

LEARNING THROUGH CONTEMPORARY ARAB ARTS

INTRO

Learning through Contemporary Arab Arts is a practical resource for schools wishing to diversify their curriculum with global perspectives. It uses the arts and artistic practice from the Arabic-speaking world to capture hearts and imaginations in ways that allows you and your children to acquire skills around language whilst also exploring some of the most urgent questions of our times in deeply-considered, multidimensional ways. To do so from the perspectives of arts and cultures of the Arabic-speaking world adds a much-needed layer of weaving in worldviews from the Global Majority World.

We hope that this resource will enrich the pedagogical tools available to the teachers who delve into it, and enliven their classrooms with exciting debate and conversation. The lesson plans provided range from tried and tested methodologies for language and knowledge acquisition, to critical thinking frameworks that challenge students and their teachers to practise constructive questioning.

Ultimately, this resource uses Arab arts as a portal to explore themes that connect us all as humans – be it the languages with which we communicate and what we can do to communicate better, what assumptions we make about one another and how we can challenge ourselves to break through conscious and unconscious biases, as well as how we can achieve higher level learning, thinking and being in this world.

HOW TO USE THIS PACK IN THE UK

While the resource is targeted at Key Stage 3 and focuses on the subjects of Modern Foreign Languages (Arabic), PSHE and Art, it can be used as a springboard for any teacher looking for fresh approaches to inspire students and enliven classroom practice. It offers **two lesson plans per subject**, broadly aligned with requirements of the National Curriculum, to allow for deeper exploration that extends beyond a single session.

Each of the lesson plans has a dual aspect: an instructional element with a ready-made power point presentation and discussion points, and an interactive element inviting students to engage with the topic through the medium of the arts.

The material was tried and tested in Key Stage 3 classrooms in UK schools across the three subjects. We hope that you and your students enjoy the results!

ABOUT SHUBBAK

Shubbak (meaning ‘window’ in Arabic) supports and celebrates the diversity of Arab artists’ creativity and innovation through its professional, participatory and engagement programmes, national touring and biennial multi-artform festival. Working nationally and internationally, we commission, initiate and develop projects that encourage a wide range of creative approaches in an artist-centred, audience focused process.

Shubbak Festival is the UK’s premier biennial festival of contemporary Arab culture, bringing new and unexpected voices alongside established artists to London every two years.

www.shubbak.co.uk



SUBJECT

ART

SUBJECT

ART

CONTEXT

BY THE END OF THESE LESSONS, STUDENTS WILL BE ABLE TO

- Expand their knowledge and perspectives on art from across the Arabic-speaking world by learning about new artists and their practices.
- Engage in dialogue and discourse around socially and politically engaged issues.
- Shape their understanding of borders and allow them to contextualise the way that borders affect their day-to-day realities.
- Further their understanding of what contemporary and conceptual art is through exploring live art, sculpture and installation and relating them to current contexts.
- Think critically and fearlessly, and foster a sense of curiosity through questioning and probing.
- Speak and express oneself confidently and develop their negotiation and communication skills with peers

Exploring borders through contemporary art is important for many reasons.

Contemporary art often tackles complex and sensitive issues related to borders, such as immigration, political conflict, and social inequality. By exploring these themes through art, we are exposed to new perspectives and challenged to rethink our assumptions and beliefs. This can foster a deeper understanding of these issues and promote empathy and social awareness.

Art holds the potential to act as a universal language that can transcend cultural and linguistic barriers. Contemporary art that explores borders can provide a platform for cultural exchange and foster a deeper understanding of different cultures and ways of life. This can lead to greater respect, tolerance, and appreciation for diversity.

Borders have played a significant role in shaping history, and contemporary art can serve as a powerful tool for documenting and preserving this history. Through art, we can capture the experiences and perspectives of those affected by borders and ensure that their stories are not lost or forgotten.

Importantly, contemporary art that explores borders can also serve as a catalyst for social change. By raising awareness and inspiring dialogue, art can mobilise individuals and communities to take action and advocate for policy changes that address issues related to borders and social justice.

