think refugees like to remember their traditions and culture?

Do you think it's important for us to learn about the traditions and culture of refugees, and why?

What would you like to try more of or learn more about?

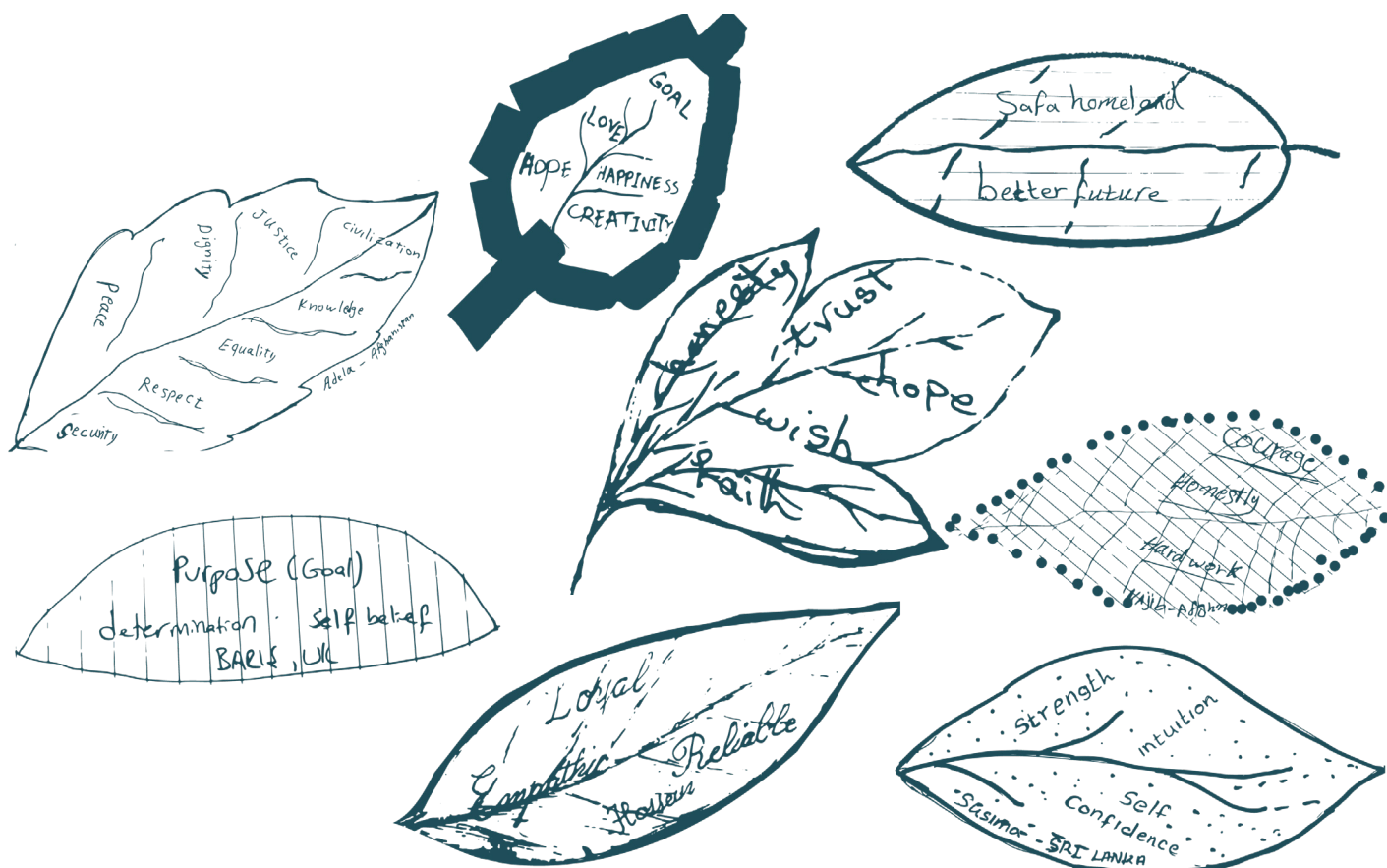
If you were a refugee, what might you wish for arriving here in the U.K.?

6d Create

40 minutes

Explain

Refugees now living in London came together to write their feelings on a leaf which they shared with their wider community. Some of these revealed their hopes for the future and expressed their feelings.



Pupils (independently or in groups) write words, feelings, or ideas down on paper. They share these with each other. (Suggested words in 'vocabulary' list at the top of the lesson plan.)

