

**THE ARABS:
ACTIVITIES FOR
THE ELEMENTARY SCHOOL LEVEL**

**The Things That Make For Peace: Empowering
Children To Value Themselves And Others**

**By
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Front cover photo of Egyptian village children of the family of Zeinab and Mahmoud Abdel-Rady Muhammad, taken at their home in New Qurna. Back cover photos are of: 1) children of the Al-Baram Nursery School in Baghdad, Iraq, and 2) Hind, Muna and Suheir – children of Upper Egypt. Photos by Audrey Shabbas

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DEDICATION

To Educators for Social Responsibility of Santa Rosa and to the teachers and staff of "The Child Unique," Montessori School, in Alameda, for being sources of personal support during the Gulf War.

To all teachers and parents of young children everywhere, for the most important role you play in children's lives - as you guide peaceful problem solving, as you create a climate of enthusiasm and caring about our world and its many different peoples, as you support each child's uniqueness and self esteem.

To Muna, Shahir, Jenan, Sharifa and Laith.

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INTRODUCTION

Through positive experiences, we strive to build in all children a strong and positive self esteem, a trust of those around them, and the beginnings of empathy and compassion. Young children need our support as they grow in order to develop healthy self-esteem and a commitment to cooperation, collaboration and the peaceful resolution of conflict.

It is especially important that we provide these experiences for today's children. Just when the dramatic events in Eastern Europe have given us hope for a long-term improvement toward global peace, we have been confronted with a Gulf War that has reinforced for our children their own violent behavior and as the violence in television programming continues and escalates we witness the creation of new war toys.

Peace education work being done by elementary educators is being particularly tested at this time, as we see an increase in anti-Arab and anti-Muslim attitudes and as children see real life taking on the attributes of a video game.

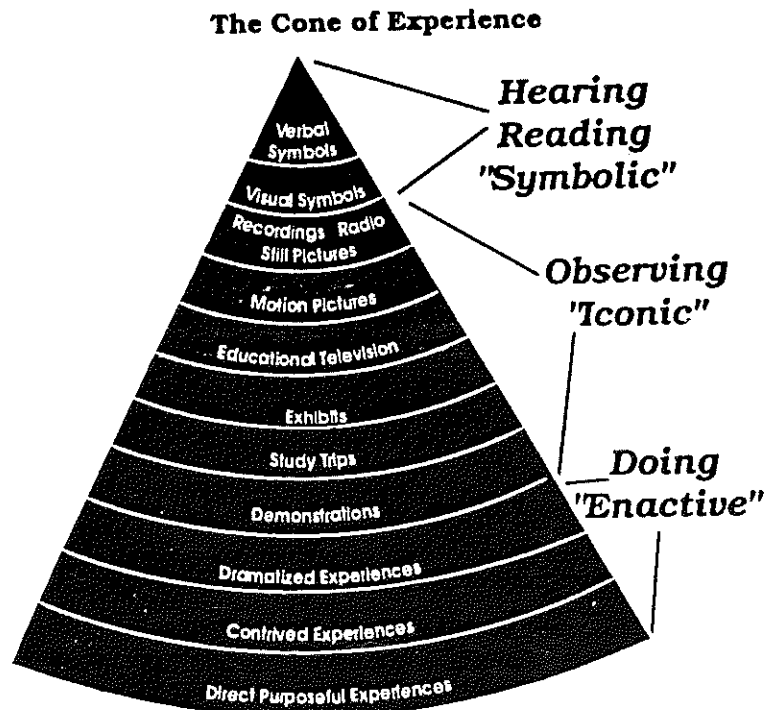
At the same time, we are moving into an approach to multicultural education which integrates or "infuses" cultures into all aspects of the program. The feeling now is that the entire world is at our doorstep, in a way that it hasn't been before, and children must feel comfortable relating to people of all cultures, even Arabs!

And we know that as we assist each child in treating others fairly, encourage independence and decision-making, and create a sense of community for children and their families in which their personal voices can be nurtured and heard, we are laying the foundations that will empower children to change the society around them. We do this because we care about each child and because we care about this society and the world. As educators of young children, we know that only as our children are enabled to grow in ways that make them feel a part of an integrated and peaceful world will they be empowered to achieve the goals of a just and therefore enduring peace.

METHODOLOGY

Fundamentally, *The Arabs: Activities for the Elementary School Level* is about respect – for one's self, others and for our interconnected and fragile planet. We call this teaching of respect "peace education." In this work we have made a concerted effort to integrate these concepts into concrete, hands-on activities to teach peace education with the "whole child" in mind. The charts of activities integrate movement, fine muscle and large muscle activities, and language.

The pedagogic model we have based this work upon is that of hands-on direct purposeful experience, articulated by Edgar Dale in his "Cone of Experience."



The idea is that once knowledge is discovered, it can be presented (taught) through various symbol systems. If one visualizes an inverted cone (or pyramid) with the widest portion representing the concrete "doing" and the top peak representing hearing a lecture or reading a book, you begin to see how students learn. Starting at the bottom with the concrete doing – the direct physical experiences, moving up to contrived experiences, up through dramatized experiences, these represent the most effective way students learn (particularly at the elementary level). These are the "hands-on" experiences, wherein we all learn most effectively, Dale contends. We agree! The middle section of the cone represents the observing stage of learning – demonstrations, then study trips, exhibits, educational television, and motion pictures. As we move up, the narrowest part of the cone represents the hearing/reading stage of learning – books, print materials, radio, recording and lecture.

The cone is only a model, a visual analogy set up to show the progression of learning experiences from direct, firsthand participation to pictorial representation and on to purely abstract symbolic expression. This threefold arrangement of learning possibilities illustrates the three major modes of learning which Jerome Bruner calls the **enactive** (direct experience), the **iconic** (pictorial experience) and the **symbolic** (highly abstract experience). It is when we begin at the bottom, building a sound base with students very concretely, that we are able to advance them to the upper levels. Whenever possible and with greatest emphasis, we believe all students (and teachers) learn best when they are doing, making, creating, playing.

MULTICULTURAL EDUCATION / PEACE EDUCATION

By examining similarities among people, this work lays a foundation of understanding about human beings and their commonalities and a foundation for understanding about our human responsibilities for one another and for the resources of our small planet.

It is important for children to begin to appreciate that people everywhere have the same basic needs which are met in a variety of different way because of environmental factors and experiences. These cultural differences can be beautiful and interesting. Children can appreciate that many of these differences should be valued and preserved because they have helped people adapt to their environment or have enriched their lives. It is when we have learned to value the differences and connect via the similarities that we are able to see the beauty in people different from ourselves, and to see the inter-connectedness of all life on this planet.

A rationale on which to base multicultural education is provided by the National Association for the Education of Young Children which holds that providing a wide variety of multicultural, nonstereotyping materials and activities helps ensure the individual appropriateness of the curriculum and also:

1. enhances each child's self-concept and esteem;
2. supports the integrity of the child's family;
3. enhances the child's learning processes in both the home and the school by strengthening ties;
4. extends experiences of children and their families to include knowledge of the ways of others;
5. enriches the lives of all participants with respectful acceptance and appreciation of differences and similarities among them.

A framework for discussion of the similarities and differences can be seen in the following model developed in our earlier work, *The Arabs: Multi Media Kits* (1978). We are gratified that just such a model became the basis of much "peace education" curricula of the 1980s. It is our belief that such a list of "needs" and "activities" works best when the list is drawn out of the children themselves and takes shape through their input.

Human Nature (needs, traits)

Types of Cultural Activities

FOOD	Gathering, hunting, fishing, herding, agricultural pursuits.
SHELTER	Clothing; homes.
FAMILY	Marriage, care of young; puberty rites; reckoning of relationships.
LANGUAGE	Vocal speech and gestures; writing systems.
SOCIAL FORMS	Folkways and mores relating to neighborhood, clan, tribe, etc.
GOVERNMENT	Political organization; legal and judicial procedures.
PROPERTY	Personal and group property; barter and commerce.
CONSTRUCTION	Tools, utensils, shelters, means of transportation, weapons, etc.
ARTISTRY	Ornamentation of the body; carving, painting, drawing, etc.
CURIOSITY	Magic, mythology, religious beliefs, scientific notions.
PLAY	Games, dramatic events, music, dance and sports.

CONFLICT RESOLUTION

Many elementary teachers and parents find the following guidelines useful when assisting children in handling conflicts:

- 1. Listen and observe.** Listen and observe the problem so that you can assess what it is and whether you should intervene. Consider all the various stresses a child may be feeling: changes in family routine, illness, different levels of competence between siblings or friends. Observe what is happening before you step in. If behavior that is unsafe or destructive is going on, intervene immediately.
- 2. Help children to stop and think.** Sometimes holding the hands of the children involved can give reassurance. Or just a thoughtful sound and a comforting presence can help children focus. Assess whether children need a chance to cool off first before addressing the problem and if they do, give them ways to do just that.
- 3. Restate the problem.** Restate what they have told you and ask them if you've stated it correctly. Help the children focus on the real issues at hand and not the resulting behavior – "She hit me!" Stay objective yourself and avoid using language which makes judgements. Do parties to the conflict see the problem in the same way? This might be a time when more information is needed. Some helpful language might be: "Do you think she knows why you hit her? Hitting doesn't tell her what you are angry about." This is also a time for asking each of them what they are feeling.
- 4. Give choices.** Ask the children themselves if they can think of choices for what could/should happen next.
- 5. Find a mutually agreeable solution.** Concentrate on what's positive and emphasize it. Congratulate the children for solving their problem.

In general try to ask open-ended questions: "Can you tell me why you are angry?" or "Can you think of another way to tell her you don't like to be tapped on the head?" or "What do you need to be doing right now?" These help children to focus on their needs and help them to be involved in their solutions.

People: Alike and Different

Concept	All people need to eat	All people need shelter	All people need language	All people need to love and be loved	All people need art	All people need to play
Art Experience	<p>Make a collage of foods from Arab lands.</p>	<ul style="list-style-type: none"> • Make a macramé hanger. • Decorate your mudbrick house Nubian style. • Make a special wrapper for your recycled "soabon." 	<p>Create your own calligraphy out of your name or an Arabic greeting.</p>	<p>Make a special card using "marble painting" (put marble in paint and roll on paper) & include an Arabic greeting and your name in Arabic.</p>	<ul style="list-style-type: none"> • Make a stained glass window. • Make a coiled basket. 	<ul style="list-style-type: none"> • Make a shadow puppet and make a shadow puppet theater. • Make a game board.
Math or Science Experience	<ul style="list-style-type: none"> • Taste various foods. • Create a meal using only foods from Arab lands. 	<ul style="list-style-type: none"> • Experiment with making adobe. • Make a miniature mudbrick house or village. 		<p>Use your math skills to create a geometric design, color or paint it and present it as a gift to some one special.</p>		
Music and Movement		<p>Decide how to "dress" your life-size dancing wall mural.</p>	<p>Use music and movement to express your "adopted" Arabic name.</p>	<p>Choose an Arabic name for yourself. Use rhythms to express the syllables and meaning of your adopted name.</p>		<ul style="list-style-type: none"> • Learn to dance a "debka." • Use movement to dramatize an Arabic nursery rhyme.
Language	<p>Vocabulary of Arab foods. What English food words comes from Arabic?</p>	<p>Vocabulary: Urban apartments, adobe homes, goat hair tents, soabon, macramé.</p>	<p>Create a list of English and Spanish words that come from Arabic.</p>	<p>Learn some of the names and meanings that Arab parents give their children. Learn the greeting and response and use them when you meet a friend.</p>	<ul style="list-style-type: none"> • Illustrate a Kallia wa Dimna story or one of Luqman's. • Learn the fables of "Kallia wa Dimna" and those of "Luqman." Become the storyteller and use the illustrations to tell one of these stories to younger children. 	

People: Alike and Different

Concept	All people need to eat	All people need shelter	All people need language	All people need to love & be loved	All people need art	All people need to play
Fine Muscle	Prepare and bake "Lahem Ajeen."	<ul style="list-style-type: none"> • Make a macramé hanger. • Recycle soap. 	<ul style="list-style-type: none"> • Practice writing your name in Arabic. • Make up some finger play for an Arabic nursery rhyme. 	Send an Arabic greeting to a friend, parent or grandparent and sign your name in Arabic.	<ul style="list-style-type: none"> • Make a stained glass window. • Make a coiled basket. 	Make a "Seega" board and play the game.
Large Muscle	Prepare a classroom "supermarket" of foods from Arab lands.		Using your arms in wide swings, write an Arabic greeting or your name, in the air.	Give hugs. In Arab lands everyone hugs everyone when they meet each day.	Make a life-size wall mural of dancers.	<ul style="list-style-type: none"> • Out on the playing field, play "Seven Stones." • Learn to dance a "debka." • Make a shadow puppet theater.
Special Activities	Use your imagination in displaying your understanding of "How Arabs Recycle: Corn."	Think of imaginative ways to demonstrate "How Arabs Recycle: Wood, Rubber and Fabric."	Read "The Day of Ahmed's Secret" by Florence Perry Heide.	Read "Nadia The Whifful" by Sue Alexander.	Recycle an article of clothing into a useful and decorative tote bag.	<ul style="list-style-type: none"> • Teach younger children the Arab dance you have learned. • Teach a grownup to play Seega.

ABOUT THE ACTIVITIES . . .

1. **Arabic Greeting.** The Arabic phrase “As-Salaamu Alaykum” (as saLAAMu aLAYkum) is the standard greeting among Arabs, and now among Muslims worldwide. It is as standard as “Hello” and yet literally means “Peace be with you” to which the response is “And with you, peace.” (“Wa alaykum as-salaam” – wa aLAYkum as-saLAAM). Children will want to practice this greeting and its response, and perhaps use it at the start of class in greeting the teacher or each other.

2. **What Do Arabs Name Their Children?** Arabic names all have meanings, with derivations in everyday vocabulary. Here are some 32 names - girls’ and boys’ from which students might like to “adopt” a new name. If they were to ascribe a meaning to their own name, what might it be? There are also Arabic pronunciations of Biblical names with which children might be more familiar. Students will enjoy using rhythms or music to express the syllables and meaning of their adopted name.

3. **What’s in a Name?** Here is a sampling of how children’s own names might look written in Arabic script. As the activity explains, AWAIR is ready to provide your class list of names, each first name hand-lettered in Arabic. This is a wonderful activity to use in conjunction with the children’s picture storybook, *The Day of Ahmed’s Secret*. Students can use their name in Arabic script as a kind of secret code, or as the basis for any number of art projects. They can use their arms in wide swings, writing their name in Arabic script in the air.

4. **Nursery Rhymes in Arabic.** Students learn some Arabic words and sample an Arab child’s life through the study of these two nursery rhymes from the repertoire of Iraqi children. Students will enjoy developing finger movements to accompany *Arnab (ARnab – The Rabbit)* or whole body movements to accompany *Coocookti (cooCOOKti – Little Dove)*. These nursery rhymes have more than one word which is onomatopoeic. Children will quickly understand the meaning of this word as they have fun thinking of words in English which are onomatopoeic and as they amaze their parents with the word and its conceptual meaning.

5. **Foods from Arab Lands.** Children will have fun making a classroom “supermarket” of foods we have inherited from the Arabs, and then in tasting them. It will be interesting for them to plan a day’s meal using only these inherited food, but perhaps more interesting (and more difficult) to plan a day’s meals without them.

6. **Lahem Ajeen (LAhem Ajeen – Meat Pastries).** Here is an ideal “first recipe” for even the youngest of school age children. A parent or aid prepares the ingredients and assembles them on two long tables, with numbered instructions and drawings taped along the front of the table. Each student in turn, moves from one step to another as they flatten dough, measure and count, and finally bake in a toaster oven their very own “Arab pizza!”

7. **Recycling in the Arab World: CORN.** Even the youngest child can appreciate the self-awareness many Arabs have developed regarding limited resources and the consequent care that is taken to make use of and to recycle all parts of an agricultural product. This “mini-poster” can be easily converted to an overhead transparency for classroom discussion. There are a number of schools (even in the inner city) in which students sort leftover lunches for recycling to farmers from outlying areas to feed their livestock. Perhaps such an arrangement can be made between your students and someone interested in coming in to pickup such recyclables.

8. **Recycling in the Arab World: WOOD, RUBBER AND FABRIC.** Another “mini-poster” that can be used as is, enlarged, or made into an overhead transparency. Children can visually explore the ways in which Arab people (and people in Third World countries generally) use and re-use scarce resources. The activity “Tote Bag” is intended to be a project in which students begin by bringing in a item of clothing that is ready to be recycled into something with a new use. Students will appreciate how when arable land is limited, people have responded by: recycling, using animals for more than one purpose, using all parts of an agricultural product, etc.

9. **Recycled Soap.** Here is one of the uses to which Arabs put all parts of the olive – olive oil soap. Children, just learning the importance to health of cleanliness, will be impressed to learn that soap is a gift to us from the Arabs. Even our word soap comes via the French from the Arabs, “soabon.” In this activity, children will be “recycling” those little bits of remnant soap that are usually thrown away (or they can try a large piece of soap) as they grate and peel and then stir and heat (with adult supervision) and finally re-mold and artfully wrap. Included is a facsimile of a wrapper produced by a leading soap manufacturer in Nablus, Palestine. This can be copied onto lightweight paper for wrapping the finished product. Or students can fashion a cloth wrapper simply by using a rectangular piece of cloth and a basting stitch all around the edges which is then pulled up and tied in a bow or knot. They can attach the Arabic word for soap as a decoration.

10. **Tote Bag.** Using recycled materials, children learn to sew and decorate a tote bag that in itself becomes an ecologically helpful project as it can then be used to carry objects from the store without having to use paper or plastic bags. The Arabic word for “God” (Allah) is one idea for a decorative motif, suggesting to students that Arabs (Muslim, Christians and Jews who use this word to refer to “God”) find the presence of God in everyday life and in the humblest of places. They may want to decorate the bag with their own name, written in Arabic!

11. **Coiled Basket.** Using resources in the environment around you is exemplified in this project in which students see how using reeds and fibers in the plants in your own ecosystem is a natural way to produce baskets for a variety of uses: for storage, for serving, for carrying things, for winnowing of grain, for decoration. Here children use yarn and clothesline rope as easily worked fibers. Anyone who has completed the simplest of coiled baskets (whether shaped or flat) is greatly empowered, and an ideal candidate to take to a nearby museum where they are certain to see examples of coiled basketry from any one of hundreds of world cultures. This form of basketry is almost universal, and the coiled baskets of many Native Americans are absolutely astounding! You may want to investigate entering

completed baskets in the “junior needlework” division of your local county fair, or asking a local merchant to display them in a window.