LESSON PLAN

01

[Lesson's PowerPoint can be accessed here](#)

INTRODUCTION

01

Start by asking the class to define a border. It is important for the students to formulate into words their own understanding of borders. Write all the responses on the board. Once a varied range of ideas are collected, go on to share the official definition of a Border.

*Suggested definition: * Border (n) An edge or boundary of something.*

02

Ask the class to share the different types of borders that they are familiar with. Write all the answers on the board.

Suggested answers: Physical borders (a table, a curtain), emotional borders (trauma, grief), linguistic borders (different languages), natural borders (a river, a cliff), etc.

03

Demonstrate the impact of linguistic borders by communicating something in Arabic to the class. Allow students to take in what it was like to encounter a linguistic border, and how that impacts their ability to understand what was being said.

SUBJECT

ART

LESSON PLAN

01

ACTIVITY

Dive into exploring contemporary artists that explored notions of borders in their work.

See Annex 1-7 for artworks.

Prompts:

- ◇ *Describe what you see in the image.*
- ◇ *How would you engage with this work?*
- ◇ *How does this work make you feel?*
- ◇ *What do you think is the message behind this work?*
- ◇ *What kind of boundary or border do you think this work is presenting?*

CONCLUSION

Ask your students to share their reflections on the artists just discussed to explore what resonated with them most and why.

Prompts:

- ◇ *Which is your favourite piece and why?*
- ◇ *Do you consider this to be art?*
- ◇ *How do these works make you feel?*
- ◇ *How did the chosen piece speak to you?*
- ◇ *What is the power of the work when discussing borders?*
- ◇ *What do you think about the way it was presented?*

Lesson's PowerPoint can be accessed [here](#)

SUBJECT

ART

LESSON PLAN

02

Lesson's
PowerPoint can
be accessed [here](#)

INTRODUCTION

01

Start the lesson by recapping what was discussed in the previous session.

Prompts:

- ◇ *Can you remember what artists we talked about?*
- ◇ *Which pieces of art stuck with you? Why?*
- ◇ *Which pieces of art seem to be linked to one another? Why?*
- ◇ *In one word, what topics did we aboard?*

02

Invite your students to look around and list the borders and boundaries they see, feel and experience at school. This can be anything from the walls in the classroom, the ceiling, the hallway, the gates at the entrance of the school, toilet passes, their uniforms, the bell, their ties, windows, class rules, regulations, detentions, etc.

03

Write all the responses on the board. These 'boundaries' and 'borders' vary from the visible, the physical, the emotional, the invisible, to sound, light and more.

04

Invite students to discuss how these borders make them feel. For some, these boundaries can be related to feelings of safety and comfort, for others to restriction and separation.

SUBJECT ART

LESSON PLAN 02

Lesson's
PowerPoint can
be accessed [here](#)

ACTIVITY

Materials Needed

Masking tape,
enough to hand
to a third of your
students

01

Split the class into three equal groups if possible:

◇ **Group 1: table group -**

The table group is in control of all the tables.

◇ **Group 2: chair group -**

The chair group is in control of all the chairs.

◇ **Group 3: masking tape group -**

The masking tape group are assigned rolls of masking tape, where 1 roll of masking tape is given to each group member.

02

Each group must communicate and collaborate to create a series of borders within the classroom by working with their respective group. The tables and chairs can be turned upside down and on their sides. Meanwhile the masking tape can be used to infiltrate tighter space.

03

The groups must negotiate amongst themselves the rules related to their newly drawn borders and enforce them. The groups can form allies to govern the space or veto expansion from another. Ultimately, the students are not only building borders but they are having to negotiate this with absolute power.

Prompts:

- ◇ *Who is allowed to cross over?*
- ◇ *What rules do you choose to create?*
- ◇ *Are there any specific conditions that must be met by those trying to cross your borders?*
- ◇ *How do you respond to trespassers?*
- ◇ *What new alliances have been formed?*
- ◇ *How do you respond to emergency situations?*

CONCLUSION

01

Ask your students to share their reflections on the installation they have built and how the activity made them feel.

Prompts:

- ◇ *Are all groups truly equal?*
- ◇ *Which of the three groups was the most powerful and why? Was it the larger borders made from tables and chairs or*

was it the masking tape group because they can infiltrate through anything?