KS1 suggested activity: Pupils each write a word, a sentence or a message to a refugee on a leaf made out of card and decorate it. These can then be put together to form a branch representing new growth and added to a display.

KS2 suggested activity: Pupils each write a word, a sentence or a message to a refugee on a 2-D shape made out of card and decorate it. They then work together to create a mosaic design from their shapes for a display. Individual pupils could create patterns and put them together as a large art mosaic piece representing unity and community.



Reflect & evaluate

10 minutes

Pupils evaluate the activity and share their messages explaining why they chose them.

Suggested questions to pupils:

What did you enjoy about this activity?

What do leaves mean to you?

What different shapes can you notice?

Can you notice any symmetry in your pattern?

What word or message did you write and why?

What message might you want to send to a refugee?

Tell us what you're up to!

Please share your work
and feedback by contacting us at:
schools@groundwork.org.uk
and your class will receive a Culture Club
Certificate.

Culture Club

Lesson 6 CULTURE CLUB QUIZ

1

What is the main reason a refugee leaves their country of origin?

- a) To find a safe country to live in
- b) To learn a new language
- c) To see a different country

2

What can we learn from studying refugees' cultural heritage and traditions?

- a) How to write a letter
- b) Where many of our traditional crafts came from
- c) How to read a timetable

3

What frame story did 'The Merchant, the Parrot and the Flying Carpet' story originate from?

- a) One Hundred and One Nights
- b) One Thousand and One Nights
- c) Ten Thousand and One Nights

4

What special knowledge did Merchant Ali's parrot, Coco, have?

- a) He knew how to swim
- b) He knew how to make people fly
- c) He knew how to make carpets fly

5

What tradition was used to tell the story of 'The Merchant, the Parrot and the Flying Carpet'?

- a) Singing the story
- b) Telling the story in pictures
- c) Oral storytelling

6

What is the original name for the country most famous for weaving carpets?

- a) Persia
- b) Egypt
- c) Iraq

7

Which city is famous for the origin of Islamic mosaic geometric design?

- a) Damascus
- b) Baghdad
- c) Mosul

8

The Hanging Gardens of Babylon are known as which one of the following?

- a) The five most wonderful gardens of the world
- b) The ten highest gardens of the world
- c) The seven wonders of the ancient world

9

Which of the following foods grew in the Hanging Gardens of Babylon?

- a) Pomegranates and figs
- b) Oranges and lemons
- c) Carrots and spinach

10

What did ancient Greek athletes eat before competing in order to increase their strength and speed?

- a) Figs
- b) Olives
- c) Quinces

The following questions refer to the further **optional activities**.

11

Which country is famous for the traditional craft Ebru paper marbling?

- a) Egypt
- b) Turkey
- c) Nigeria

12

Puppetry was first recorded in the 5th century BC in which one of the following countries?

- a) England
- b) Australia
- c) Ancient Greece

13

The song, 'Hinchi Pinchi Hawa', is from which one of the following countries?

- a) Sri Lanka
- b) India
- c) France

14

In which countries did the game of Hopscotch or 'Batta' originate?

- a) India and Sri Lanka
- b) Turkey and Greece
- c) Egypt and Morocco

15

Which colour is derived from fabric dyeing using the spice turmeric?

- a) Yellow
- b) Blue
- c) Pink

Culture Club

Lesson 6 CULTURE CLUB QUIZ answers

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- b) Blue
- c) Pink

Further primary resources about refugees:

What would you take? (ActionAid)

<https://www.actionaid.org.uk/school-resources/resource/ks1-and-ks2-refugee-crisis-resources>

Children in Conflict (ActionAid)

<https://www.actionaid.org.uk/school-resources/resource/syria-children-in-conflict>

Refugee Week

<https://refugeeweek.org.uk/get-involved/at-your-school/>

You, me and those who came before

<https://www.redcross.org.uk/get-involved/teaching-resources/refugees-you-me-and-those-who-came-before>

Schools of Sanctuary: Giving a Warm Welcome (Oxfam)

<https://www.oxfam.org.uk/education/resources/schools-of-sanctuary>

Far From Home - refugee assembly resource (Christian Aid)

<https://www.tes.com/teaching-resource/refugee-assembly-resource-6020146>

Migration and Global Learning

<https://globaldimension.org.uk/resource/migration-and-global-learning/>

In Search of Safety: Children and the Refugee Crisis in Europe (UNICEF)

<https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/guidance-assemblies-lessons/refugee-crisis-europe/>