12. **Macramé.** Students are introduced to the early Arab art of knotting, and use the techniques to create their own macramé hanger. It was Arab sailors that invented the art of macramé and two Arabic words that gave it its name: **mukhramah** meaning “open work” and **makrumah** “a noble deed” referring to the sailors passing their time producing something useful and beautiful. It is worth noting that more Arabs have traditionally made their living from the sea than from the desert! Every Arab country has an outlet to the sea, and for centuries Arabs have made their livelihoods from fishing, pearling and most importantly from sea trading. Such images do not fit our stereotype of the Arab as desert dweller.

13. **Mud Brick House.** This activity introduces the idea of mud brick housing as a positive and creative solution to housing in dry areas. Though most Arabs live now in urban areas, villagers throughout the region use locally available resources for building their homes. This is most often mud brick, called **ad-dobe** in Arabic. It is this word that came to us via Spanish as “adobe.” Children will love working with adobe (mud and straw) or any kind of clay in creating miniature homes into which they can incorporate pigeon coops, walls to keep in livestock, flat roofs for drying fruit and for summer sleeping. They can then decorate their homes, perhaps as the Nubians of southern Egypt and northern Sudan do. Or they might decorate their house with depictions of events of great importance in their lives. There is currently a renaissance of mud brick building in the southwestern United States. Look in magazines such as *Architectural Digest* or *Arizona Highways* to find examples of adobe houses in the U.S.

14. **Debka Dancing.** From earliest times, music enriched the daily life of the Arabs. Birth, death, marriage and all other private and public ceremonial occasions were marked by music making. During the high tide of Islamic music from the 9th through the 11th centuries, theorists such as Al-Kindi, Al-Farabi and Ibn-Sina (Avicenna), who were more philosophers, physicians and mathematicians than musicians, dealt with the problem of rhythm, acoustics, dissonance, consonance and musical notation. Instruments of the Arabic orchestra are portable: the **durbekkeh** (durBEKkeh – drum) and **shawm** (double-reed oboe like instrument), the **rabab** (raBAB – ancestor of our violin), the **shebabah** (sheBABah – flute), **daff** (tambourine), and the most important instrument, the **‘oud** (“al-‘oud” in Arabic), which became the “lute” in Europe. In this activity, children learn a simple traditional line dance. Music can be as recommended in the activity or any Middle Eastern import store would be of assistance in locating an appropriate piece for dancing the “debka” (DEBka).

15. **Debka Wall Mural.** Each child makes and dresses their own debka dancer to create a life-size wall mural of debka dancers. With a large sheet of butcher paper, children work in pairs, with one lying on the paper in a dance position, while the other traces around her/him. Then they trade places. Dancers are then “dressed” with paint or with pasting actual pieces of fabric, cut and draped to give a three-dimensional effect. Each dancer should be tagged with the name of its real counterpart. And with arms raised in dance position, it is

easy to “connect” all the dancers so that they can perhaps dance down the hallways of your school!

16. Geometric Design. Children will explore the shapes and construction of geometric designs as well as the limitless possibilities of design emphasis through coloration. As with the next two activities as well, students will come to appreciate the art forms developed by the Arabs as expressions of highly complex and sophisticated forms with seemingly limitless possibilities. They will appreciate too, the mathematic prowess necessary for the conception and creation of the complex geometric, arabesque and calligraphic designs.

17. Fun With Arabic Geometric Designs. A long rectangle forms the basis for the entire complex design presented here. By overlapping, rectangles form many other geometric shapes: six-pointed stars, triangles, diamonds and hexagons. Children develop observation skills and math skills with the accompanying activities.

18. Calligraphy Coloring Project. In this calligraphy coloring activity, children color designs containing Arabic writing in varying degrees of complexity in a design that is essentially “arabesque” (with the flowing lines of vegetable forms). In the process, they learn something of the religion of Islam (the religion of most Arabs, though there are more Muslims outside the Arab World) and further appreciation of Arab culture. Students will appreciate the language of the Arabic-speaking people as a complex, poetic and now visually pleasing mode of expression. Here, teachers will appreciate that the shapes of Arabic letters are essentially abstract, geometric, two-dimensional and have much in common with other forms of Arab art. Quotations (usually from the Quran) therefore, are used decoratively (as are the other forms) on metal, pottery, textiles, carved in wood, marble, stucco and ivory, and applied to walls, domes and minarets of mosques. Any of these three activities (16,17,18) will immediately reveal the dependence of arabesque, geometric and calligraphic design upon complex mathematical equations and abstractions. In Arab art, this reliance on geometry and symmetry stems from, among other factors, the spirit of the Islamic religion itself: the emphasis on the oneness of God, the congruence of knowledge, the brotherhood of humankind, and the interconnectedness of the universe.

19. Stained Glass Window. Using one of the geometric or calligraphic designs (or one of their own creation), children create small “stained glass windows” in a manner imitating this early Arab art form which inspired European artisans and found translation in the leaded windows of European Gothic cathedrals. But unlike the leaded stained glass of Europe, Arab artists set their pieces of glass into delicately carved filigreed stucco. And in the Arab World, such windows are called by two different names depending on whether they are intended to catch sunlight (shamSIyas) or moon light (QAMARiyas). In this activity, children work with plexiglass and white glue colored with food coloring, to create their own “sun windows” and “moon windows”.

20. Arab folktales: The Fables of Luqman. The Fables of Luqman (luqMAN) are the work of Luqman Bin Ad, an historical figure of great renown in the Arab World and who is known to all Muslims from his description in the Quran. Luqman is also the folk hero whose wit and wisdom have come down in the form of proverbs as well as animal fables. Of Luqman’s 49 animal fables, 47 are identical to those of Aesop, and scholars believe

similarities between these two figures – both in the stories about their personal lives and in the fables credited to them – are more than mere coincidence. For instance, the Greek's Life of Aesop is a version of the earlier Aramaic Life of Ahiqar, whose son is called by the name Mathan, Nathan, Baran or Tharan – all the same names attributed to the son of Luqman Bin Ad. Furthermore, both Aesop and Luqman are described as originally Abyssinian and black. In this activity, children are presented with two fables and a marvelous illustration of one of them. They are invited to read and discuss, and then become the “storyteller” themselves.

21. Arab Folktales: The Fables of Kalila Wa Dimna. Kalila (kaLIlLa) wa (and) Dimna (DIMna) are two jackals who offer moral and practical advice in a collection of animal fables bearing their names. No more oral tradition, *Kalila wa Dimna* is respected “literature” (always illustrated with marvelous miniatures) which has been a best-seller in the Arab World for more than 1200 years. Next to the Quran, *Kalila wa Dimna* is considered the best of the classical Arab prose. These were originally written in Sanskrit as the *Fables of Bidpai*, some time in the fourth century, and translated into Arabic from classical Persian by a stenographer, Ibn Al-Muqaffa (a convert to Islam and well trained in Arabic) in the court of the Abbasids in Baghdad, Iraq, in the eighth century A.D. The tales traveled to Spain, where they were translated into Old Spanish in the thirteenth century, and to Italy, where it was one of the first books to appear after the invention of the printing press and undoubtedly inspired such works as La Fontaine's *Fables*. In this activity, children learn two stories, one of which is a “frame-tale” and are invited to do several things based upon them – drawing and painting murals, turning a story into a play by adding dialogue, making up different endings.

22. Kalila Wa Dimna: A Frametale Exercise. Children can understand and appreciate the literary device of a frametale, and will have fun using these picture “frames” to illustrate the concept and to provide a means for their doing story clusters in a new way. The second inside frame becomes the vehicle for their creation based on where the story of “The Turtle's Dilemma” leaves off – the story of “the donkey who had no heart and no ears.” The innermost small frames become places where children can create their very own continuing stories in this “neverending story”.

23. Shadow Puppets. Children can develop greater competence in the areas of dramatics and creative writing while gaining appreciation of the theatrical and folktale traditions of the Arab people, by turning one of the fables they have enjoyed into a shadow puppet performance. Here are directions for creating shadow puppets – a culturally appropriate form of theater. Students can further experiment with construction of a shadow puppet theater.

24. Seega. Children will explore new avenues of arts and crafts as well as reinforcing math and motor skills and competencies as they construct new gaming boards and learn to play a new game. Backgammon (Tawleh) is perhaps the most popular boardgame that Arabs play today. Chess was one which they brought to Europe. The term “checkmate” is derived from the Arabic Sheikh mat, meaning “the Sheikh is dead.” The 8th century Caliph Haroun Al-Rashid of the Abbasid court of Baghdad, was an avid Chess player, as was much of the royalty of the period. Mancala is the generic term used by anthropologists to describe a whole host of games played on variations of 12 holes in two parallel rows of 6 holes each.

Counters are beans, pebbles, shells or marbles. Students may know a “mancala” game under the name of Wari or Kallah. The general term mancala is actually an Arabic phrase (more closely manqala) meaning “stopping place” or “way station”. Arab children play Dominoes too. The game presented here, Seega, along with the others mentioned, as well as several others, are presented in *The Arab World: Storytelling and Games*, a multi-media unit soon to be revised and reissued – September 1991. In this activity, children create the game board and learn to play Seega – a game played today in Egypt, the Sudan and across north Africa. Local variations exist, but the game rules we have included represent Seega as played by Egyptian villagers. This is a game for two players, is usually played outdoors, using holes in the ground for a playing board, and small stones, shells, or sticks for playing pieces.

25. Seven Stones. This is a village game played throughout the region. Like other fieldgames and boardgames played by Arab children, and by children generally in the Third World, this one is played with recycled materials or “found” objects – in this case smooth river stones. One can imagine Iraqi children at their school recess, playing this game on their own field’s baseball diamond, having scoured the banks of the Tigris river for just the right stones. Seven Stones is an ideal game for the elementary teacher who is responsible for her/his students’ P.E. program. It is a game for six or more players on each team, and is similar to American baseball with an element of dodge ball thrown in. Instead of batting, the person who is “up” pitches the ball at a pile of stacked-up stones assembled at the pitcher’s mound. The object is to score “home runs” by knocking down the seven stones with the ball and running around the bases before the stones can be re-stacked and the ball retrieved in order to tag the runner by throwing the ball at her/him, as in dodge ball. Other field games played by Arabs include Soccer (by far the most popular) and Sock Ball.



**As-Salaamu Alaykum
(as saLAAMu aLAYkum)
"Peace be with you."**

**Response: Wa Alaykum As-Salaam
(wa aLAYkum as-sALAAM)
"And with you, peace."**

What's In A Name?

راندال
Randall

نانسي
Nancy

ستيف
Steve

مايك
Mike

لاري
Larry

مارشة
Marsha

ليسة
Lisa

دبي
Debby

دانة
Donna

جيري
Jerry

مارك
Mark

جورج
George

جان
John

جوان
Joanne

لين
Lynn

جف
Jeff

كريس
Kris

جايسن
Jason

ماري
Mary

سيندي
Cindy

American youngsters have a great deal of fun with their own names written in another language. Send \$5.00 along with your class list (40 names maximum, please), typed, triple-spaced, and AWAIR will hand letter first names in Arabic as we've done above. Be certain to include teacher's name as well.

Send to AWAIR, 1400 Shattuck Ave., Suite 9, Berkeley, CA 94709.

Nursery Rhymes In Arabic

Here are two children's poems or nursery rhymes in Arabic for you to listen to and read. These poems are favorites of the children of Iraq.

ARNAB (The Rabbit)

How it sounds in Arabic

Arnab bil maghara,
Arnab ma'yeraf yimshe.
Arnab miskeen imshawesh.
Arnab nutt, wa nutt, wa nutt.
(nutt rhymes with put)



What it means in English

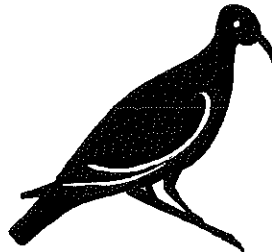
Rabbit in your little hole
Rabbit doesn't know how to walk.
Poor rabbit is hot.
"Rabbit, hop and hop and hop!"

Practice saying this poem yourself. What is the Arabic word for Rabbit? What kind of movements and gestures do you think Arab children might use while reciting this poem? Make up your own movements.

COOCOOKTI (Little Dove)

How It sounds in Arabic

Coocookti bil Hilla,
Shi tackul?
 Bajilla.
Sha tishrub?
 Mai allah.
Wain itiruh?
 Bab allah.



What it means in English

Little dove from Hilla,
What do you eat?
 Bajilla* (beans)
What do you drink?
 Mai allah (God's water)
Where are you going?
 Bab allah**(God's door)

*Bajilla is a large bean, larger than a lima bean.

**Bab allah is literally "God's door" but really means everywhere, anywhere, all of creation.

Practice saying the poem yourself.

Here are some things for you to do:

1) Fill in the missing words. Use the Arabic words in the blank spaces.

Little dove from _____, what do you eat? _____. What do you drink? _____. Where are you going? _____.

2) Make a picture to go with the poem.

3) The city of Hilla is a beautiful city in Iraq. Can you find this Arab country on a map? Can you find the city of Hilla?

4) Give the meaning of these Arabic words:

“allah” –

“bab” –

“coocookti” –

“mai” –

5) What is the sound a dove makes? Notice the Arabic word “coocookti” sounds like the sound the bird makes. In Arabic a frog is an “uga-rugah”. In English the word “cricket” is like this. Can you think of any others? We call these kinds of words onomatopoeic. Can you find this word in the dictionary?

HERE IS WHAT THE POEM “THE RABBIT” LOOKS LIKE IN ARABIC:

أرنب بالخارعة
أرنب ما يعرف بيشي
أرنب مسكين مشوش
أرنب نظ ونظ ونظ

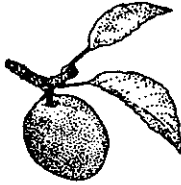
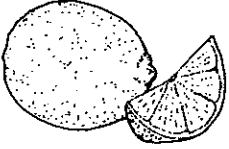

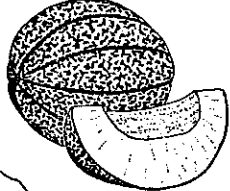

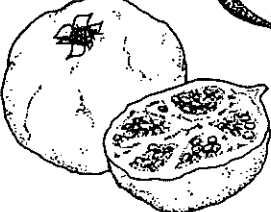



Can you find arnab (rabbit) and underline it wherever it appears?
(Remember: Arabic is read from right to left!)

HERE IS THE POEM “LITTLE DOVE” (COOCOOKTI) IN ARABIC:

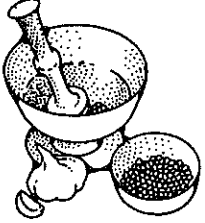
كوكتي بالله
شوتا كل؟ ... باجله
شوتشرب؟ ... ماي الله
وين تروح؟ ... باب الله

Can you find allah (God) and underline it wherever it appears?
(Remember: Arabic has no capital (upper case) letters.)

Foods from Arab Lands

Apricots		Lemons	
Artichokes		Limes	
Asparagus		Melons	
Bananas		Oranges	
Barley		Pomegranates	
Buckwheat		Quinces	
Cherries		Rice	
Dates		Scallions	
Eggplant		Spinach	
Figs		Strawberries	
Grapefruit			

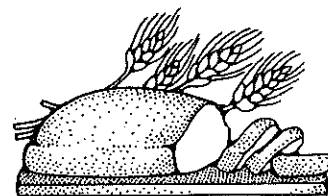
SPICES:

Cloves	
Ginger	
Pepper	
Saffron	



Some things to do:

- 1) Prepare a display for the classroom – a "supermarket" of foods we have inherited from Arab lands.
- 2) Plan a day's meals using only these inherited foods.
- 3) Plan a day's meals without them.



Lahem Ajeen – Meat Pastries

Teacher: This is a cooking project for making Lahem Ajeen (LA-hem a-JEEN), meat pastries, a marvelously simple recipe that the youngest of students can find satisfaction in making.

Lahem ("meat") is the same "Lahem" we find in the name of that "little town" – Bethlehem. Bejt is "house" and Lahem is "meat." Bethlehem means "House of Meat." (Recall the sheep of Bethelhem?)

American youngsters who've prepared this delicious snack quickly come to call it "**ARAB PIZZA!**"

This project is based on an excellent way to have children prepare food in the classroom – by having a sign-up sheet (so that no more than 4 are "cooking" at any one time), a table arranged so that youngsters progress from #1 "Sign-Up Sheet" to #2 "Wash Your Hands" through #4 ". . . spread the filling on top of your dough" and on through #8 "Bake until lightly browned" and #9 "Drain on paper towel, eat warm."

Have a parent volunteer or aid prepare take over responsibility for advance preparation for this project.

Parent volunteer or aid: Here are directions for creating a meat filling which students will place atop flattened tube biscuits. Makes 40.

1.) Prepare the meat filling by mixing together:

- 1 1/2 lbs lean ground beef
- 1/2 Cup chopped onion
- 1/2 Cup chopped parsley
- 1/2 tsp. salt
- 1/8 tsp. pepper
- 1 clove garlic, crushed
- 1/4 Cup lemon juice or vinegar
- 3 Tbsp. Tahini ("Sesame sauce" sold in health food stores is actually ground sesame seeds, with the consistency of peanut butter.)

Do this an hour or so ahead of time, so the meat has a chance to marinate.

2.) Prepare preparation table by affixing cards with appropriate ingredients, etc.

3.) Enlarge the cards provided so that two will fit on an 8 1/2" X 11" piece of paper. Tape these "recipe cards" in order from left to right, to the front edge of the preparation table. In back of each card, place whatever is called for (ie. an ingredient and a measuring spoon and leveler).

In addition to the meat filling, you will need the following items:

- Aluminum foil** cut in small pieces (8"X8") or several small baking pans.
- Lightly greased baking sheet.**
- Pine nuts** (sometimes called "pignolios") enough for 5 for each student.
- Spatula** for lifting and transferring pastries.
- Paper Towels.**
- Tablespoon** measuring spoon and **leveler.**
- Tube biscuits** (plain type) enough for one biscuit for each student.
- Potholders.**

#1

Cooking Sign-Up Sheet

Take your turn according to this sign-up sheet, while your classmates are working on other projects.