- ◇ *How did that experience of the imbalances of power feel like?*
- ◇ *How can this be a microcosm of the imbalances of power we see in the world around us?*
- ◇ *Is there such a thing as too many borders? Or too few borders?*

02

Invite your students to tidy up the classroom and return everything to its right place.



SUBJECT
PSHE

SUBJECT

PSHE

BY THE END OF THESE LESSONS, STUDENTS WILL BE ABLE TO

- Expand their knowledge and perspectives on a range of social, environmental and political issues through discussing artistic projects by artists from across the Arabic-speaking world.
- Engage in dialogue and discourse around socially and politically engaged issues.
- Explore the role that art can play in studying humanities subjects.
- Shape their understanding of borders and allow them to contextualise the way that borders affect their day-to-day realities, as well as their own personal identities.
- Challenge certain perceived 'truths' and begin to unpack the way in which these 'truths' distort reality.
- Think critically and fearlessly, and foster a sense of curiosity through questioning and probing.
- Speak and express oneself confidently and develop their negotiation and communication skills with peers.

CONTEXT

The Humanities naturally lend themselves to the exploration of the theme of 'borders' in all their guises. Taking time to reflect on 'borders' allows students to understand the diverse cultural and ethnic identities that exist in the world. By learning about different customs, traditions, and practices, students can gain a greater appreciation and respect for people from different backgrounds.

Furthermore, they can develop empathy and compassion for people who may face challenges due to their geographic location, socioeconomic status, or political situation. This can help foster a sense of social responsibility and motivate children to take action to help others.

The conversations exchanged between peers serve to develop critical thinking skills as they analyse and evaluate the impact of borders on people's lives. They can learn to identify the causes and consequences of borders, and to consider the ethical implications of different border policies.

In today's interconnected world, borders have significant impacts on global issues such as migration, trade, and climate change. By reflecting on borders, children can develop a better understanding of these complex issues and the role that borders play in shaping them.

LESSON PLAN

01

[Lesson's PowerPoint can be accessed here](#)

INTRODUCTION

01

Start by asking the class to define a map. It's important for the students to formulate into words their own understanding of borders. Write all the responses on the board. Once a varied range of ideas are collected, go on to share the official definition of a map.

*Suggested definition: * Map (n) A diagrammatic representation of an area of land or sea.*

02

Ask the class to suggest two types of maps that can be explored.

SUBJECT

PSHE

LESSON PLAN

01

Lesson's
PowerPoint can
be accessed [here](#)

INTRODUCTION

03

Together, you will explore the Mercator Projection and the Gall-Peters Projection.

MERCATOR PROJECTION

Show the map. This is the most commonly used map.

Prompts:

- ◇ Who of you recognises this map?
- ◇ Can you spot anything wrong with it?
- ◇ Why is the map distorted?
- ◇ Explain why the map is heavily distorted.

Suggested answers:

- ◇ Greenland appears roughly the same size as Africa. However, Greenland is in fact 14x smaller than Africa
- ◇ Alaska looks as big as the USA, whereas in actual fact, it is 3x smaller.
- ◇ Antarctica looks like the biggest continent but in fact it is the fifth smallest continent.
- ◇ Europe looks roughly the same size as South America, whereas in real life it is twice as big a landmass.

GALL-PETERS PROJECTION

Show the map. This is a much more accurate map.

Prompts:

- ◇ How do you feel about this map?
- ◇ How does it sit with you?
- ◇ Why is it important to question the status quo and explore your own sources of information that govern your reality?

It is very important to question the status quo and explore their own sources of information that govern their reality.

SUBJECT
PSHE

LESSON PLAN
01

ACTIVITY

Dive into exploring contemporary artists that draw on maps and probe lived realities through exploring borders and mapped lines. See Annex 8-12 for artworks.

Prompts:

- ◇ Describe what you see in the image.
- ◇ How would you engage with this work?
- ◇ How does this work make you feel?
- ◇ What do you think is the message/ concept behind this work?
- ◇ How important is the notion of the 'line' within the maps being presented?

CONCLUSION

Ask the class to share their reflections on the artists just discussed to explore what resonated with them most and why.