Learning about human rights (Amnesty International)

<https://www.amnesty.org.uk/resources/learning-about-human-rights-primary-school-resource-pack>

The Traces Project (arts and culture)

<http://www.tracesproject.org/learning-activities/>

The Belonging Toolkit

<https://www.coramlifeeducation.org.uk/belonging>

Refugee video animation (CAFOD)

https://www.youtube.com/watch?v=o_P9huLYmS0

Living Together

<https://www.britishcouncil.org/school-resources/find/classroom/living-together>

Queens of Syria (British Council)

https://www.britishcouncil.org/sites/default/files/queens_of_syria.pdf

Further children's reading about refugees, asylum seekers and immigrants:

More resources can be found on the Amnesty website:

<https://www.amnesty.org.uk/education-resources-fiction-literature-poetry>

The Boy at the Back of the Class by Onjali Q Raúf

Welcome to Nowhere by Elizabeth Laird

The Journey by Francesca Sanna

In the Sea there are Crocodiles by Fabio Geda

Shadow by Michael Morpurgo

The Colour of Home by Mary Hoffman

Silence Seeker by Ben Morley

Four Feet, Two Sandals by Karen Lynn Williams & Khadra Mohammed

The Little Refugee by Anh Do and Suzanne Do

My Little Big Book of Freedoms by Chris Riddell

I have the Right to be a Child by Alain Serres and Aurelia Fronty

Dreams of Freedom in words and pictures by assorted writers with a foreword by Michael Morpurgo

Hello! A Counting Book of Kindnesses by Hollis Kurman

The Unforgotten Coat by Frank Cottrell Boyce

The Day War Came by Nicola Davies

The Arrival by Shaun Tan

National Curriculum Links

Literacy

KS1 Speaking & Listening

Pupils should be taught to:

- become familiar with traditional tales, retelling them and considering their particular characteristics
- develop competence in spoken language and listening to enhance their effectiveness to communicate across a range of contexts and to a range of audiences
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- gain, maintain and monitor the interest of the listener(s)
- explain clearly their understanding of what is read to them
- participate in discussions, presentations, performances, role play, and improvisations
- work in groups of different sizes – in pairs, small groups, large groups and as a whole class
- understand how to take turns.

KS2 Speaking & Listening

Pupils should be taught to:

- increase their familiarity with a wide range of books, including myths, legends and traditional stories, fiction from our literary heritage, and books from other cultures and traditions, and retell some of these orally
- read books that are structured in different ways and read for a range of purposes
- use dictionaries to check the meaning of words that they have read
- participate in discussion about stories that are read to them, taking turns and listening to what others say
- recognise themes in what they read, such as the triumph of good over evil or the use of magical devices in fairy stories and folk tales
- use drama approaches to understand how to perform plays to support their understanding of the meaning
- draft and write by composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures.

PSHE

KS1: Living in the Wider World

Shared Responsibilities

Pupils should be taught to:

- L6. to recognise the ways they are the same as, and different to, other people.

Communities. Pupils should be taught:

- L4. about the different groups they belong to.

KS2: Living in the Wider World

Shared Responsibilities

Pupils should be taught to:

- L2. to recognise there are human rights that are there to protect everyone
- L4. the importance of having compassion towards others; shared responsibilities we all have for caring for other people and living things; and how to show care and concern for others.

Communities

Pupils should be taught to:

- L6. about the different groups that make up their community; what living in a community means
- L7. to value the different contributions that people and groups make to the community
- L8. about diversity: what it means; the benefits of living in a diverse community; about valuing diversity within communities
- L9. about stereotypes; how they can negatively influence behaviours and attitudes towards others; strategies for challenging stereotypes
- L10. about prejudice; how to recognise behaviours/actions which discriminate against others; ways of responding to it if witnessed or experienced.

Geography

KS1 Equip pupils with knowledge about diverse places and people.

Pupils should be taught to:

- ask simple geographical, “where?”, “what?”, and “who?” questions about the world and their environment, e.g. ‘What is it like to live in this place?’
- recognise differences between their own and others’ lives

- use basic geographical vocabulary to refer to key human features, including city, town, and village
- use a range of maps and globes (including picture maps) at different scales
- know that maps give information about places in the world.