- | | |
|-----|-----|
| 1. | 14. |
| 2. | 15. |
| 3. | 16. |
| 4. | 17. |
| 5. | 18. |
| 6. | 19. |
| 7. | 20. |
| 8. | 21. |
| 9. | 22. |
| 10. | 23. |
| 11. | 24. |
| 12. | 25. |
| 13. | 26. |

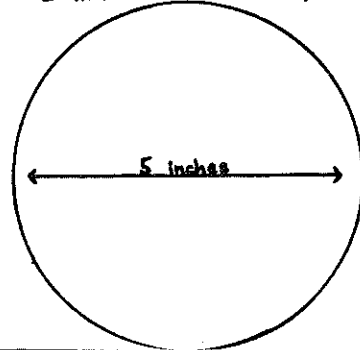
#2

Wash Your Hands



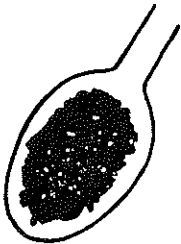
#3

On a piece of foil, flatten one biscuit until it is about 5 inches in diameter.



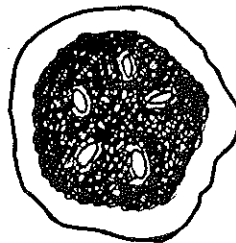
#4

Measure 1 Tablespoon of meat filling and spread it around on top of your dough.



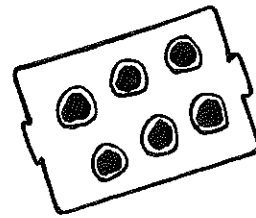
#5

Count out 5 pine nuts and press them lightly into the top of your "Arab Pizza".



#6

Remove your "pizza" from the foil and place it gently on the baking sheet.



#7

When the baking sheet is full, put it in a HOT oven.
400°

Be Careful!

#8

Bake 10 minutes or until lightly browned.

Use a pot holder and remove from the oven.

Don't touch
the HOT PAN!

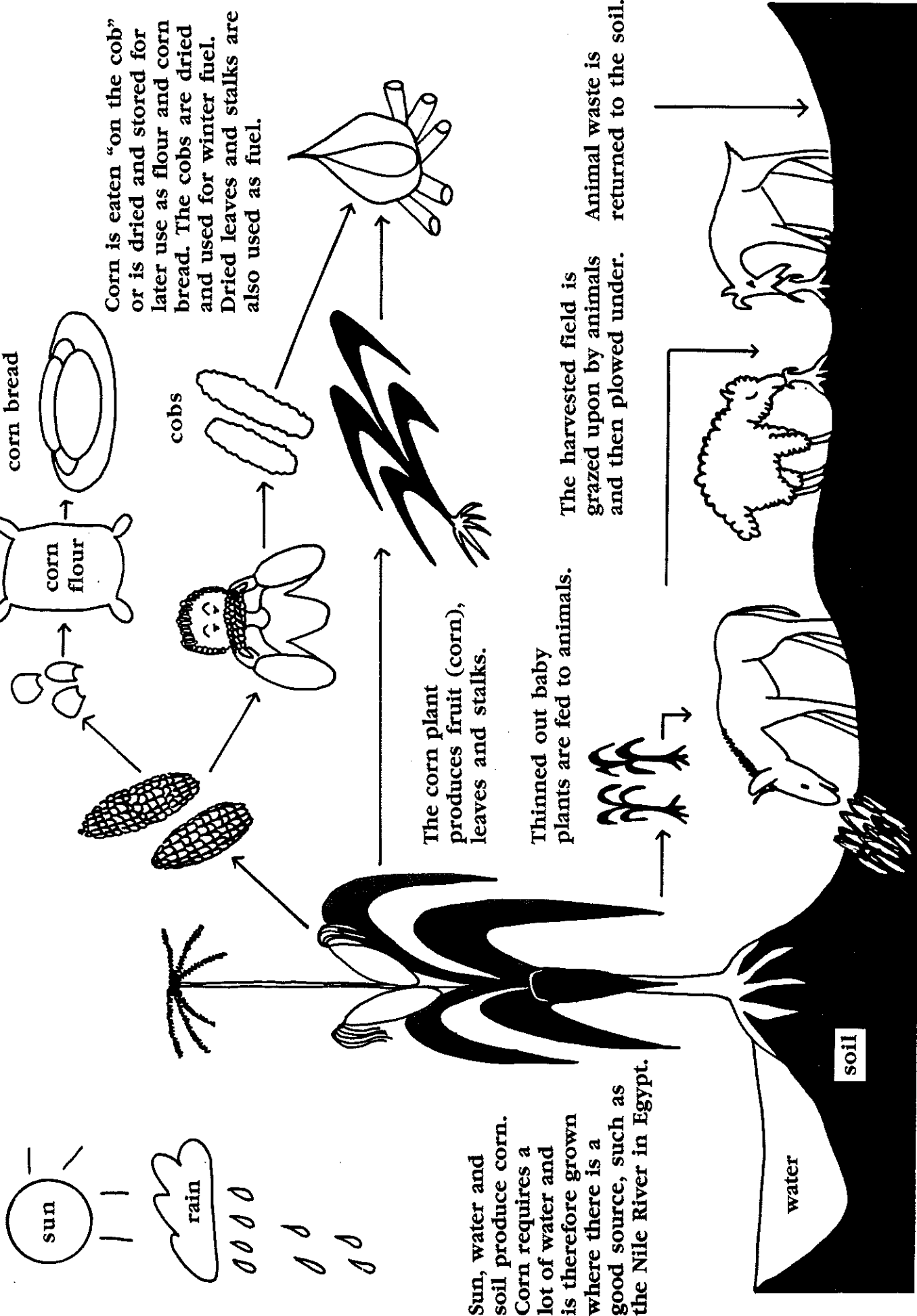
#9

Drain on paper towel.

Eat your
Lahem Ajeen
while it is warm.

Yumm!

Recycling in the Arab World: CORN



Corn is eaten "on the cob" or is dried and stored for later use as flour and corn bread. The cobs are dried and used for winter fuel. Dried leaves and stalks are also used as fuel.

The corn plant produces fruit (corn), leaves and stalks.

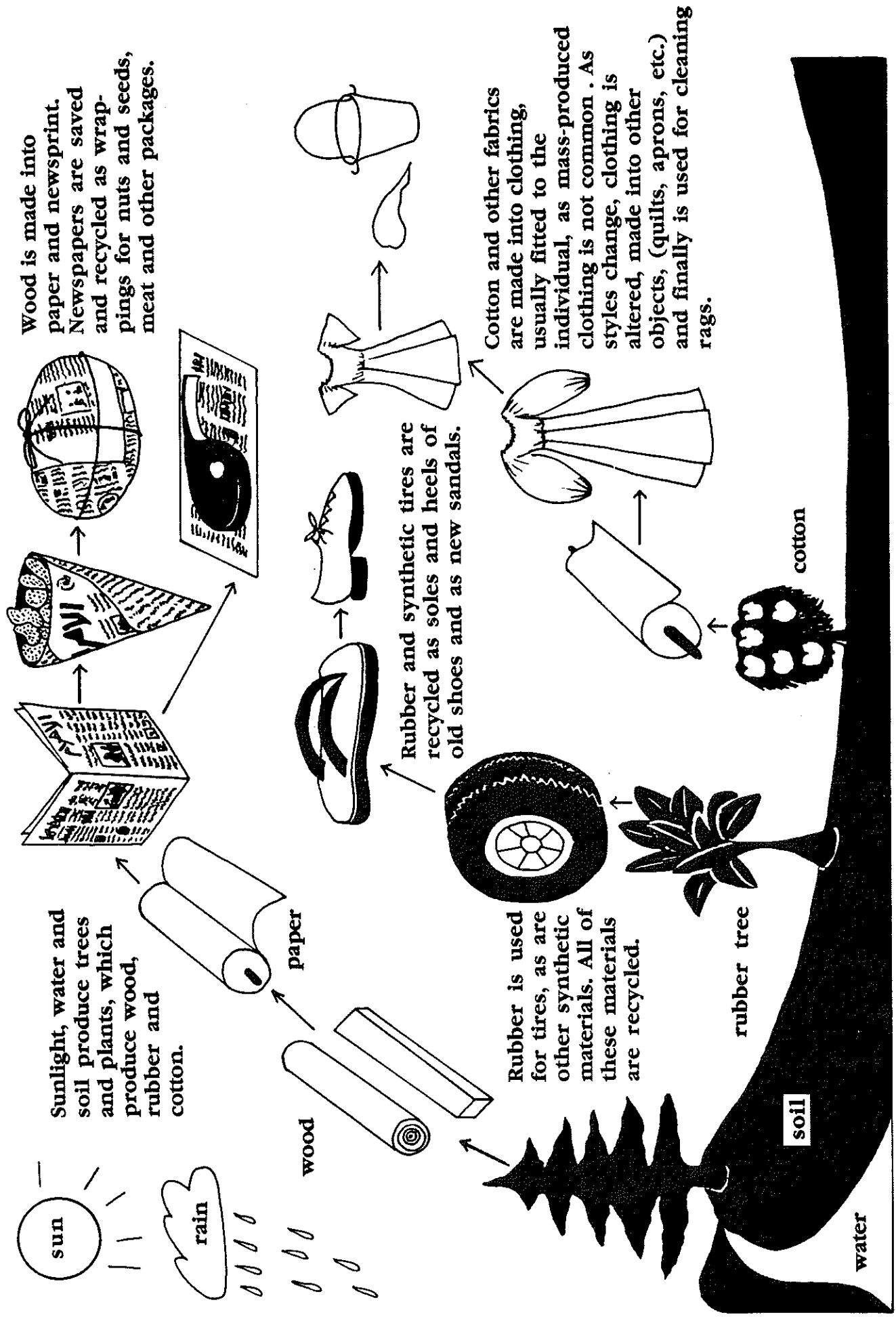
Thinned out baby plants are fed to animals.

The harvested field is grazed upon by animals and then plowed under.

Animal waste is returned to the soil.

Sun, water and soil produce corn. Corn requires a lot of water and is therefore grown where there is a good source, such as the Nile River in Egypt.

RECYCLING IN THE ARAB WORLD: Wood, Rubber, and Fabric



Wood is made into paper and newsprint. Newspapers are saved and recycled as wrappings for nuts and seeds, meat and other packages.

Sunlight, water and soil produce trees and plants, which produce wood, rubber and cotton.

Rubber and synthetic tires are recycled as soles and heels of old shoes and as new sandals.

Cotton and other fabrics are made into clothing, usually fitted to the individual, as mass-produced clothing is not common. As styles change, clothing is altered, made into other objects, (quilts, aprons, etc.) and finally is used for cleaning rags.

Rubber is used for tires, as are other synthetic materials. All of these materials are recycled.

Recycled Soap

Soap is one of the Arabs' gifts to us.

A by-product of olive oil, the soap made by the early Arabs had the wonderful scent of the olive oil, and it was good for a shampoo as well as for a bath.

For you to make soap from scratch would be very dangerous, for you would use lye, an ingredient that can burn and poison.

But you can safely recycle old worn, pieces of soap into beautiful new soap, and have a lot of fun doing it.



Materials:

- 10-12 ounces of old soap bits
- 4 ounces of olive oil (from the grocery store)
- 12 ounces of boiling water

You will also need: a large pot (not aluminum), a shallow wooden box, a piece of cloth, a spoon for stirring, and a potato peeler or cheese grater.

Directions:

Bring to school small worn pieces of soap. Be certain they are clean. Using a potato peeler, shave the soap into a large pot or bowl. In another pot, have the teacher bring the 12 oz. of water to a boil. (Be certain it is not an aluminum pot.) Stir the soap shavings into the boiling water, a little at a time, alternating with the olive oil

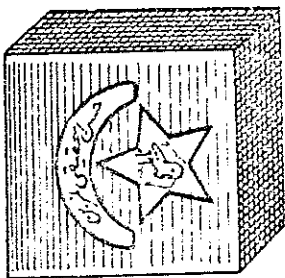
It will take about 15 minutes for the soap and oil to soften and melt together. Stir it occasionally. It will not be liquid, but will have the texture of mashed potatoes. When it reaches this consistency, and is well blended together, it is ready for the soap molds.

A shallow wooden box is the traditional soap mold. Lay a piece of cloth loosely over the box to keep the soap from sticking. Pour the soap into the box on top of the cloth, spreading and smoothing out the soap (like spreading fudge brownie batter into a pan). It may look good to eat, but don't try it. (Instead of a wooden box, empty plastic bottles, with their tops cut off, can be used for molds. Or you might want to use plastic cups with a loop of rope sticking out for a "soap-on-a-rope" gift for Father's Day?)

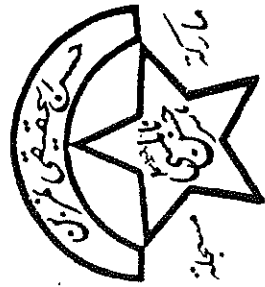
The soap will harden as it cools. When it is cool and hard, cut it into pieces. When the soap is now finished, you may want to fashion a soap wrapper like the one pictured on the other side. Since soap comes to us from the Arabs, you may want to use the Arabic word for soap soabon on your wrapper. In Arabic script, the word soap looks like this:

If you've used soap that doesn't have a strong perfume of its own, you will be able to smell the very nice scent that the olive oil gives to the soap.

صابون



اطلبوا اسم صابون نابلسي في العالم
 صابون نابلسي
 علامة هلال الخبز



المصنوع في مصر فاخر زينة الزهور التي تحفظ لشمس ورياح ريفية نابلس ويرزق المرارة من طيبه والجفون

الموطن، والمصريون بالقطر المصري

الافندية ندى نيمر حسان نابولسي

بمصر شارع الجمالية رقم ١ تليفون ٤٢٨١٧ - ٤٤٥٢٤ - لاظهار على كل قطعة صابون نابلسي حسن نابلسي داخل صورة اجتمعة كالحشم الموضح اعلاه واخذوا قبل ان توش

Notre savon, dont la marque ci-dessus, est le seul savon fabriqué en Orient avec l'huile d'olive et glycérine. Par sa qualité il sert aux vêtements leurs coloris et par sa composition il rend la peau douce.

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Εάν χρημετεύσασθε τών Σάπωνών μας με πιστήτητα ότι είναι ο καλύτερος **ΣΑΠΩΝ ΝΑΠΟΥΛΣΙ**, και έτε δέν δύναται να παραβληθή με κανένα άλλον τού είδους του, από έπισημη έπιχειρήσεως και άποδοχίτας.

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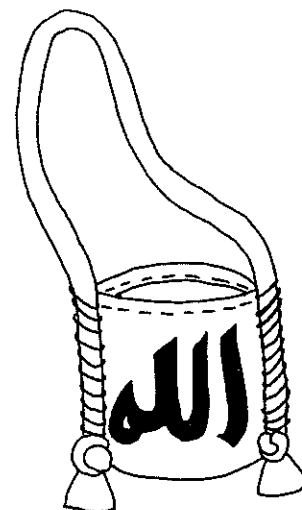
Tote Bag

Forests are scarce in the Arab World. Since there are few trees, there is much less paper than we have here in the United States.

When Arabs shop for groceries or other items, they do not bring their purchases home in paper bags. Instead they take some kind of container with them when they shop. As they shop they can put their purchases in the container they have carried along.

This container might be a large basket with a handle, or a string or cloth tote bag. Here are directions for making your own cloth tote bag.

Since Arabs also recycle many household things which we might throw away, you would be correct to imagine that a cloth tote bag might be made out of some article of clothing that someone in family has outgrown or no longer thinks is fashionable. Whatever the case, clothes which one person can no longer wear are never thrown away, but are recycled - that is remade into something else which can be worn or can be useful in some other way.

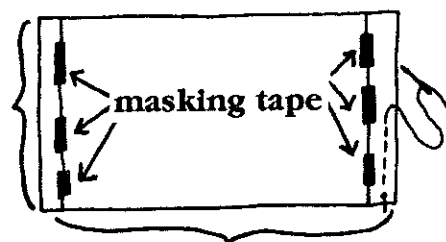


Teacher's directions for assisting K-3 youngsters in creating a tote bag:

1. Have the youngster bring to school some article of clothing that mom might throw away because it no longer fits or the person to whom it belongs no longer wants to wear it.
2. Cut the article of clothing so that you have a flat piece of material from which you can cut a 12" X 24" piece of cloth. Children can do the measuring and marking.
3. Fold over the two 12" ends 1" and fasten with masking tape so that it will stay folded while the student takes a running stitch across each end. (Figure 1) (The masking tape eliminates the need for pins which are perhaps too risky with younger children.)
4. With the right side inside, have the student fold the cloth in half so that it now measures 12" X 11". (Fig. 2) with a dark-colored marking pen, make a dotted line along each side of the bag on one side. This dotted line will serve as a guide to the youngster in making her/his running stitch over the line, stitching the sides closed. (Figure 2)

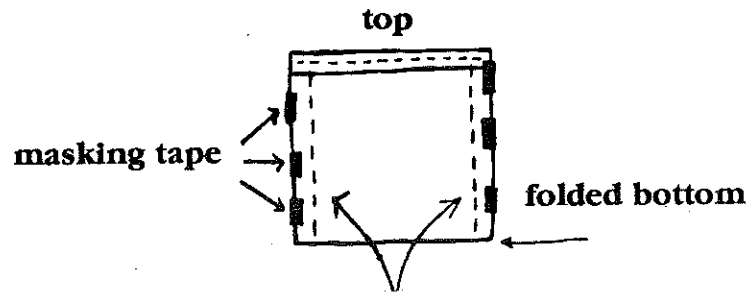
12
inches

FIGURE 1



24 inches

FIGURE 2



marking pen line to serve as guide in stitching side closed

(Students will, of course, need help with threading needles and tying knots. It is a good idea to use blunt needles if possible and to use a double thread. By using a double thread, knotted on the end, the problem of the needle becoming unthreaded is eliminated.)

5. Turn the tote bag right side out. Now you are ready to attach a handle for carrying.

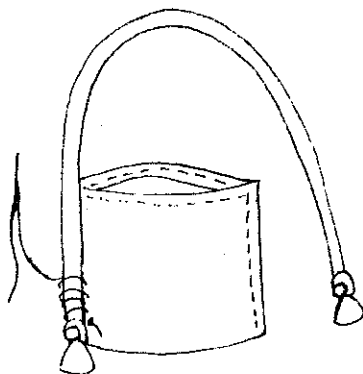
6. Cut a 46" piece of thick yarn, the type used for school craft projects. Tie a knot in each end of the yarn. Starting on the bottom of one side of the tote bag, stitch the yarn strap in place by stitching around the yarn and through the cloth, gradually working toward the top. Do the same on the other side. (Fig. 3) (A simpler method of attaching a strap or handle would be to use a holepuncher to make a hole on each side of the bag near the top and simply put the yarn – only a 26" piece of yarn would be needed – through the hole and knot to prevent it pulling out.)