Prompts:

- ◇ Which is your favourite piece and why?
- ◇ Do you see this to be art?
- ◇ How do these works make you feel?
- ◇ How did the chosen piece speak to you?
- ◇ What is the power of the work when discussing mapping?
- ◇ What do you think about the way it was presented?

Lesson's
PowerPoint can
be accessed [here](#)

SUBJECT

PSHE

LESSON PLAN

02

Lesson's
PowerPoint can
be accessed [here](#)

INTRODUCTION

Start the lesson by recapping what was discussed in the previous session.

Prompts:

- ◇ *Can you remember what artists we discussed in the previous session?*
- ◇ *Which pieces of art stuck with you? Why?*
- ◇ *Which pieces of art are linked to each other? Why?*
- ◇ *In one word, what topics did we aboard?*
- ◇ *How has this made you reflect on your reality as you know it?*
- ◇ *Has it changed your perspective on things?*
- ◇ *Why are maps important?*

ACTIVITY

01

Explain to the class that this session will focus on mapping our personal identities and discovering the ways we position ourselves in the world. You will explore notions of memory and the (in)accuracy that arises from acts of remembering.

Materials Needed

1 large sheet of paper
that all students can
sit around
1 pencil for each student

SUBJECT

PSHE

LESSON PLAN

02

ACTIVITY

02

Ask your students to sit side by side around the large round sheet of paper in the centre of the classroom. Give each student a pencil.

TASK 1

03

Ask your students the question 'where are you from?'. The students must reflect to themselves where they are from and the geographical place they identify with. That could be based on the passport they hold, the place where they were born, or even the country their parents come from. It is about locating their identity(s) and connecting them to a landmass. They are to keep the answers to themselves.

04

Instruct them to silently draw the borders of the place they identified. They will have to do so from memory without discussing what they are drawing with their peers. They are to draw around the border of the large paper. Simple lines, no checking their phones, and no words or shading or other drawings to describe or identify the place. Offer them reassurance as it is likely some will struggle to remember what the borders actually look like.

05

Once finished, invite students to guess each person's country/ies.

06

Guide your students through reflecting on the nature of memory. The strength of human memory is not in retaining a literal representation. Our memories — informed by prior knowledge and experience emphasise the aspects that are important to us and ignore those that are not. Human memory is not an exact representation of experience.

Lesson's
PowerPoint can
be accessed [here](#)

SUBJECT PSHE

LESSON PLAN 02

Lesson's
PowerPoint can
be accessed [here](#)

ACTIVITY

TASK 2

07

Probe your students to explore if the lines they drew frustrated them and if they feel represented by them? The frustration is that lines on maps and borders cannot serve to represent an individual, not least a group. No two people from the same country share the same experiences and identities.

08

Invite your students to draw once more, this time inside the maps they drew, signifiers that elaborate on their identity. These should be drawings not words. These could be their favourite dishes, a traditional dress, or even their national flag, flower, landmark or sport. Anything that can point to their own sense of identity.

09

Upon finishing their drawings, go round the room and ask students to discuss the drawings which they expand on one's identity. If two students happen to be from the same country, have a go at comparing the differences and similarities, to guide them to arrive at the fact that identities are always diverse, even when from the same country.

10

Ultimately conclude the session by discussing the futility of these borders, as borders alone do not define one's identity. Rather, one's lived experiences overrides the simple lines on a map.

CONCLUSION

01

Ask your students to share their reflections on the exercise and how it made them feel.

Prompts:

- ◇ *How do you feel about your own sense of identity after doing the exercise?*
- ◇ *Has anything changed for you?*
- ◇ *How did it feel to listen to your peers speak about their identities?*

02

Invite your students to tidy up the classroom and return everything to its right place.

SUBJECT

**MODERN
FOREIGN
LANGUAGES
(ARABIC)**

SUBJECT

MODERN FOREIGN LANGUAGES (ARABIC)

BY THE END OF THESE LESSONS, STUDENTS WILL BE ABLE TO

- Expand their knowledge and perspectives on tourist attractions across the Arabic-speaking world.
- Explore the role that art can play in language learning as well as acts of remembering.
- Engage in dialogue and discourse around socially and politically engaged issues.
- Reflect on their personal connections to these places and the ways in which this shapes their understanding of their own, as well as other cultures.
- Think critically and fearlessly, and foster a sense of curiosity through questioning and probing.
- Read, write, speak and express key ideas confidently in Arabic and develop their communication skills with peers.