KS2 Equip pupils with knowledge about diverse places and people

Pupils should be taught to:

- make comparisons with their own lives and their own situation; show increasing empathy and describe similarities as well as differences
- ask and answer questions that are more causal, e.g. 'Why is that happening in that place?' 'Could it happen here?' 'What happened in the past to cause that?' and 'How is it likely change in the future?'
- use a wide range of maps, atlases, globes and digital maps to locate countries
- relate different maps to each other
- follow routes on maps describing what can be seen
- understand human geography, including types of settlement and land use, economic activity including trade links, and the distribution of natural resources including energy, food, minerals, and water.

Design & Technology

KS1 Through the evaluation of past and present design and technology, they develop a critical understanding of its impact on daily life and the wider world

Pupils should be taught to:

- work in a range of relevant contexts (the home and school, gardens, and playgrounds)
- design purposeful, functional, appealing products for themselves and other users based on design criteria
- generate, develop, model and communicate their ideas through talking, drawing, templates, and mock-ups
- select from and use a range of tools and equipment to perform practical tasks
- select from and use a wide range of materials and components, including construction materials, textiles, and ingredients, according to their characteristics
- evaluate their ideas and products against design criteria.

KS2 Through the evaluation of past and present design and technology, they develop a critical understanding of its impact on daily life and the wider world.

Pupils should be taught to:

- understand how key events and individuals in design and technology have helped shape the world
- work in a range of relevant contexts (for example, the home, school, leisure, culture, enterprise, industry, and the wider environment)
- use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, and aimed at particular individuals or groups
- generate, develop, model and communicate their ideas through discussion, annotated sketches, cross-sectional and exploded diagrams, prototypes, pattern pieces, and computer-aided design
- select from and use a wider range of tools and equipment to perform practical tasks (for example, cutting, shaping, joining and finishing), accurately
- select from and use a wider range of materials and components, including construction materials, textiles, and ingredients, according to their functional properties and aesthetic qualities
- evaluate their ideas and products against their own design criteria and consider the views of others to improve their work.

Cooking and nutrition

Pupils should be taught to:

- understand where food comes from
- understand and apply the principles of a healthy and varied diet
- prepare and cook a variety of predominantly savoury dishes using a range of cooking techniques.

Art

Pupils should be taught to:

- to produce creative work, exploring their ideas and recording their experiences
- to become proficient in drawing, painting, and sculpture and other art, craft and design techniques
- to evaluate and analyse creative works using the language of art, craft and design
- about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Numeracy

KS1

Pupils should be taught to:

- develop their ability to recognise, describe, draw, compare and sort different shapes and use the related vocabulary
- recognise and create repeating patterns with objects and with shapes
- use a range of measures to describe and compare different quantities such as length and mass
- measure and begin to record the following: mass/weight, capacity, and volume
- choose and use appropriate standard units to estimate and measure length/height in any direction (m/cm); mass (kg/g); and capacity (litres/ml) to the nearest appropriate unit, using rulers, scales, thermometers, and measuring vessels
- recognise and name common 2-D and 3-D shapes
- work with patterns of shapes, including those in different orientations.

KS2

Pupils should be taught to:

- identify horizontal and vertical lines and pairs of perpendicular and parallel lines
- complete a simple symmetric figure with respect to a specific line of symmetry
- add and subtract whole numbers with more than 4 digits
- draw given angles
- distinguish between regular and irregular polygons based on reasoning about equal sides and angles
- become accurate in drawing lines with a ruler to the nearest millimetre
- use conventional markings for parallel lines and right angles
- use the term diagonal and make conjectures about the angles formed between sides, and between diagonals and parallel sides, and other properties of quadrilaterals
- draw shapes accurately, using measuring tools and conventional markings and labels for lines and angles.

History

AIMS.

Pupils should:

- know and understand how Britain has been influenced by the wider world
- know and understand significant aspects of the history of the wider world: characteristic features of past non-European societies; achievements and follies of mankind
- understand historical concepts such as continuity and change, cause and consequence, and similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, and frame historically valid questions
- understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed
- gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

KS1

Pupils should be taught about:

- changes within living memory (where appropriate, these should be used to reveal aspects of change in national life)
- events beyond living memory that are significant nationally or globally.

KS2

Pupils should:

- be taught about a non-European society that provides contrasts with British history, e.g. early Islamic civilisation
- continue to develop a chronologically secure knowledge and understanding of British, local and world history, establishing clear narratives within and across the periods they study
- note connections, contrasts and trends over time
- regularly address and sometimes devise historically valid questions about change, cause, similarity and difference, and significance
- construct informed responses that involve thoughtful selection and organisation of relevant historical information
- understand how our knowledge of the past is constructed from a range of sources.