7. The outside of the tote bag might now be decorated using felt-tip pens or applique. One motif or design might be the Arabic word for God, which is "allah". Yes, it is common to see references to God in what might, to us, seem an "uncommon" place. Certainly no sign of disrespect, it is meant as just the opposite, as a constant reminder of Him "from whom all blessings flow." (Incidentally, since "allah" is the Arabic word for God, it is correct to assume that Arabs of whatever religion use the word "allah" to refer to God.)

Another design you might use would be any word which is important to the student – perhaps their name or the name of their school. Try to make the writing look fancy. (See "What's In A Name" for details of how to get your students' names written in Arabic.)

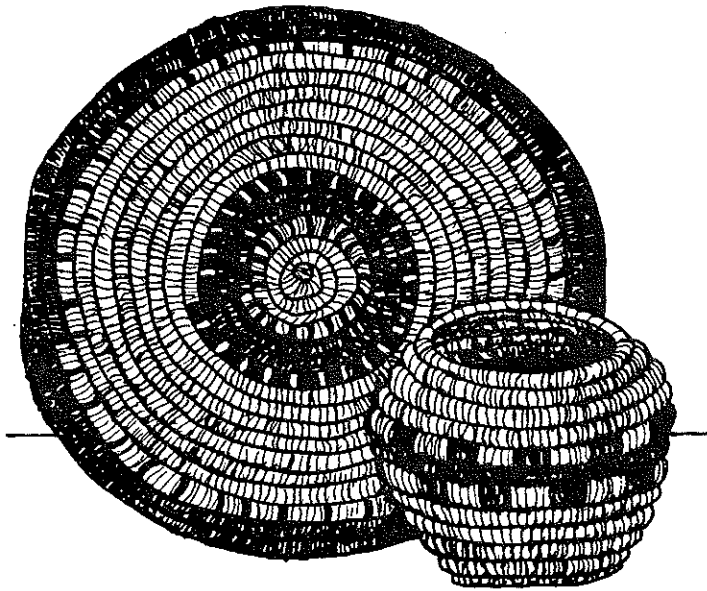
8. Tote Bag is now finished. Direct youngsters to use the tote bag in some way that will eliminate the need to consume paper. Perhaps they could bring a snack or lunch in the tote bag instead of in a paper bag.

FIGURE 3



"allah" – Arabic word for God

Coiled Basket



Coiled basketry in the Middle Eastern tradition uses various forms of geometric patterns, both horizontally and vertically. Whether the pattern of a particular region has any symbolism or not, the repetitive geometric form has given birth of the simplest designs and to the most complex.

Baskets in the Arab world, as in all cultures, have a variety of uses: for storage, for serving things, for carrying things, for winnowing of wheat,* and for decoration.

The basket maker in the Arab world uses materials from her/his environment – grasses, palm fiber, marsh reeds. The great Marshes of southern Iraq have historically been a rich source of reed fibers for basket makers.

*Winnowing: A process in which threshed wheat is tossed in the air, allowing the chaff, or hard outer covering of the wheat kernel, to blow away in the wind.

Coiling is the simplest form of basketry, although it is time consuming. It utilizes two cords. One is the CORE CORD which is a continuous length (clothesline rope in this project) and the other is the thinner wrapping CORD (colored yarn in this project).

Materials:

Cotton Clothesline Rope: 15-18' length for one 6-10" basket.
Colored Yarn worked in 3-4' pieces (Wool produces nice results).
Blunted Needle with a large eye.

To Begin: Taper one end of core rope for about 1". Lay 1" of yarn along the core and starting 1/2" from the end, wrap 1 1/2" back over the end of yarn held along the core. See figure 1. Fold wrapped section in half so that the unwrapped 1/2" lies next to the unwrapped core rope. See figure 2. Wrap both together for 1" and make the first connecting stitch. See figures 3 and 4.

FIGURE 1

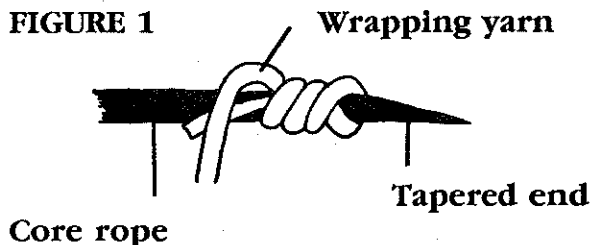


FIGURE 2

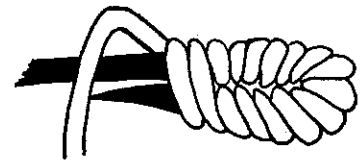


FIGURE 3



The Connecting Stitch connects the core being wrapped with the already wrapped core on the previous coil. In this way, coiling is achieved and the basket is sturdy. See figures 4 and 5 for illustrations of the "FIGURE EIGHT" connecting stitch. Wrap for 1/2" and make another stitch. The coiling is now begun and you continue wrapping and stitching in this manner.

FIGURE 4

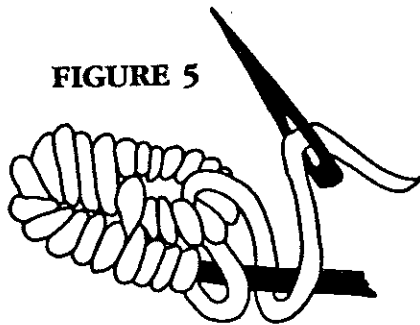
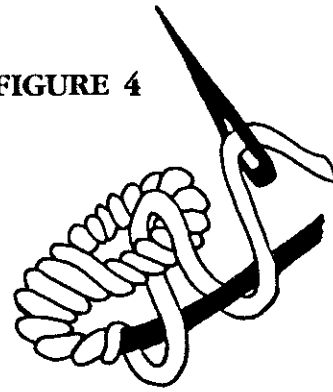


FIGURE 5

Adding New Wrapping Yarn:

When you are getting close to the end of a piece of wrapping yarn (using 3-4" pieces), make a Figure Eight stitch, wrap a few more times, leaving about 1" of yarn. With a new piece of yarn in your needle, insert under already wrapped yarn and begin wrapping where you left off, laying the remaining 1" of old yarn along the core rope and covering it with the new yarn. Clip off short end sticking out. See figure 6.

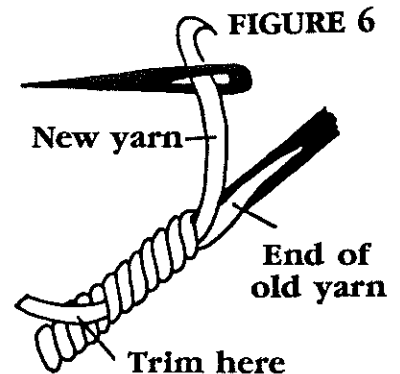


FIGURE 6

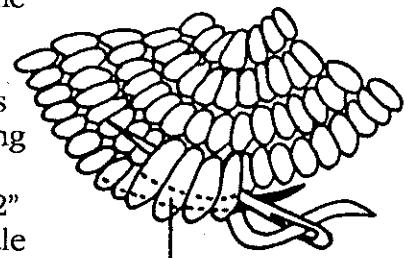
Shaping a Coiled Basket: Shaping is done by placing and stitching one coil on top of another. (Remember coiled baskets you made with clay- using a long "spaghetti" type piece of clay you made by rolling the clay in the palm of your hand. The idea is the same.)

The most common shape for a basket in the Arab world is a large shallow basket, almost flat, with gently sloping outer edges. The 15-18' length of rope you are using will make such a basket of approximately 10-12" in diameter. Begin by coiling a flat shape, gradually sloping the coils on the outer edges. You may choose another shape, but be certain your base is wide enough (at least 3-4") before you begin coiling upward.

Color in Coiling: Color and pattern is achieved with different colors of wrapping yarn. To begin another color, simply add it as directed under "Adding New Wrapping Yarn". The patterns shown in the drawing of the finished baskets are achieved in this way, with the connecting stitch creating the light on dark stitch and the alternating dark on light stitch.

To End the Basket: Taper the last 1" of the core rope. The core rope will have a tendency to come unbraided, so dab some white glue on the rope end, being careful not to get it on your basket. Leave it for a few minutes until the glue begins to "set". Now as you shape the end of the rope you'll find the glue holds the fibers together, and you're ready to begin the final wrapping and stitching. See figure 7. Work continuous FIGURE 8 stitches up to the final 1/2" of rope and then wrap this final tapered 1/2" in a continuous wrap with the coil below. Lastly, push the needle with remaining yarn back through the wrapped end, trim.

FIGURE 7



Tapered end

Variations: Experiment with different patterns. Variegated yarn makes its own lovely pattern. Use imagination for size, shape, pattern, and function. Depending on the region, basket makers might add feathers, beads, or shells – which can be worked in or added on after the basket is completed.

Macramé

Have you ever heard of the art of knot-tying?

Wonderful things – from purses to fishnets, from rugs to wall hangings – can be made by tying rope, string, twine or yarn, with different kinds of knots.

This art form, macramé, was invented by the Arabs – the Arabs of the Sea. The people of the coasts of the Arabian Peninsula have been building boats and sailing the seas and oceans for more than a thousand years. On the decks of a dhow (the name of their type of ship) there was lots of rope of different thicknesses. To keep themselves from being bored on long voyages, Arab sailors invented different and beautiful knots and used them not only for fishnets, but for many other things as well.

The word macramé comes from two Arabic words: mukhramah which means "open work" or "filigree" and makrumah which means "a noble deed" referring to the sailors passing their time producing something useful and beautiful.

The Spanish learned the art from the Arabs in the 14th century, and passed it on to the rest of Europe. Macramé was brought to America by early settlers.

One of the traditional uses of macrame by rural Arabs, has been hanging containers for pots and shallow bowls which are then used to store food or other items. Such macramé hanging containers for food storage can be seen, for example, in the handsome mud-brick homes of the people of Nubia in southern Egypt.

Here are directions for you to make your own macramé hanger.

Materials:

Shallow bowl or dish heavy enough to weight down the knotted strings.

Smooth twine or cord is best for making the knot used here. You will need 6 pieces each 5 yards in length.

Ring of wood or rubber, 3"-5" in diameter.

Board for holding work, and pins. (Perhaps a bulletin board in the classroom can be used to pin-up several students' projects at one time. Students could then stand at the board to work on their knotting.)

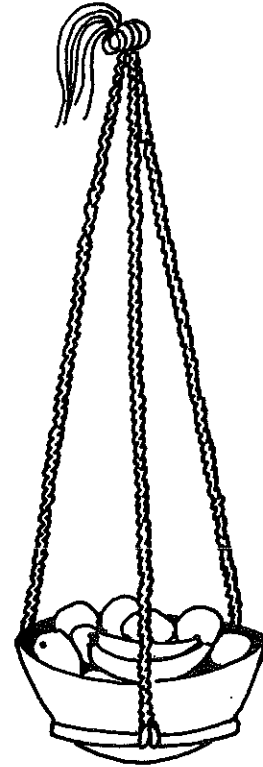


FIGURE 1

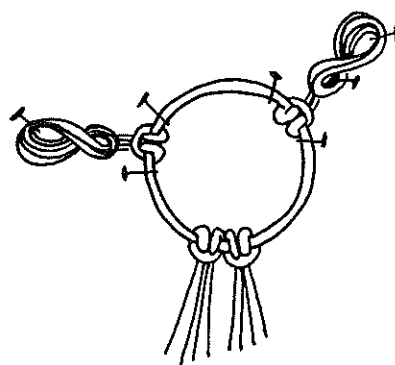
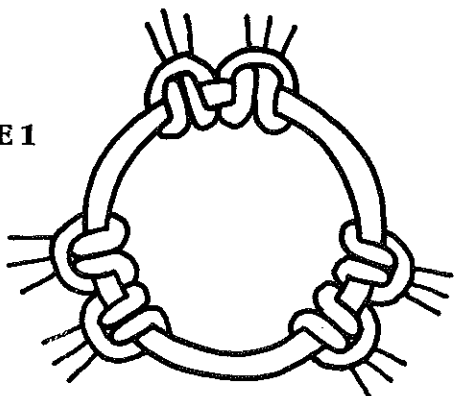


FIGURE 2

Directions:

1. Fold each of the 6 pieces of cord in half and attach to the ring (2 at a time) at 1/3 intervals. See Figure 1.
2. Pin the ring to your board, and roll up and pin two of the three cord sections, leaving one section for you to work on. See Figure 2.
3. Work the first section (4 strings hanging down) in Double Chain Knots. Figure 3. When you reach 6' from the end, tie in order to keep the knots from coming undone.
4. Unpin one of the other two sections and work in the same way, with Double Chain Knots.
5. When all three sections are done, untie those safety knots you made in order to keep them from unraveling, and tie all three together with an Overhand Knot. See Figure 4.

FIGURE 3

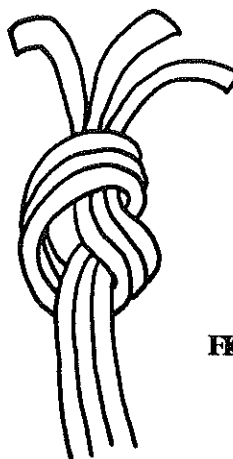
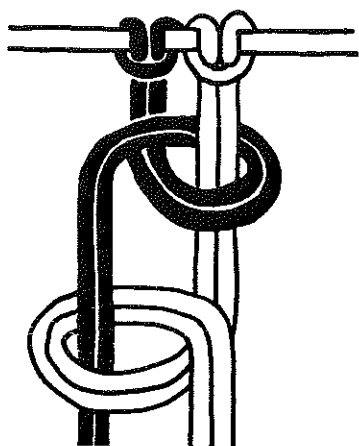
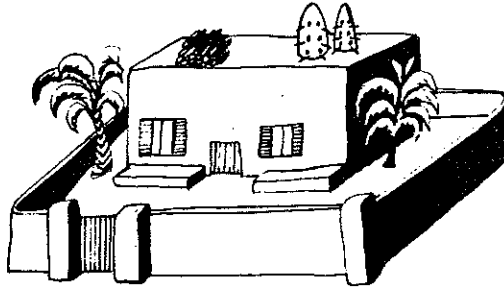
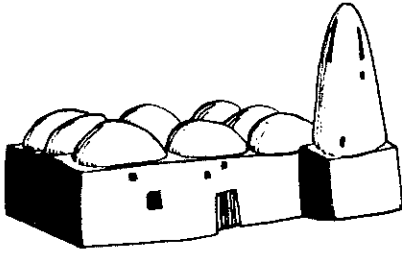


FIGURE 4

Your macramé hanger is ready to hang. Insert the shallow bowl or dish and station it on the ring until it sits securely. Store lemons, apples or other fruit in the bowl. Or hang it in your room and use it to store some of your special treasures.

Mud Brick House



Mud brick houses have been built all over the Arab world, especially in the countryside. Most people in Arab countries live in cities and in houses very much like those in America. But in the villages, people have build their own homes using the building material they had around them, called **ad-dobe** in Arabic. It is this word that the Arabs took to Spain and so it became "adobe" in Spanish and in English too. Adobe homes have been built in Spain, Mexico, and other dry areas of the world as well. Would you like to build one?

Houses have been built in almost every shape. The walls are usually thick, and the ceiling may be high, to keep the house cool in the day and warm at night. (We insulate our houses to do this.) The floor may be of stone or tile, and may be covered with reed mats or rugs. Roofs may be wood, straw or mud brick (if the roof is domed or barrel-shaped).

Materials:

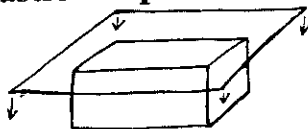
clay
plastic wrap
various boxes, mailing tubes, balls
tempera or poster paint

Directions:

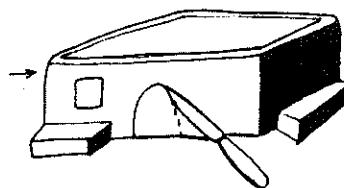
You can experiment to see what kind of shape you can make. For a frame for a rectangular house, you can use a shoe box or other box. Roll out the clay with a rolling pin; then lay it over the-box and trim it. Then use a knife (a plastic one will do) to cut out windows and doors. If you cover the box with plastic wrap before you put the clay on, you can lift the clay off easily after it dries.

Try some other shapes. Use an oatmeal box inside a shoe box for a barrel-vaulted house, a shape used in Nubia, southern Egypt. Try to make a "bee-hive" shaped house, like those near Aleppo, Syria. Put some benches around the house for people to sit on. You may want to make a wall around the house. This would help shade the house. Small animal pens and sheds are also made of mud brick. Try building pigeon coops on top of the house. They are tall columns with rounded tops and small holes for the pigeons to enter. Push small twigs in for perches.

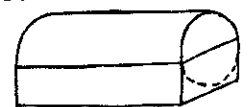
plastic wrap



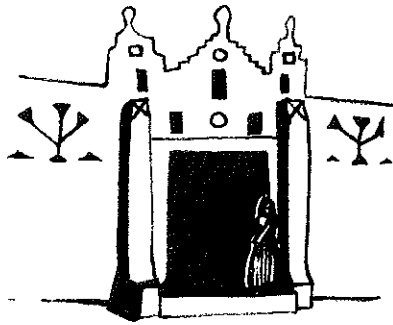
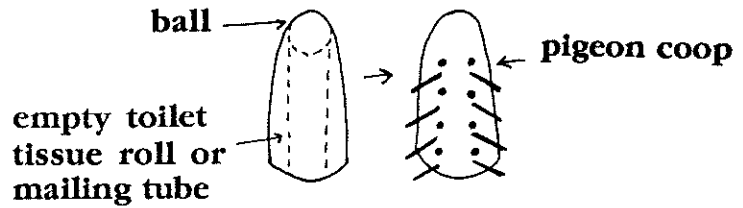
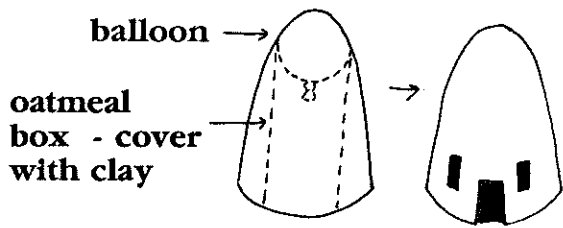
clay



oatmeal box



shoe box

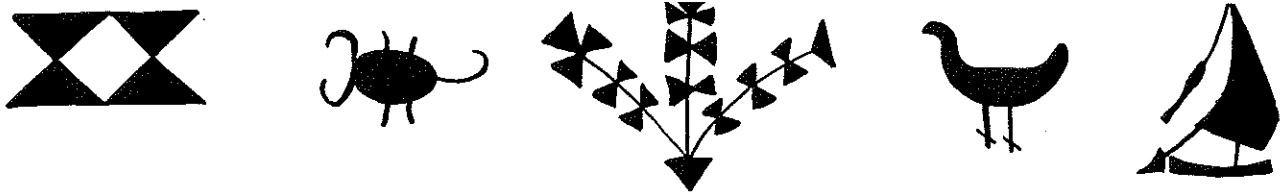


Once your clay house has dried, you can decorate it with poster paints.