CONTEXT

In an increasingly globalised day and age, tourist attractions play a crucial role in our imaginaries.

The Arabic-speaking world is home to some of the world's most iconic historical and cultural sites, such as the Pyramids in Egypt, the ancient city of Petra in Jordan, the Ishtar Gate in Iraq, the Dome of the Rock in Palestine and much more. These attractions hold the capacity to act as portals through time and space, offering a glimpse into the rich histories and cultures of the region, and are testament to the multitude of civilizations that have called this region home over the ages.

Tourist attractions are often seen as symbols of national, cultural or religious pride. For many of us, they often evoke personal as well as inherited memories. On the other hand, sites such as these can point towards contested histories and pressing present-day realities. What's most concerning today is that many sites such as these are potentially at risk due to environmental, political and social threats.

Exploring this topic through the lens of art lends itself to opening up a range of discussion points for students to engage with through personal meaning-making and reflection.

LESSON PLAN

01

[Lesson's PowerPoint can be accessed here](#)

INTRODUCTION

01

Start by asking the class to take a moment to look at the images of the tourist attractions that are shown around the room, and to discuss with the student next to them what they think they will be learning about this lesson.

02

Ask them to share with the rest of the class some of their thoughts. Write all the responses on the board. Once a varied range of ideas are collected, go on to introduce the topic of the lesson

03

Invite your students to stand up and move around the classroom to look at each image closely. Start a conversation with your students about these tourist attractions.

Prompts:

- ◇ *Can you name the tourist attractions you see in front of you?*
- ◇ *Do you know where they are located?*
- ◇ *Which of the images caught your attention?*
- ◇ *Why did the particular one speak to you?*
- ◇ *Does it remind you of something?*
- ◇ *Is there a personal memory you have of this attraction?*
- ◇ *How does it make you feel?*

SUBJECT
**MODERN
 FOREIGN
 LANGUAGES
 (ARABIC)**

LESSON PLAN
01

Lesson's
 PowerPoint can
 be accessed [here](#)

ACTIVITY 1: MATCHING GAME WORKSHEET		
01	02	03
Ask students to work with a partner.	Hand out print-outs of 'Matching Game Worksheet 1' to students, along with the cut-outs from 'Matching Game Worksheet 2'. See Annex 13 & 14.	Ask each group of students to carefully read the names of the tourist attractions in Arabic and to match them with the corresponding images.

ACTIVITY 2: SENTENCE BUILDER WORKSHEET			
01	02	03	04
<p>On the screen, pull up the 'Sentence Builder Worksheet'. See Annex 15</p> <p><i>Note: If your students are complete beginners then refer to 'Sentence Builder Worksheet for Beginners'. See Annex 17</i></p>	<p>Demonstrate to your students how to build a sentence using the worksheet by reading out loud:</p> <p>اخترت صورة بوابة عشتار في بابل العراق.</p> <p>Then, invite each student to do the same exercise, and to read their sentences out loud in front of their peers.</p>	<p>Follow the same approach as in step 2, and continue to work through exercises 1-4 in the worksheet.</p>	<p>Once all the students have taken part, hand out a copy of the 'Activity Worksheet' (see Annex 16), and ask your students to read the instructions and to write down their answers from the previous exercise in the document. Encourage students to personalise their answer by adding more details using the dictionary.</p>

CONCLUSION		
<p>Ask your students to share their reflections on their experience learning about tourist attractions to explore what resonated with them most and why.</p>	<p>Prompts:</p> <ul style="list-style-type: none"> ◊ <i>What is a key takeaway from today's session?</i> ◊ <i>Did it change anything about your perspective on the Arabic-speaking world?</i> ◊ <i>Did it bring up any personal memories for you? And how did that feel?</i> 	<ul style="list-style-type: none"> ◊ <i>How did you feel listening to your peers speak about their personal connections to some of these sites?</i>

SUBJECT

MODERN FOREIGN LANGUAGES (ARABIC)

LESSON PLAN

02

Lesson's PowerPoint can be accessed [here](#)

Materials Needed
Clay
Moulding tools
Base

INTRODUCTION

01

Start the lesson by recapping what was discussed in the previous session.