You can use white or colors to paint decorative designs; or you can paint the whole house white and make colored designs on the white background.

You can roll the clay very thin between your hands (snakes) and use it to make raised decorative designs on the surface. This is called "relief" design.

Some of the designs that Arabs use are: geometric shapes, such as triangles, circles or squares, writing and simple drawings of animals or plants. These may be repeated over and over again to make a pattern. For example:



Though they are very simple, they can be repeated to make a nice design:



Try to think of common plants or flowers or animals in your neighborhood that you can make into simple designs that can be repeated.

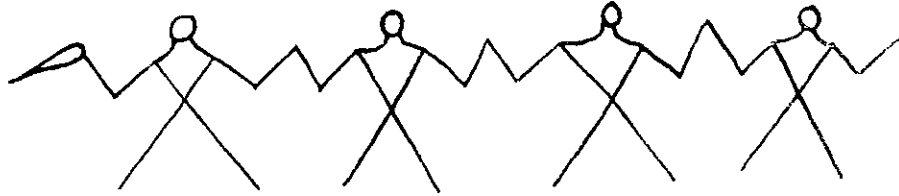
Big scenes may also be used. If an Arab is a Muslim and has made the pilgrimage to Makkah, she/he is called a "hajjah" or "hajj" meaning "pilgrim" and is usually very proud of having completed this important religious duty. The pilgrim might then decorate their house with a large drawing that tells the story of the pilgrimage. What events in your life might you like to put on your mud brick house?

After you have finished, you and your friends might like to put several houses together and make a village. Where would you plant trees? Where would you put animal pens and sheds? Where would the fields be? (In Arab villages, the houses are often very close together and the fields are outside the village. This saves good land for growing food.)

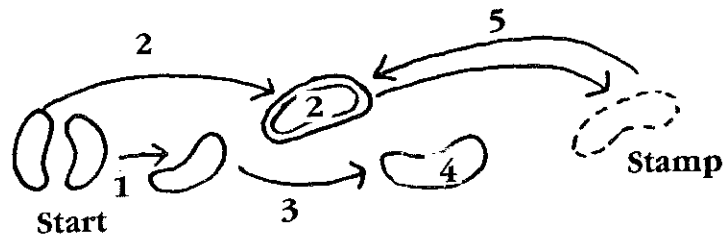
Debka Dancing

The debka (DEBka) is a traditional line dance in Lebanon, Palestine, Syria and Iraq. It is performed in unison, usually has rhythmic stamping steps, and has many variations. Here is a simple version.

Dancers stand in a line, holding hands at shoulder level. The first dancer may hold a scarf or handkerchief, which he or she may twirl as the dance proceeds.

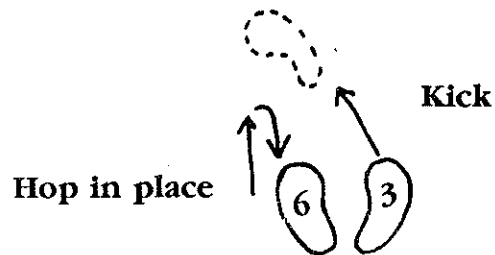


Step right(1), cross the left foot over the right, (2), and step right again (3), cross the left over the right and stamp (4), and bring the left foot back in place (5), that is, to position (2).



From this position, kick toward the left with the right foot while hopping in place with the left (6). Your right foot is in the air at this point. Repeat the series of steps, starting with step right (1), etc.

As you are doing this with the music you will quickly see that these steps are easily described as a "Stamp, kick, walk, walk, (repeat) – stamp, kick, walk, walk".



One piece of music for this dance would be selection 6, side 1, "Debka Al-Adala'ona", of *Arabian Nights Music From The World Of Islam*. Then try the dance with a faster selection – selection 10, side 1, "Arab Band", of the same recording. (The cassette *Arabian Nights Music From The World Of Islam* can be ordered for \$10 from AWAIR, the publisher of this curriculum.)

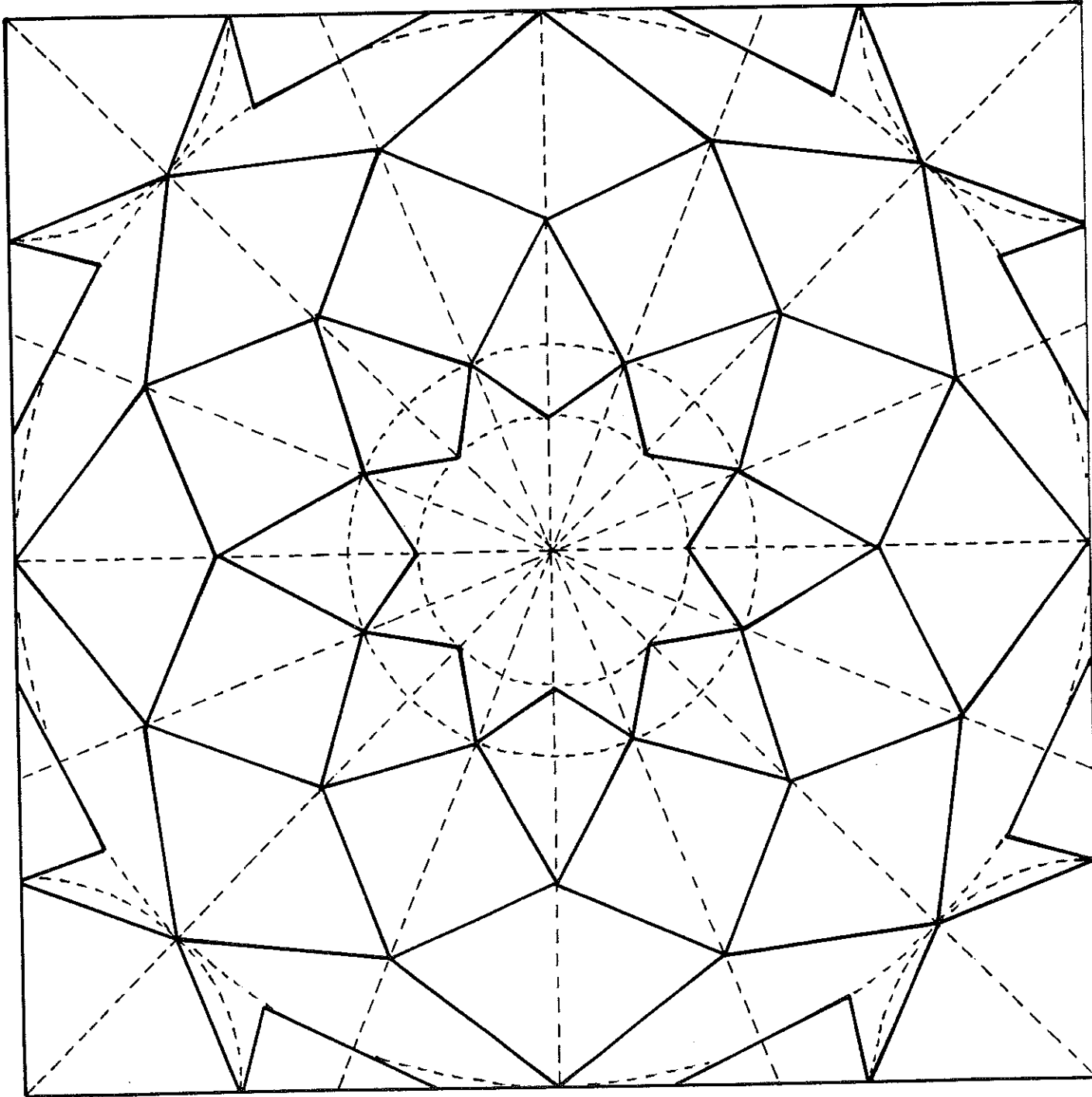
Debka Wall Mural

You and your friends can make a wall mural of yourselves doing the debka. Cut a piece of butcher paper as long as you are tall. Place it on the floor and lie on it in a dancing position, with your hands at shoulder height at the edge of the paper. Have a friend trace around you with a crayon.

Then you can draw in your own face and color your clothing. Trace around your friend in the same way. When you have made several dancers, hang them along the wall so that their hands meet.

If you want to dress your figures in traditional dress, put a long full skirt on the girls (midway between ankle and knee) and a long sleeved blouse. Wrists can be tight or full and loose. Boys may wear loose, baggy pants that become tighter below the knee. They also wear loose, full sleeved shirts. Girls may wear scarves tied around their heads. Men may wear hats or scarves. Both men and women may wear sashes at their waists.





Geometric Design

This geometric design is based on an octagon (eight-sided figure). Although there are no octagons in the design, there are several eight-pointed stars. Can you find four different eight-pointed stars?

Using tracing paper and a ruler, can you make an octagon, using points on the stars as guides? (There are five different sized octagons possible.)

Can you make several squares, using some of the same points?

Try some projects of your own. Trace the solid lines on the reverse side of a large sheet of tracing paper. When you have finished, move the tracing paper over so that the right side of the traced design matches the left side of the design. Tape the paper down and trace the design again. Do this two more times, so that you have a large square made up of four smaller squares. What happens to the lines at the edges? You should have a new design in the center. Color your design.

As a class project, you and several of your friends could each make one large four-part design and color it. All the designs could be put together to cover a wall. It should be interesting to see all the different ways one design can be colored!

You might like to construct a geometric design of your own. Trace over the dotted guidelines on the reverse side of this paper. Remove the tracing paper.

Now, using a ruler, connect two points on your paper. (A point is the place where a circle crosses a straight line.) See figure 1.

Moving around your diagram, connect every other two points corresponding to the points you have just connected, again using your ruler. See figure 2.

Next, using your ruler, connect to each other the lines you have just drawn. See figure 3. This should give a symmetrical design all around the diagram.

Now make another line connecting two more points on your diagram, and repeat the process above until you like your final design. It can be as elaborate or as simple as you like. See figure 4.

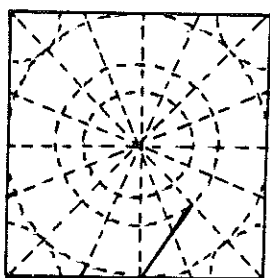


FIGURE 1

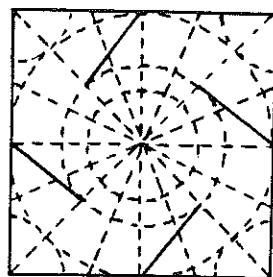


FIGURE 2

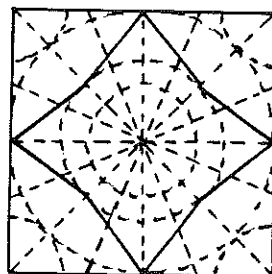


FIGURE 3

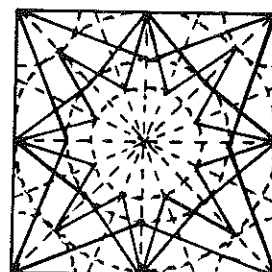
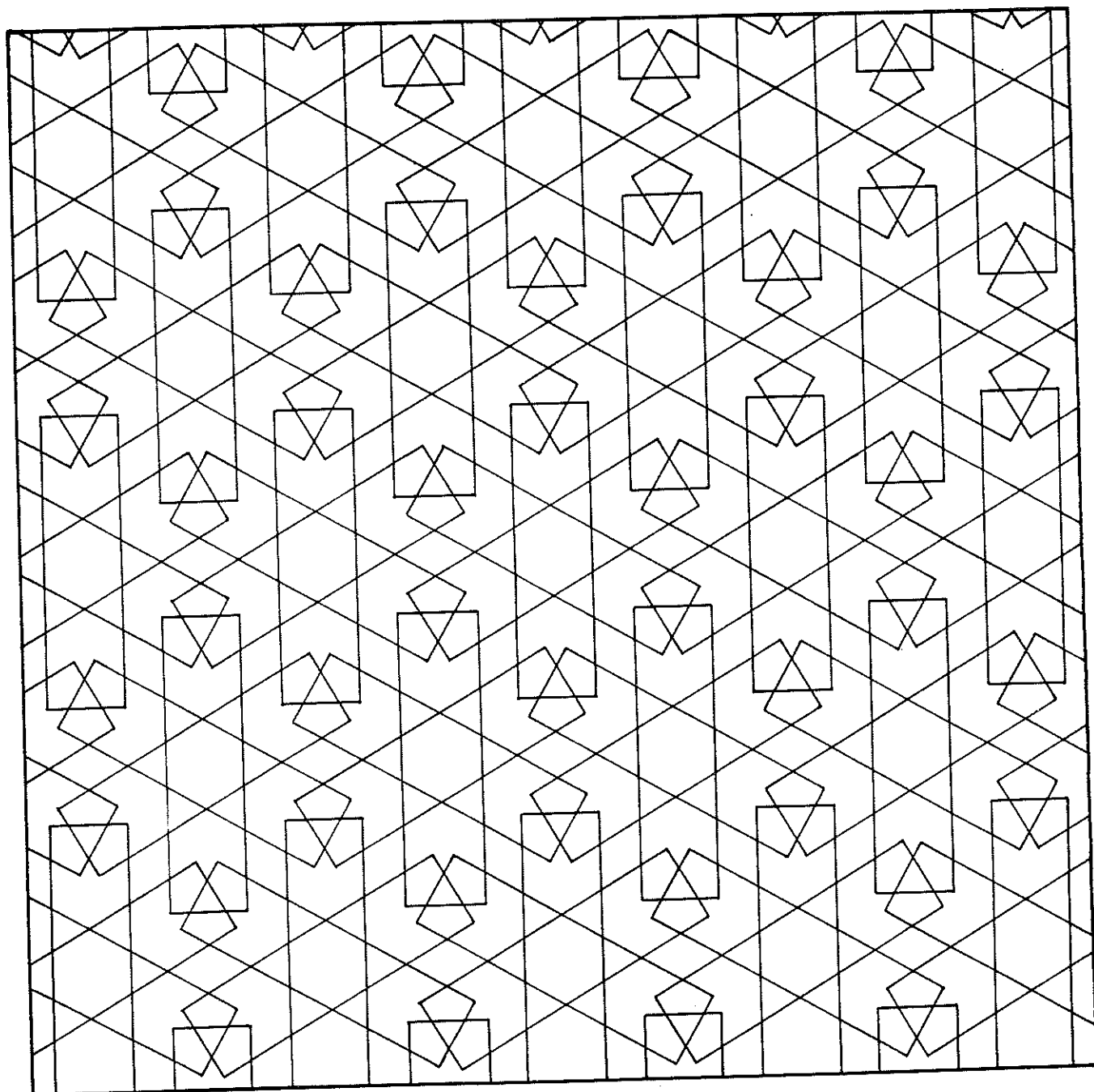


FIGURE 4

Students interested in geometry might like to construct their own guidelines, making them smaller or larger than those above, or perhaps adding circles. They could then experiment with geometric designs. These students would need to be familiar with a compass, and should know how to bisect an angle.

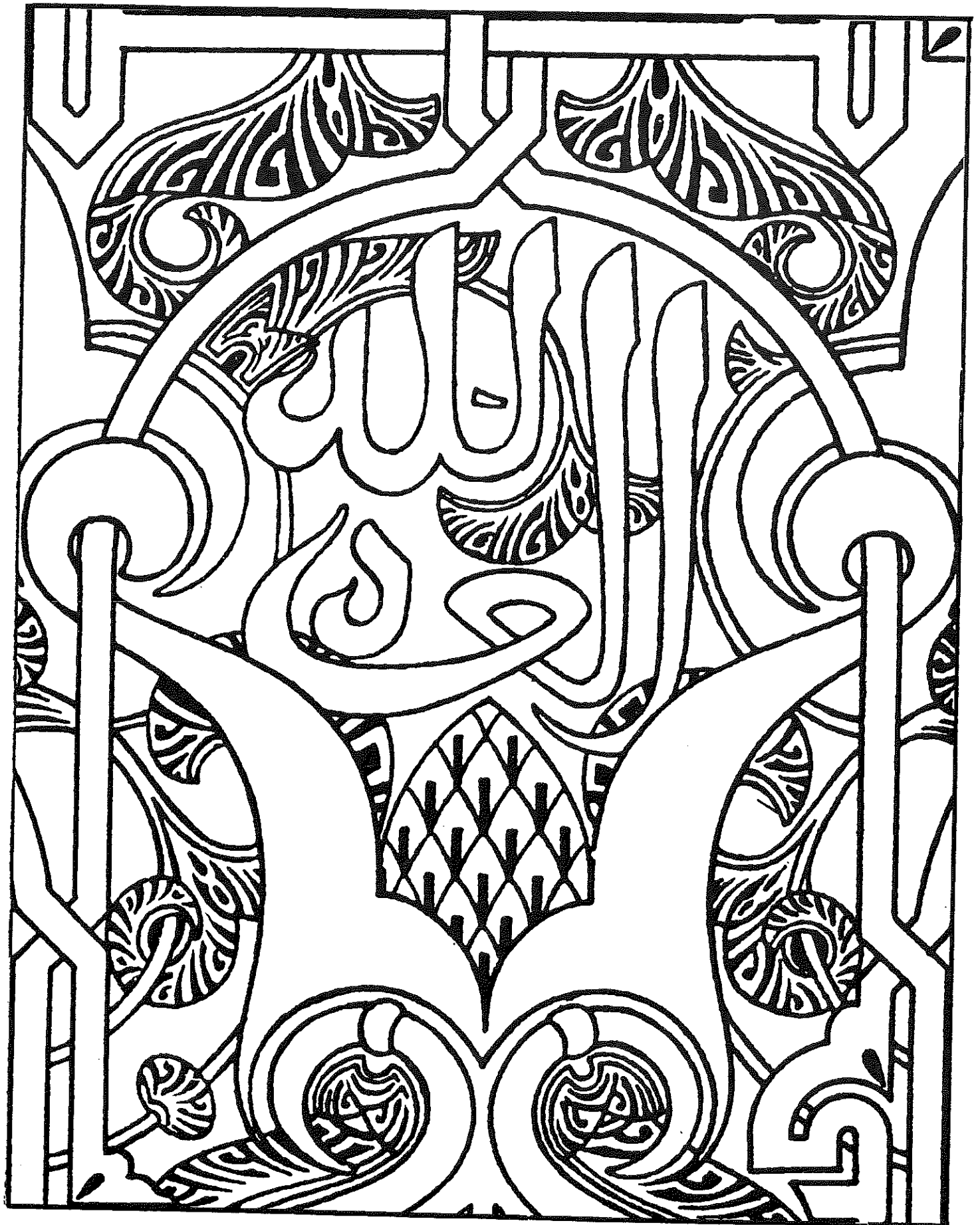
Students who are computer literate and have access to an appropriate program, might like to experiment on the computer, developing geometric designs in a similar matter as above.

Fun With Arabic Geometric Designs



This complex looking geometric design is actually based on one simple geometric shape. Can you tell what shape it is?

Using tracing paper, can you find: a six-pointed star? a triangle? a diamond? a hexagon (six-sided figure)? Using more than one shape, can you find a large diamond and a large triangle? Trace all the other shapes you can find.



Calligraphy Coloring Project

The original from which this drawing is adapted is a mural, in bas-relief, representing Kufic and Thuluth scripts in Andalusian style, among floral and Arabesque designs.

In the enlarged detail on the other side, one can clearly see the Arabic Thuluth script

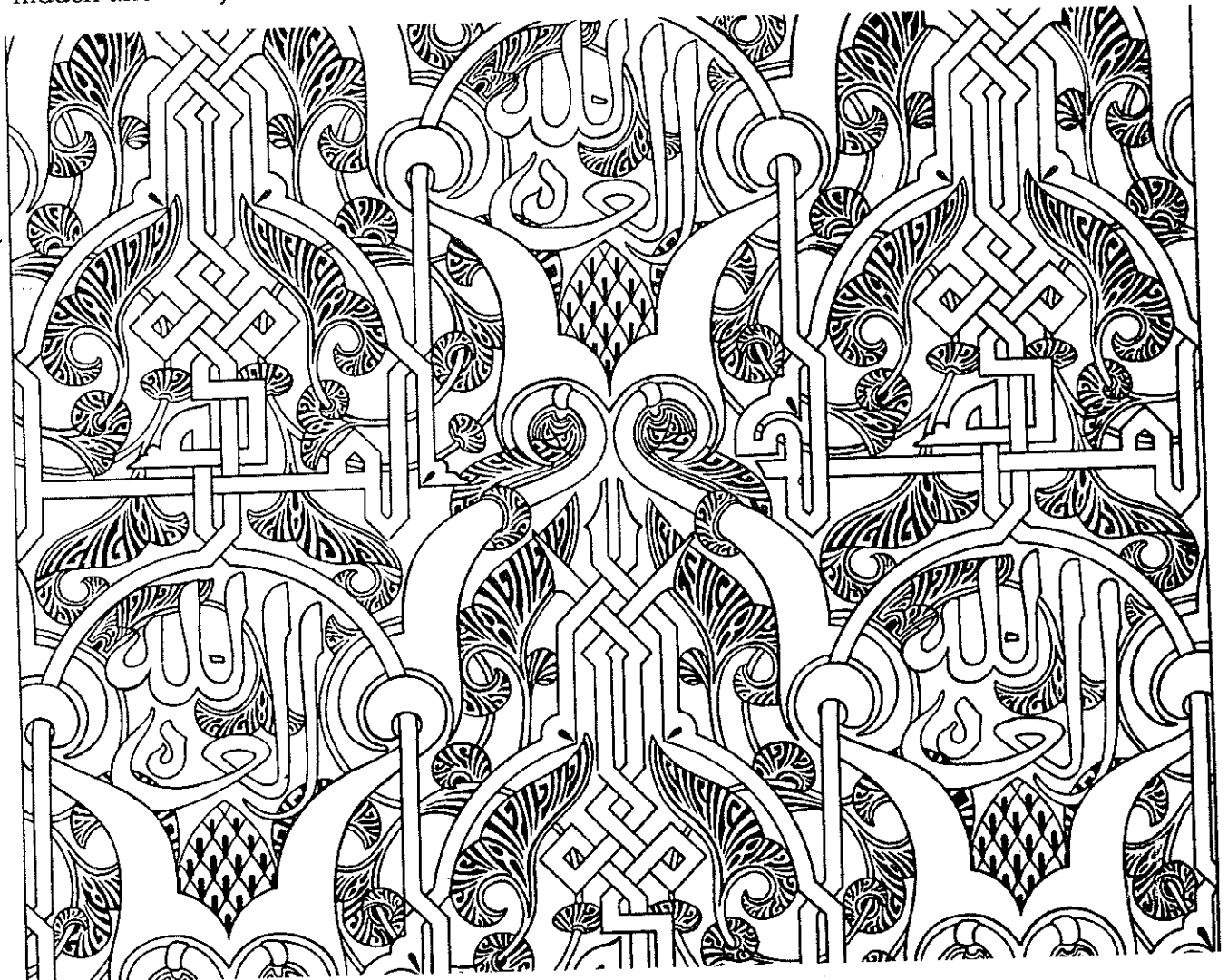
الْعِزَّةُ لِلَّهِ meaning "Glory is God's." The border here is a portion of the Kufic

script better seen in its entirety in the version below, shown more nearly life-size,

الْمَلِكُ لِلَّهِ meaning "The Kingdom is God's." Clearly seen in this enlarged detail

is the calligraphy of the variegated leaves **الله** (allah) "God" in black on white and in white on black in upside-down mirror image.

The Arab artisans who created this relief in the Alhambra in Spain used calligraphy as an integral part of the art (there is little here that is not calligraphy). You can look for the work of an artist named M.C. Escher who much later did similar art to the upside-down mirror image work of the artists who here took the word for "God" to create something seen and hidden and everywhere all at the same time.



Stained Glass Windows



Inserting pieces of stained glass at different angles and in precise geometric designs is an ancient craft of the Arabs.

The making of glass is a very old art. The glass of the Phoenicians, Palestinians and Egyptians, dull green and opaque, is the oldest glass in the world.

It was these stained glass windows of the Arab lands which inspired European artisans to create the beautiful windows of Gothic cathedrals. But unlike the leaded stained glass of Europe, Arab artisans had set their pieces of glass into delicately carved filigreed stucco.

In making the beautiful patterned windows even today, Arab craftsmen follow very old techniques. They pour wet stucco into a frame, draw a pattern in the stucco as it sets, cut out the pattern with fine saws and thin files and glue bits of glass to the inside of the stucco pattern.

Called qamariyas ("moon-like") and shamsiyas ("sun-like"), these brilliantly colored windows of geometric or arabesque designs can be compared with the mashrabiyas (the delicate wooden screens which filter sunlight but admit air).

Wouldn't you like to create a stained glass window using one of the geometric or calligraphic designs included here, or creating your own? Here are some directions.

Materials:

Clear Plexi-Glass 8" X 10" (or whatever size you decide upon). Non-glare glass for pictures (available at many paint and framing shops) is a good material to use. If your school district replaces broken windows with plexi-glass, see if the school district "yard" doesn't have a bin of discarded leftover pieces.

White Glue

Food Coloring in various colors.

Toothpicks

Small shallow dishes or large jar lids, for mixing of white glue and colors. You'll need as many as the number of colors you decide to use.

Directions:

1. Decide upon a geometric or calligraphy design outline. Choose one from this book, or create your own.
2. Place your piece of clear plexi-glass over your design so that the design shows through.
3. Decide what pattern in the design you will bring out by coloring. On the paper design pattern you have had underneath, color the design as you want it to be on the finished stained glass (or just use abbreviations to "color code" that design), and place this paper pattern back under the plexi-glass.
4. Using the toothpicks, mix white glue and food colors in whatever colors you have decided to use in your design.
5. Put a dab of colored glue in one space carefully spreading it around the space with your small paintbrush. (The glue becomes more transparent as it dries.)
6. Go on to another space. Continue until the entire design on your glass is colored in. (It is not necessary to "outline" the design on the glass. The design is under the glass and colors can be applied right up next to each other on the glass itself.)

Be certain to keep it flat while drying, so that the glue does not run.

When thoroughly dry, your stained glass window, or SHAMSIYA, is ready to be propped in a window for a beautiful display of sunlight and color.

Arab Folktales :

The Fables Of Luqman

Luqman Bin 'Ad (luq-MAN) was a very wise man who lived long ago in Arabia. During his lifetime, he gave a lot of very good advice to the rulers, and to the ordinary people. He also wrote many wonderful animal fables, which are another way of giving people advice. Instead of telling someone what you think they should do, you can make up a story about animals, and the story seems to give the advice. This is called a story with a moral.

Here are two of Luqman's fables. Can you figure out what the moral of each story is? What advice is Luqman trying to give?

1.

The lion was the king of the forest, and all the other animals, being afraid of him, tried to stay on friendly terms with him.

Many years went by and the lion, who was now growing old, could not hunt as easily as before. Running and stalking were not as easy as when he was young. He decided to retire to a cave and pretend that he was sick. Of course, all the other animals would want to come and visit their King who they believed was sick. But whenever an animal came to visit him and show concern, the lion would eat him.

One day a fox stood by the door but would not go in. From inside, the lion asked: "Why don't you come in, my friend?"

"I was going to," answered the fox, looking down at the ground outside the cave, "but now I see footprints of animals who went in, and I don't see any of their footprints coming out."

2.

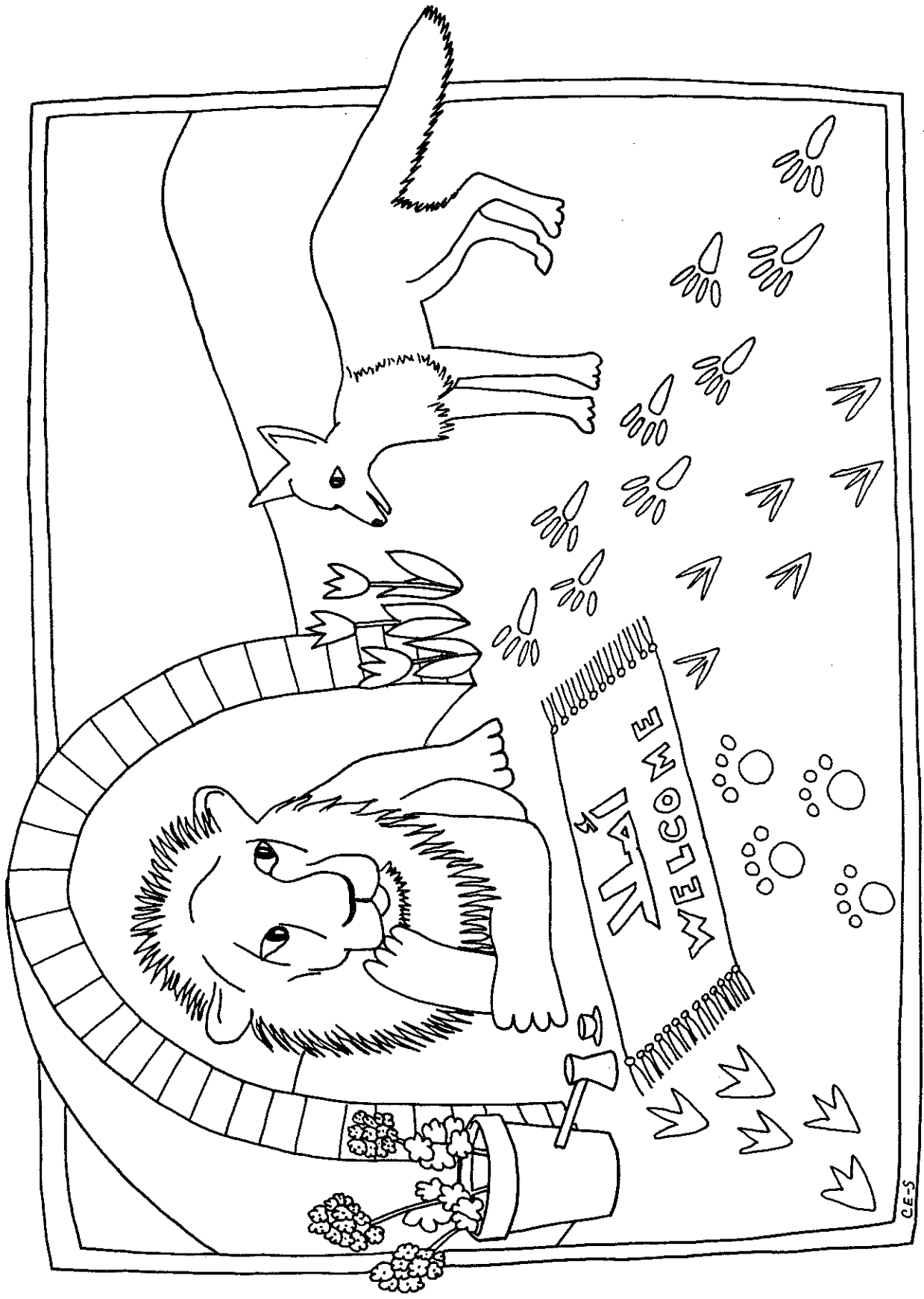
Two roosters got in a nasty fight one day. When the battle was finally over, the loser rested in the shade of a pomegranate bush. The winner flew up to a high fence where he flapped his wings proudly and crowed loudly, bragging of the fight he had just won.

A vulture, seeing him, swooped down quickly, grabbed the proud rooster in his powerful claws, and flew away with him.



Some things to do:

1. Color the picture on the other side, which illustrates the first story here.
2. Draw your own pictures to illustrate these stories.
3. Make up your own animal fable. Is it easier to decide on the **moral** for the story first?
4. At the library, find a book of animal fables by a Greek man named **Aesop**. Are any of Aesop's fables like the ones told by Luqman here?



The Fox and the Lion

Arab Folktales:

The Fables Of Kalila Wa Dimna

Kalila (Ka-lee-la) and (wa) Dimna (Dim-na) are two jackels who tell many wonderful animal fables in a famous Arab storybook called Kalila wa Dimna. Look for the word **fable** in a dictionary, or ask your teacher or librarian about its meaning. Here are two of the animal fables Kalila and Dimna have been telling Arab children for hundreds of years.

"He who does not heed his friends' advice, will have the turtle's fate." Why? What happened to the turtle? Read this Kalila wa Dimna story and find out.

THE TURTLE AND THE DUCKS

Once there were two ducks and a turtle who lived happily near a spring. They were good friends. Then, for a long time there was no rain. The spring began to dry up. The two ducks saw the countryside turning brown from lack of water, and decided to leave to find wetter and greener lands.

They hated to say good-bye to the turtle, and as they were wishing her peace and good luck, the turtle began to beg them, saying: "A creature like me depends on water to live. You ducks are very wise, can't you think of a way for me to go with you?"



The ducks knew their friend moved very slowly, compared to how fast they could fly. They thought of a plan. "There is nothing we would like more than to live close to you and keep your friendship," said one of the ducks, "and we can help you." But you must promise us one thing if you want to come along with us," said the other duck. "What must I promise?" asked the turtle. The ducks answered together: "No matter what happens, you must keep your mouth shut!" The turtle agreed to what seemed an easy request.

The two ducks found a sturdy stick, and each of them took hold of one end of the stick in its bill. The turtle was asked to grab hold in the middle with her mouth. In this way, the ducks flew over the drying countryside carrying their silent friend.

Soon the land below looked greener. The three friends spotted a village lying peacefully among green meadows, and they flew lower to have a closer look. The villagers had never seen such a sight, and they all began to point and shout and laugh at the sight of the flying threesome. The turtle grew angry when she saw the people pointing and laughing, and she wanted to scold them for their bad manners. Without thinking, she opened her mouth to speak. No sooner had she done this, then she fell to the earth.

Such was the fate of the turtle, who opened her mouth when she should have kept it shut.

Some things to do:

1. Draw and paint a mural to go with this story.
2. Turn this story into a play by adding lots of dialogue, and then present it to your class, or to a younger class.
3. Make up some different "endings" for this story.

Another Kalila wa Dimna tale...

THE TURTLE'S DILEMMA

The turtle and the monkey were very good friends. Each day the turtle would swim to the island where the monkey lived on top of a palm tree, and like all good friends, the turtle and the monkey would laugh, play and share secrets.

One day, the turtle's wife grew very sick. The doctor told the turtle that there was only one thing that would save his wife – the heart of a monkey! The turtle loved his wife and didn't want her to die, but he loved his best friend, the monkey, too. What should the turtle do?

Now every time the turtle saw his friend he remembered his dying wife, and that he must soon decide which one shall live. When he could no longer bear to see his wife suffer, he decided to kill the monkey so that he could give his wife the monkey's heart. The turtle made a plan to drown the monkey.

The turtle swam to the island, and not telling the monkey the truth, talked him into coming to the other side of the lake where the turtle lived. The monkey climbed aboard the turtle's back for the trip across the water. Soon the turtle was swimming slower and slower. Finally he could go no farther, and began to tell the monkey the whole story. The turtle explained to the monkey that he must have his heart in order to save his wife.



The monkey quickly thought of a plan to save himself. "Oh my friend," he told the turtle, "we monkeys have very strange habits. One of our customs is to leave our hearts at home whenever we venture away from home. But this is no problem, just take me back to my palm tree so that I can get my heart for you."

The turtle believed him, and the two returned to the island to get the monkey's heart. When they reached the island, the monkey scampered up his palm tree and would not come down.

From the top of the palm tree where he was safe, the monkey called down to the turtle: "Do you think I am like the donkey in the story, whom the fox claimed had no heart and no ears?" "I don't know that story," answered the turtle, "how does it go?"

And so the monkey began to tell the turtle the story of the donkey and the fox. And when that story was finished, the monkey told another story, and then another, and another, and another. . . . In this way, the monkey was able to save himself.

Some things to do:

1. This Kalila wa Dimna is a "frametale." What do you think a frametale is? Do you know any other frametales?
2. Use the "frames" on the next page to create a kind of story cluster for The Turtle's Dilemma, and then move into the inside frame to create the next story... and the next... and the next....
3. Draw and paint a mural to go with one of these stories.
4. Turn one of these stories into a play by adding lots of dialogue, and then present it to your class.
5. Make up some different "endings" for these stories.

Kalila wa Dimna

Characters

Characters

Moral

Moral

Purpose

Purpose

Plot

Plot

Shadow Puppets

In the Arab countries, a very ancient form of story-telling involves performances by shadow puppets, one of the oldest folk traditions of the Arab World. The "Karagoz" shadow puppets of Turkey, named after the principal character, are related to puppet theaters all over the world, and are probably older than all of them except the Indian shadow theater.



The plays performed were humorous, even slapstick performances on such topics as family life, marriage, the coffee house, and other familiar facets of daily life. The puppeteer would include many references to local happenings, as well as satirical comments on the political scene. The plays always portrayed the triumph of good over evil, the simple man over the pompous and the clever over the foolish; perhaps this was one secret of their popularity.

Traditional puppets are made of camel skin, with hinged limbs, allowing them to move. Would you like to make your own shadow puppets? They may be simple or detailed. Remember that the outline or silhouette is most important; as all details on the surface will be invisible once the puppet is behind the screen.

Look over the folk tales and fables included here. Is there one you would like to present as a shadow puppet play? If so, decide which characters need to be represented. You may want to tell a Luqman fable, or you may prefer the fables of Kalila wa Dimna. For these stories you will need to make animal puppets.

How to make the puppets: You will need heavy weight construction paper, some popsicle sticks or pencils, and a good pair of scissors. First draw your figure. Make as many details on the edges of the figure as you like (claws, feathers, etc.). Cut out your figure. Is the paper stiff enough not to flop over when you hold it at the bottom? If not, paste it on another piece of paper or cardboard and cut it out again. Paste or glue a popsicle stick or pencil to the bottom of the figure.



Figure 1

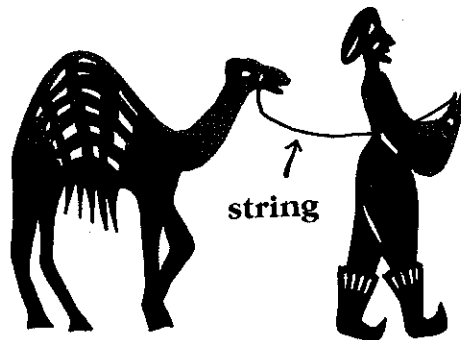


Figure 2

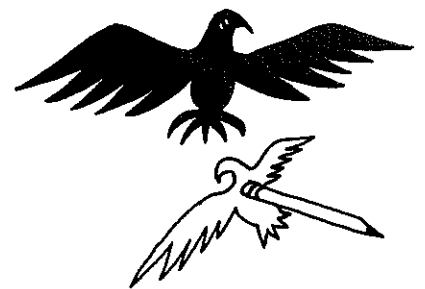


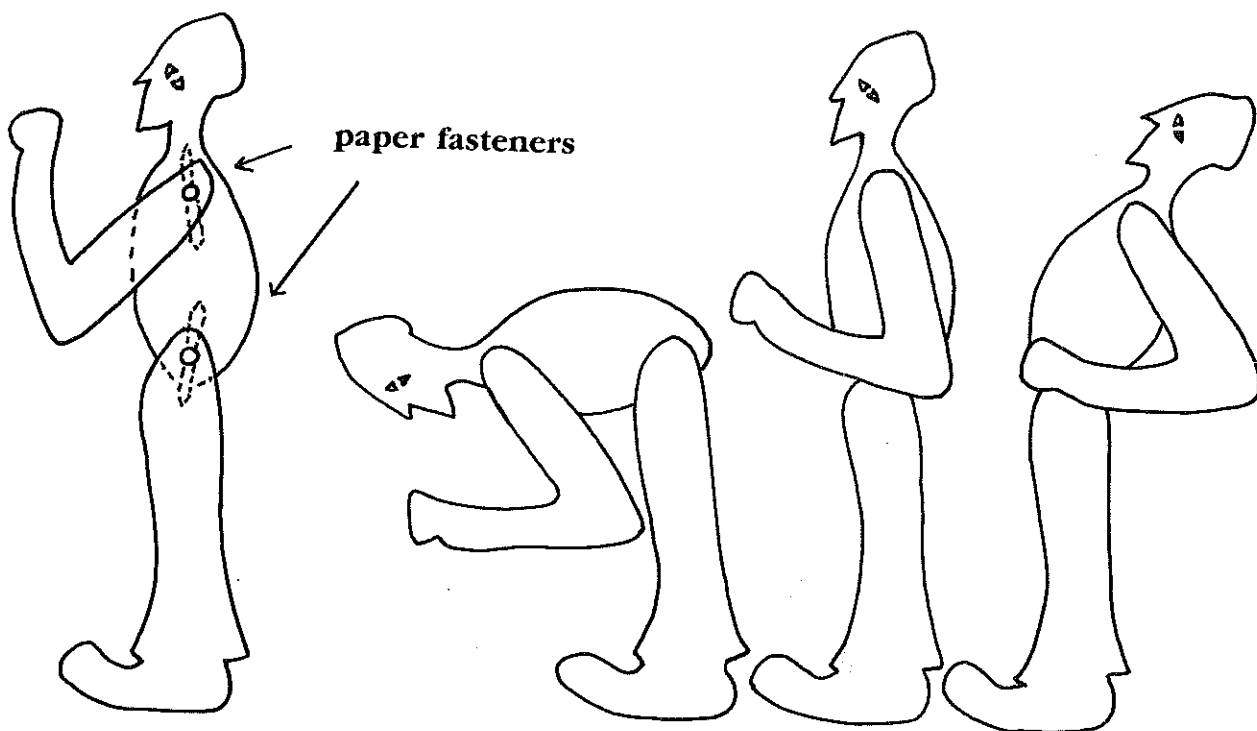
Figure 3

If you want to add detail to the figure, use a hole punch or a pair of manicure scissors (a small, curved pair of scissors) to cut small holes for eyes or trim. (Figure 2)

For bird figures, or figures to be seen near the top of the screen glue a pencil at right angles to the back so that the pencil will not be seen from the front of the stage. (See figure 3.)

Variations: Jointed figures may be made of light balsa wood, the kind used in model building. Cut out body shapes, legs and arms separately, using an exacto knife. (You will need adult supervision for this.) Overlap the legs or arms on the body, and mark the places where the parts should be joined. Drive holes through the parts at the markings by placing each part on a thick (2 inch) pad of newspaper. Drive a small nail through the wood at the marked place, then a larger nail, being careful not to split the wood. fasten with a paper fastener. Shake to make sure the parts move freely. Gravity should make your puppets move. You may also glue a pencil to one of the moving parts, at a right angle, as in figure 3 on the other side of this page. You will then be able to move that part at will.

You may also like to make trees, counters, pushcarts, or other props. Make them in the same way as the shadow puppets, concentrating on the silhouette. Attach them to the top, bottom, or side of the frame of your shadow puppet stage, using tape or tacks, so that you will not have to hold them while you are manipulating your puppets.



Seega



This is an Egyptian village game for two players. It is usually played outdoors, using holes in the ground for a playing board, and small stones or shells for playing pieces.

Materials:

For playing surface: A sandy area to dig in (damp sand at the beach is good). For playing pieces: Two sets of twelve pieces each: small stones, pebbles, shells, buttons, macaroni, beans, or even checkers can be used.

To Make the Playing Surface:

Make twenty-five holes in the ground, in a pattern of five across and five down, in straight lines like a crossword puzzle. If it is raining, an empty egg flat makes a good substitute for indoor play. An egg flat has thirty holes, six across and five down. Cut off one row of five holes to make your board.

To Play:

Each player has twelve pieces. Play is in two stages. In the first stage, players take turns putting one piece at a time on the board, leaving the center space empty. (Since play starts at the center hole, a player should be sure to place at least one piece either above, below, to the right or to the left of the center hole. If the player does this, he will be able to move his piece in the beginning of the game.) When the board is completely filled and only the center space is empty, the second stage of play begins.

The next player in turn moves one of his pieces to the empty space in any of four directions: up, down, left, or right. He may not move diagonally! The object of the game is for one player to enclose one of the other player's pieces between two of his own, vertically or horizontally (not diagonally). If he does this, he removes that player's piece from the board. He may then move his same piece again, if it is possible to capture another of his opponent's pieces. He may continue to play with the same piece as long as he can continue to capture. When he cannot capture another piece, play passes to the other player.

The next player then plays in the same way, moving any one of his pieces to an empty space. (In this first move on a player's turn, the object is to move to an empty space, it is not necessary to "capture" in order to move. But in order to continue moving that same piece, player must make a capture with each move.)

Each player must move at least once when it is his turn. He may not skip a turn. (The only exception to this rule would be in the unlikely case where a player has no empty spaces next to any of his pieces. Play would then pass to the other player.)

The game is over when one player loses all of his pieces.

Note: Only the player whose turn it is to move can capture. If you place your piece between two of the opposing player's pieces, you do not lose your piece.

HERE ARE SOME SAMPLE MOVES:

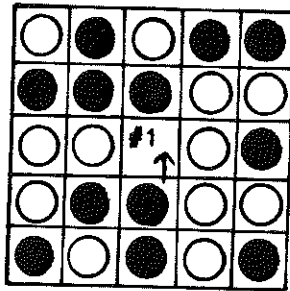


FIGURE A

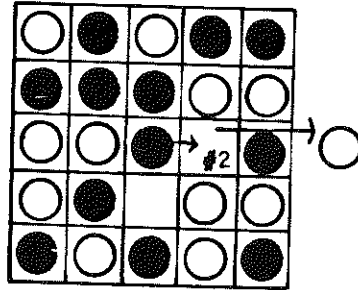


FIGURE B

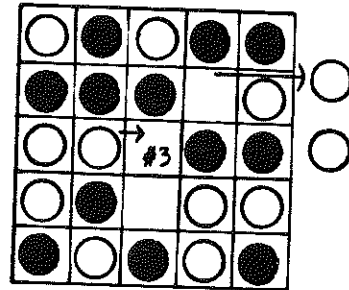


FIGURE C

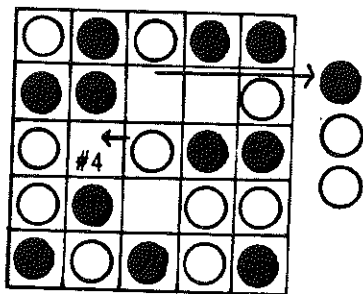


FIGURE D

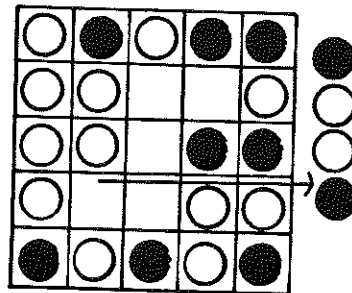


FIGURE E

FIGURE A: The board is completely filled and ready for play. Black moves up to the center, (move #1), capturing the player to his right, who is removed from the board.

FIGURE B: Black moves to the right (move #2) into the space previously occupied by the captured white piece, and captures the piece directly above, which is removed. Black can make no more captures with this piece, so play passes to white.

FIGURE C: White moves to the right (move #3), capturing the black piece above, which is removed from the board.

FIGURE D: White then moves to the left, returning to the space it had just left, and captures the black piece directly below it, which is removed from the board.

FIGURE E: Can white move again? No, he cannot, since he can make no more captures. Where would you move if you were black?

Variations:

Seega playing surfaces may be made with any odd-numbered side. The board above is five holes across by five holes down. If this is easy for you, you might like to play with a surface of seven holes by seven holes (forty-nine holes altogether). You will need twenty-four playing pieces for each player.

Question: How many playing pieces would each player need for a nine hole by nine hole Seega game?

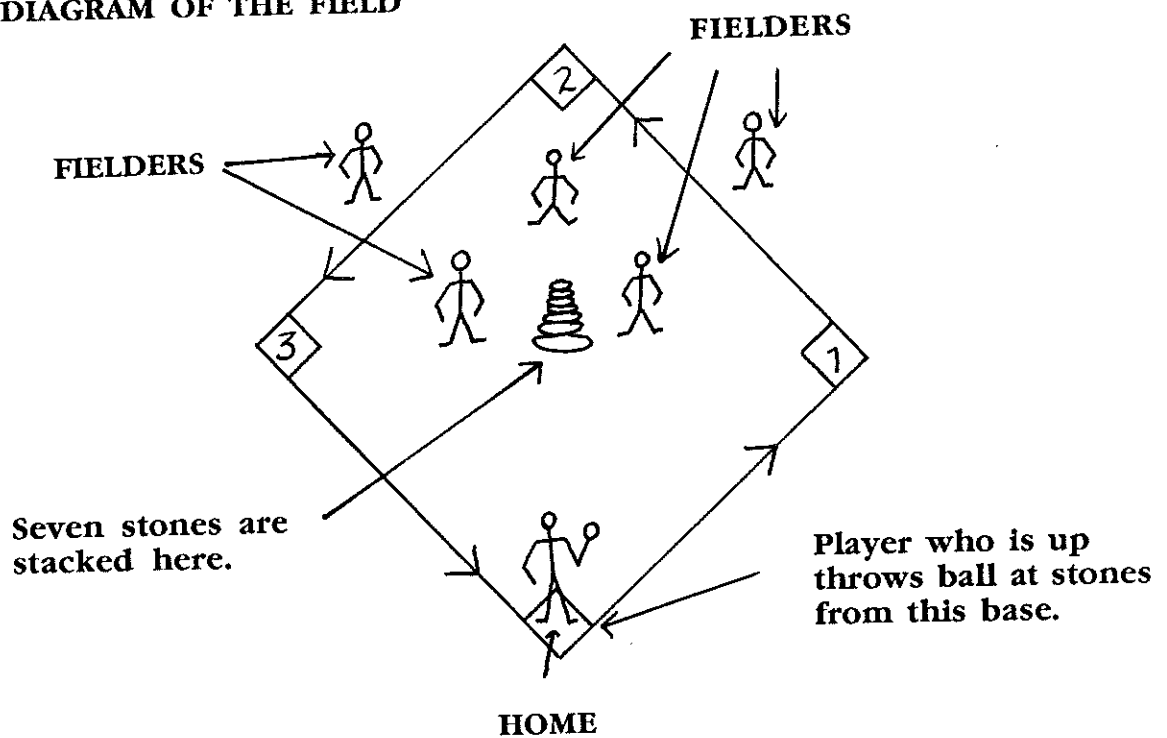
Seven Stones

This Arab village game for six or more players is similar to American baseball with an element of dodge ball thrown in. Instead of batting, the person who is "up" pitches the ball at a pile of stacked-up stones. All you will need to play this game are Seven stones, an empty field or playground, and a dodge ball or volley ball.

The Object Of The Game: The object of the game is to score "home runs" by knocking down the seven stones with the ball, and running around the bases before the stones are re-stacked and the ball retrieved.

The Field: The field is diamond shaped with four bases: 1,2,3, and home, as in baseball. Seven stones are stacked up in a pile at a point midway between Home and second base, about where a pitcher's mound would be in baseball. The fielding team spreads out behind this pile of stones, ready to pick up and re-stack the stones once they have been knocked down, and ready to retrieve the ball. (See diagram of the field.)

DIAGRAM OF THE FIELD



The Stones: The stones used in Egyptian, Iraqi and Syrian villages were flat stones that are common in rivers such as the Nile, Tigris and Orontes. (Can you find these rivers on a map?) If you can't find a supply of flat stones, try nursery school blocks or small shoe boxes with their covers taped closed, stuffed with rags or newspapers to weight them down so that the wind can't blow them away.

How To Play The Game:

Players divide into two teams.

The fielding team spreads out behind the stack of stones.

The team which is "up" takes turns "at bat." Actually, the "batter" pitches the ball from behind home base.

The first player "up" stands at home base and throws the ball at the stones in an attempt to knock them down and scatter them as widely as possible. She/he has three chances.

If a player does not knock the seven stones down after three tries, she/he is "out" and the next player is up.

If the player knocks the stones down, she/he attempts to run around the bases as far as possible before the other team can re-stack the stones. Fielders run to gather the stones and re-stack them, and to catch the ball. After the fielders have stacked the stones, they may attempt to tag the runner by throwing the ball at the player (like dodge ball) running the bases or by touching the runner with the ball. No runner may be tagged out before the stones are stacked.

If a player reaches a base without being tagged, she/he is safe and the next player is up.

If a player reaches home, she/he scores a "run" and the next batter is up.

If a player is tagged or hit with the ball off base, after the stones have been stacked, she/he is out and the next player is up.

Three outs and the next team is up, as in baseball.

Tips On Strategy: Fielders should attempt to back each other up. If a fielder throws a ball at a runner and misses, and there is no fielder behind the runner to catch the ball, the runner will have a good chance to run all the way home.

Note: Adjust the placement of the stones so that it is neither impossible to knock them down nor too easy. The stones may be stacked closer to home plate, (for younger children), or as far away as second base.

AFTERWORD

“JOHNNY, PLEASE DON’T HIT”

by Diedre Imara

“If you have a problem with Suzy, talk to her about it.”

“It’s Sally’s turn now.”

“Johnny, please don’t hit. Use your words.”

“Let’s sit down and talk about it.”

As a teacher, I hear these phrases many times during a day. If I am not actually speaking them, my co-workers are. We constantly attempt to give the children the means to handle conflict situations in non-violent ways.

“Using your words” to express anger, fear and unhappiness is a positive means to that end. Hitting, biting, pushing, kicking, pulling, even screaming will not necessarily “solve” a child’s problem. Though they may initially “get” what they want, in the long run, that type of behavior will have unpleasant consequences. A child may face the dreaded “time-out” and be removed from an activity she/he was thoroughly enjoying.

An even more far reaching consequence may be the ostracism of a child who continually handles conflict situations in a violent, non-cooperative way. Nobody likes a bully. In our “microcosm” of the world called school, we stand as models of appropriate problem solving techniques.

Recently, my belief in non-violent problem solving techniques has been shaken to the core. One day I was speaking to my children about peace and peace loving people worldwide. The next day, a war erupted. I felt like a fool and a liar. I felt undermined by the powers that be. How can I continue to tell the children to “use their words” and not handle a problem by hitting or tell them “you don’t have the right to hurt anyone’s body,” while powerful nations have ceased “using words” and are handling their problems with guns and bombs.

Another shaking factor came not from the front pages of the newspaper or the glare of the television set, but from the mouths of some of my children. “We’re beating those bad guys!” “We have more guns than they do!” These statements were made the morning after the announcement of the war’s beginning. Clearly, the viewpoints were coming from home. I must admit I felt more than a bit betrayed. My passion for peace was being sidelined and violent means were being condoned. Did these parents now expect their children to handle their problems in the same way? Was it now OK to “hit”?

Yet another eye-opener struck me. A silent agreement evolved amongst some staff. Opinions did vary and emotions did rise. In order to maintain working relationships, the war was not discussed.

What did it all mean? Staff to staff, staff to parents, parents to child, staff to children. Where did PEACE education enter? Should we promote our personal beliefs? Should we promote neutrality? Should we act as if nothing was happening "out there"? How do we respond to forces that differ from our opinion or that of the school philosophy?

As an educator, I feel we owe it to the children we teach/touch to promote peace. We have a unique opportunity to create peace in the classroom and on the playground. We have the special task of developing a child's problem solving capabilities. We can help share a peaceful future. As adults, will our students respond to conflict with words or bombs? As adults, will they fall prey to misinformation and accept stereotypes of other cultures? Will they believe images of others as savages, barbarians or monsters that deserve to be "eliminated"? Will the world be divided into the good guys and the bad guys? Or can we now, as educators, provide an unbiased cultural education that allows children to learn of people as "people"? Can children be taught to think critically, to discern . . . to care?

As I recover from the initial shock that, in this day and age, war for some is till a viable answer, I answer YES, peace can and must be taught. Against all odds. Johnny, please don't hit . . .

Diedre Imara is a teacher at The Child Unique, Montessori School in Alameda, California.

RESOURCES

Peace Education

The authors of this work would like to call your attention to three other peace education works, which while they don't address specifically the cultural area encompassed in this work – the Arabs – they do provide some marvelous resources for any elementary educator seeking to create an environment in which children aged 3-12 can build self-esteem while becoming respectfully aware of others and the earth:

Discover the World: Empowering Children to Value Themselves, Others and the Earth, Susan Hopkins and Jeffrey Winters, editors. (Santa Cruz, CA: New Society Publishers, 1990). Chapters on self-awareness, awareness of others, conflict management, global awareness, appreciation of the environment, current events, concerns of peace, celebrations of peace, special calendar days.

Educating for Global Responsibility: Teacher-Designed Curricula for Peace Education (K-12), Betty Reardon. (New York: Teachers College Press, Teachers College, Columbia University, 1988). Reardon, Director of the Peace Education Program at Columbia (and a member of AWAIR's Advisory Board) demonstrates again in this work her ability to envision the possibility of a peaceful world through the education of young people.

Learning the Skills of Peacemaking, Naomi Drew. (Rolling Hills Estates, CA: Jalmar Press, 1987). Lessons develop the concept that global peace begins with the individual and demonstrate in a very personal way, how we are each responsible for respecting human differences and finding peaceful means of resolving conflicts.

Resources for adults:

Breakthrough, the magazine of Global Education Associates, 475 Riverside Dr., Suite 456, New York, NY 10115 (212) 870-3290. GEA is an international network of men and women in over 80 countries who conduct research and educational programs aimed at advancing world peace and security, cooperative economic development, human rights and ecological sustainability. Representing diverse nationalities, cultures, religions and occupations, the Associates work together to foster a deeper awareness of humankind's mutual interdependence; to envision and bring forth creative responses to today's global crises and opportunities; and to educate and empower others to become active participants in shaping a more just, peaceful and sustainable future.

Faces of the Enemy, Sam Keen. (New York: Harper and Row, 1989). Using the twisted caricatures of propaganda posters, biased cartoons and distorted images served up in print and on screen, this powerful book probes beneath legitimate grievances to reveal the mechanism of enmity itself. Keen argues that the masks we use to legitimate our violence have succeeded too well and that if we are to survive, we must find the insight and courage to look beyond the distorted mask of hatred. This is also a PBS program nominated for an Emmy.

"Talking About War in the Persian Gulf: A Discussion Guide for Teachers," Susan Jones and Sheldon Berman for Educators for Social Responsibility (ESR), 23 Garden St., Cambridge, MA 02138, (617) 492-1764. They also have a companion piece ". . . for Parents."

Who's Calling the Shots? How to Respond Effectively to Your Child's Fascination with War Play and War Toys, Nancy Carlsson-Paige and Diane E. Levin. (Philadelphia: New Society Publishers, 1989). Rambos, GI Joes and a whole new generation of war toys, promoted through hours of violent television scripts, have been inflicted on our children in recent years. These toys are fundamentally different from the war toys we may remember as kids, and are having a negative effect on the

development of our children. Extensive interviews and detailed observations are included as well as a wealth of suggestions, practical ideas and resources for helping children reclaim control over their own play, avoid rigid gender and racial stereotypes, combat consumerism and learn the necessary skills for building a less violent future.

Specific to the Arab World and Islam (All of these resources are available from AWAIR for the prices listed. See ordering details at end.)

Children's Picture Storybooks:

The Day of Ahmed's Secret. Florence Parry Heide and Judith Heide Gilliland, illustrated by Ted Lewin (Lothrop, Lee & Shepard, 1990). Lavishly illustrated. Throughout the bustling city of today's Cairo, young Ahmed rides his donkey cart – up streets crowded with cars and donkeys, down alleyways filled with merchants' stalls, past buildings a thousand years old. The sights and sounds of the city fill the day, and when at last Ahmed hurries home, young readers will be excited to hear the secret Ahmed has been waiting to share with his family – he has learned to write his name. Upon filling orders, AWAIR will let you know how you can order your students' names written in Arabic! *K-6th, social studies/humanities*, 32 pp. hardbound \$13.95

Nadia The Willful. Sue Alexander, illustrated by Lloyd Bloom, Random House, 1983. Charming charcoal illustrations. A young girl teaches her father, the Sheikh, and her whole bedouin tribe, some lessons about love and loss in this story of a girl's determination in the death of a favorite brother. In so doing, Nadia is bestowed the title of "Nadia the Wise." *K-6th, social studies/humanities*, 48 pp., hardbound \$13.95

Fortune. Written and illustrated by Diane Stanley, Morrow Junior Books, 1990. Jewel-like illustrations replicate the magic of Persian miniature paintings on parchment (which with the use of a color transparency and can be the basis of a lesson on Islamic art as well as a wonderful story). Set in long ago Persia, this is the story of a poor young man who follows the wise advice of his bride-to-be and goes to the city to seek his fortune, finding it in an unexpected way. Though this story is Persian (Persians and Arabs are linguistically different peoples) it is included for the positive images and attitudes that are portrayed about "those people" about whom children (and many adults) make no distinctions. The following story is likewise included. *K-6th, social studies/humanities*, 32 pp. hardcover \$12.95

The Wonderful Story of Zaal: A Persian Legend. Retold by M. and N. Batmanglij, paintings by Franta, Mage Publishing, 1985. The magnificent paintings by Franta are interspersed with the English text and the Arabic script, here used to render the original Persian language. This is an ancient story from the Persian oral tradition, first written down in the sixth century, and later in 1010 by Ferdowsi in his famous epic poem, the *Shahnameh* or Book of Kings. Here is the story of the baby Zaal banished by his father but rescued from death by a magical bird who raises the child in his extraordinary castle high on the magic mountain. Here are lessons about power and the path to real wisdom and love. *K-6th, social studies/humanities*, 44 pp. hardbound \$18.50

Islamic Books and Audio Cassettes – Five Offerings. Beautifully produced. The artwork of these paperback books is rich and inviting. The story cassettes are more than just readings, they will recall radio days – with sound effects and lively narrative. On the cassettes, students will hear (perhaps for the first time): **the profession of faith (shahada)** "I bear witness there is no god but God and Muhammad is the messenger of God."; **the call to prayer (adhan)** and **Quranic recitation**. In all these stories, the roles played by women is an integral part of the whole. Students will gain understanding as they explore through these stories the cultural puzzles that many of our textbooks only mention. Stories are by Khurram Murad and M. Salim Kayani. In the series:

The Kingdom Of Justice: Stories From The Life Of Umar. Contains seven stories providing insight into Islamic values as expressed through Islamic law and justice. The stories are based on historical accounts during Islam's first century and under its second Caliph, Umar Ibn Al-Khattab (usually called simply Omar in the West). There is material here for wonderful class discussions about such notions as equality before the law, presumed innocence until guilt is proven, does the punishment fit the crime, etc. Each of the seven stories is approximately 4 pages in length or 4 minutes on the cassette. Meets the new California Framework's requirement to explore Islam's "code of ethics and justice, and its rule of law." *4th-7th, social studies/humanities, 47 pp., 1 tape \$10.00*

Stories Of The Caliphs. Six stories are preceded by a fine introduction. These are stories about Abu-Bakr and Umar, the first and second caliphs, who together with Uthman and Ali (the third and fourth caliphs) are considered "the Rightly Guided Caliphs," for as the introduction makes clear: "There were many other Caliphs after them who were called Caliphs, but not all of them followed in the footsteps of the Blessed Prophet. Many lived luxuriously, did not act justly, oppressed people and denied them their rights, did not alleviate their misery and poverty and used public money for their own comfort. However, those who did follow the Blessed Prophet left glorious examples for others to follow." These then are stories drawn from Islam's first century and explore Islam, as the new California Framework requires, for its "ethical teachings and as a way of life." Each story is approximately 4 pages in length or 4 minutes on the cassette. *4th-7th, social studies/humanities, 47 pp., 1 tape \$10.00*

The Longing Heart. In this historically based story from Islam's early years, Abu Dhar, the leader of a bedouin tribe which makes its livelihood raiding caravans bound for Makka, hears stories of Muhammad and how he has brought division to his tribe, the Quraysh (the merchant clan of Makka), with young men and women of the tribe following him against their parents' wishes, while the priests call him heretic and fanatic. Abu Dhar sends his brother and finally goes himself to investigate. *4th-7th, social studies/humanities, 28 pp., 1 tape \$10.00*

The Wise Poet. Another historically based story from Islam's early years tells of another respected chief, Tufayl, renowned for his ability as a poet. Tufayl too goes to Makka only to be wined and dined by the elders of the Quraysh and warned against coming face-to-face with Muhammad's "dangerous magic and witchcraft." *4th-7th, social studies/humanities, 26 pp., 1 tape \$10.00*

The Persecutor Comes Home. In this historically based story we learn of Umar Ibn Al-Khattab, who later becomes Islam's second Caliph, but who earlier was one of those in Makka who participated in the persecution of the first Muslims. *4th-7th, social studies/humanities, 40 pp., 1 tape \$10.00*

Resources for Secondary Level / Adults

The Holy Quran, Text in Arabic, Translation and Commentary, Amana Publishing, 1990. Beautiful hardcover edition of the Quran is presented in both Arabic and English, with English commentary included in an easy to read format. *7th-12th social studies/humanities, 1754 pp. hardbound, \$16.95*

Major Monotheistic Religions of the Middle East. Includes: 20 slide-exercise with 4 pp. of answers; flashcards of 20 religious symbols with answers and guide; essays and bibliography. Designed for use with a teachers' workshop carried out in 1982, some of the materials have been superseded by better materials to be found in *The Arab World Notebook: For the Secondary School Level*. The kit however is well worth its cost for the the slides exercise alone. *7th-12th, social studies/humanities, 14 pp. 20 slides \$12.00*

The Arab World Notebook: For The Secondary School Level, Audrey Shabbas and Ayad Al-Qazzaz, editors. Najda, Berkeley, 1990. Loose-leaf binder of some 460 pages of duplicate masters. About the work,

John Hergesheimer (Past President of the California Council for the Social Studies, and editor of *Sunburst*, the CCSS journal) has said:

"Audrey Shabbas has clearly done her homework on the California Framework. This thick notebook of student materials will come as a godsend to beleaguered teachers in grades 7 and 10 who have rarely had adequate quality materials on the Middle East. There is probably more here than any one teacher could ever fit in, but that is a virtue.

There are sophisticated lesson plans that relate the Arab World to students' lives. There are extensive lists of other available resources that most teachers are not aware of.. These materials have the power to exorcise stereotypes and replace them with understandings.

The quality is high – very high – and so is the interest level. It is very satisfying to see truly outstanding social studies materials so practically and attractively packaged and in a content area so sadly in need of balance and depth."

7th-12th, social studies, 460 pp. **\$39.95**

Middle Eastern Muslim Women Speak. Elizabeth Fernea and Basima Bezirgan, editors. Univ. of Texas Press, Austin. 1977, paperback. Middle Eastern Muslim women speak to us across thirteen centuries, from Spain to Afghanistan. Includes their poetry, literature, biographies and political and social writings. *7th-12th, social studies/humanities*, 414 pp. **\$12.50**

Women in the World: Annotated History Resources for the Secondary Student. Lyn Reese and Jean Wilkinson, editors. Scarecrow Press. 1987. 436 entries, 56 entries on Middle Eastern women. Each richly annotated with suggested activities, uses and reading level. *7th-12th, social studies*, 218 pp. hardbound **\$19.50**

The Genius of Arab Civilization: Source of Renaissance. John R. Hayes, editor. The MIT Press, Cambridge, MA. 1983, second edition, paperback. The essential reader for the Middle Ages. Marvelous illustrations. *7th-12th, social studies*, 260 pp. **\$15.95**

Arab Folktales. Inea Bushnaq. Pantheon Books, New York. 1986, paperback. Here are 131 oral Arab folktales from palaces, villages, bazaars and the desert. Many are as short as one page; visuals drawn from women's weavings and needlework, break up the text and add to readability of these wonderful stories. *7th-12th, social studies*, 386 pp. **\$11.95**

The Crusades Through Arab Eyes. Amin Maalouf, editor. Schocken Books, New York. 1987, paperback. Highly readable, entertaining history of the Crusades from an Arab viewpoint written for the general reader. An award-winning account of a dramatic, but much misunderstood epoch. *7th-12th, social studies*, 283 pp. **\$12.95**

A Medieval Banquet in the Alhambra Palace. Audrey Shabbas and Carol El-Shaieb, AWAIR, 1991. Intended for 7th grade study of Islam and the Middle Ages, this is a "how to" involve the social studies classrooms or the whole school in putting on a medieval banquet and setting it in Muslim Spain. Excite students with clothing, architecture, food, music, stories, games, role-playing, while having them explore Arab/Islamic civilization at its height and learn of the interconnectedness of Muslim Spain in the early Middle Ages with the rest of Europe and with the world to the east and south – the Abbasid and Umayyad courts of Baghdad and Damascus and the African Kingdoms of Ghana, Mali and Songhai. *7th, social studies/across curriculum*, 160 pp. spiralbound, **\$29.95**

To accompany *A MEDIEVAL BANQUET IN THE ALHAMBRA PALACE*:

The Alhambra

set of 20 slides

\$10.00

The Arabian Nights Music From the World of Islam. Side one of this tape cassette includes muezzin call to prayer, recitations from the Quran and several pieces for which dance instruction is provided in unit. Side two is European music influenced by Arabic music: court music of the early Middle Ages and Renaissance, flamenco and classical guitar.

Tape cassette

\$10.00

Leo The African. Amin Maalouf, Quartet Books, London, 1989. Fascinating imaginary autobiography of Hasan Al-Wazzan, fifteenth century geographer who came to be known in the west as Leo Africanus or Leo the African. Long on the best seller list in Paris before this wonderful English translation. *7th-12th, social studies*, 320 pp. hardbound **\$21.95**

The Adventures of Ibn Battuta: A Muslim Traveler of the 14th Century. Ross E. Dunn. Univ. of Calif. Press, Berkeley. 1989, paperback. Marvelous maps trace travels of this near contemporary of Marco Polo. Ibn Battuta is that extraordinary Muslim traveler whose accounts are so valuable to our understanding of the Middle Ages. He wrote of politics, social conditions, economics and religious life of the fourteenth century lands he visited including Turkey, southern Russia, Persia, Central Asia, India, Ceylon, Indonesia, and China. He also explored North Africa, Spain, and West Africa, including Timbuktu, Mali and Niger. (Dunn is also senior author of the new text for 10th grade from McDougal, Littell, *Links Across Time and Place*.) *7th-12th, social studies*, 373 pp. **\$12.95**

Resource Guide To Materials On The Arab World. Audrey Shabbas, Assoc. of Arab-American University Graduates, 1987, paperback. Hundreds of film, video and other media resources, fully annotated with guides to purchase, rental, borrowing. *6th-12th, social studies/humanities*, 56 pp. **\$6.95**

To order any of these materials from AWAIR, enclose a check or money order and include: \$4.50 postage/handling for the first item, \$1.00 for each additional item; California residents add sales tax. Spring 1991 prices are quoted and subject to change. Allow 1-2 weeks for delivery. School and institution purchase orders welcome!

AWAIR's Purpose:

Recognizing that no work is of greater importance than the preparation of our young people for their roles as thoughtful and informed citizens of the twenty-first century, and recognizing too that U.S. involvement with the Arab World and with the wider world of Islam is certain to remain close for many years, AWAIR's goal is to increase awareness and understanding of this world region and this world faith through educational outreach at the pre-collegiate level.

At the same time, recognizing that equipping students at all levels to function within our own diverse society presents a challenge to our democracy, AWAIR seeks to increase the larger society's understanding of Arab-Americans and of American Muslims as contributors to this society and as citizens with their own unique roles to play as part of a pluralistic America. In this regard, AWAIR shares with critical pedagogists the goal of encouraging the expression of all the diverse voices within our culture, providing an environment which enables the personal voices of students and adults to be nurtured and heard.

AWAIR's Program:

AWAIR's Executive Director, Audrey Shabbas, brings more than twenty years' experience to the task of impacting what gets taught about the Arab World and about Islam at the pre-collegiate level. She is the author of numerous works for the social studies curriculum, including the most recent *The Arab World Notebook: For the Secondary School Level*, for which she is the principal author and editor. She has conducted teacher training for more than forty institutions across the United States, including the United Nations in New York and Geneva. She brings to AWAIR participation in: Women Associated for Global Education, the California Council for the Social Studies, the National Council for the Social Studies – for whom she currently serves as Vice Chair of the International Human Rights Education Special Interest Group, and as a member of the Equity and Social Justice Committee.

Against this background of expertise in the field of education and Middle East studies, AWAIR's program reflects the commitment to devote full-time energies to the way in which the Arab World and Islam are treated within the American school system. Developing curriculum materials, identifying and making available wonderful resources and providing in-service teacher workshops are just some of the ways AWAIR is helping meet the needs of educators. No other organization in the United States has this task as its single focus. And the wide network of knowledgeable persons associated with AWAIR as members of its Advisory Board ensures that AWAIR's program is one of excellence and sensitivity.

AWAIR's Advisory Board:

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