Prompts:

- ◇ *Can you remember what we discussed in the previous session?*
- ◇ *Which tourist attractions caught your attention? Why?*
- ◇ *Can you recall the Arabic names of some of the tourist attractions we explored?*
- ◇ *How has this made you reflect on your own personal identity and culture?*
- ◇ *Has it changed your perspective on things?*

02

Play the segment of [this video](#) by Iraqi artist Rand Abdul Jabbar on the board for your students to watch. In silence, invite your students to pay close attention to what Rand Abdul Jabbar discusses and to take notes of what stands out for them

03

Invite your students to share their thoughts and reflections on what they heard.

Prompts:

- ◇ *What is the focus of Rand's practice?*
- ◇ *Why is her work important?*

ACTIVITY

01

Explain that this session will focus on creating their own personal sculptures of the tourist attraction they chose to talk about in the previous session.

02

Hand out a piece of clay to each student. Instruct them to create a representation of the tourist attraction in whatever shape they would like and feel is comfortable.

Suggestion: Why not invite them to make their own tourist attraction coin? To do so, they must flatten the clay into the shape of a coin. They will then carve out the outline of the tourist attraction on the coin's face.

03

Invite each student to present their newly created piece to their peers and to say a few words about what they have made and the choices they took to make it.

04

Depending on the type of clay you provided, determine the length of time needed for each sculpture to dry in order for the students can take them home with them.

CONCLUSION

01

Ask your students to share their reflections on the exercise and how it made them feel in Arabic.

Prompts:

- ◇ *How did it feel to design your sculpture?*
- ◇ *How did it feel to listen to see each of your peers' sculptures and hear them talk about them?*
- ◇ *Has anything changed for you?*

02

Invite your students to tidy up the classroom and return everything to its right place.



ANNEXES

ANNEX

1

Yara El-Sherbini,
Operation Brexit, 2017

Operation Brexit is a game where players have 10 seconds to get the UK out of the EU. It presents a playful entry point into notions of borders within a contemporary context, thinking about the modern day politics that affect us and our youth as we face the repercussions of Brexit.



ANNEX

2



**Yara El-Sherbini,
The Current Situation, 2014**

The Current Situation re-appropriates the game “buzz wire”, in the form of a world map where up to 8 players can navigate the world, complete with internal borders (contested and established) with a handheld wand. It’s hugely fun and engaging, yet when you mistakenly make contact with a border, you trigger a red warning light and alarm, and feel a buzz. This brings the reality of the precariousness of borders to the fore. The politically charged nature of global borders and the power they hold in terms of shaping geographies and identities, and the impact that is felt when national borders are challenged and when they shift, is literally played out.



ANNEX

3



**Yara El-Sherbini,
Putting a Hole in the Wall, 2015**

Putting a Hole in the Wall is one of 9 mini golf holes, as part of Doug Fishbone's Leisure Land Golf, commissioned for the 56th Venice Biennale as part of the East Midlands Pavillion in 2015. This work invites players to navigate their golf ball through a series of inflexible and concrete-clad checkpoints, boundaries and border controls in a bid to finally put the ball through the division wall. The golf hole replicates various aspects of the day-to-day reality within contested territories under occupation, exploring separation barriers as a historical and universal means to control and limit the movement of people worldwide.



Mona Hatoum,
***The Grater Divide*, 2002**

Mona Hatoum's multimedia practice explores themes of containment, displacement, conflict, and home. Her work—which spans installation, sculpture, video, photography, performance, and works on paper—often recontextualizes everyday domestic objects, imbuing them with a sense of menace. *Grater Divide* is a human sized, fold-out cheese grater that takes on the appearance of a room divider or 'paravent' confronting the viewer on entering the gallery. Scaled up from the original kitchen utensil nine-fold, the object is eloquent in its architectural proportions and highly decorative but at the same time potentially macabre with its hazardous, razor-sharp surface.



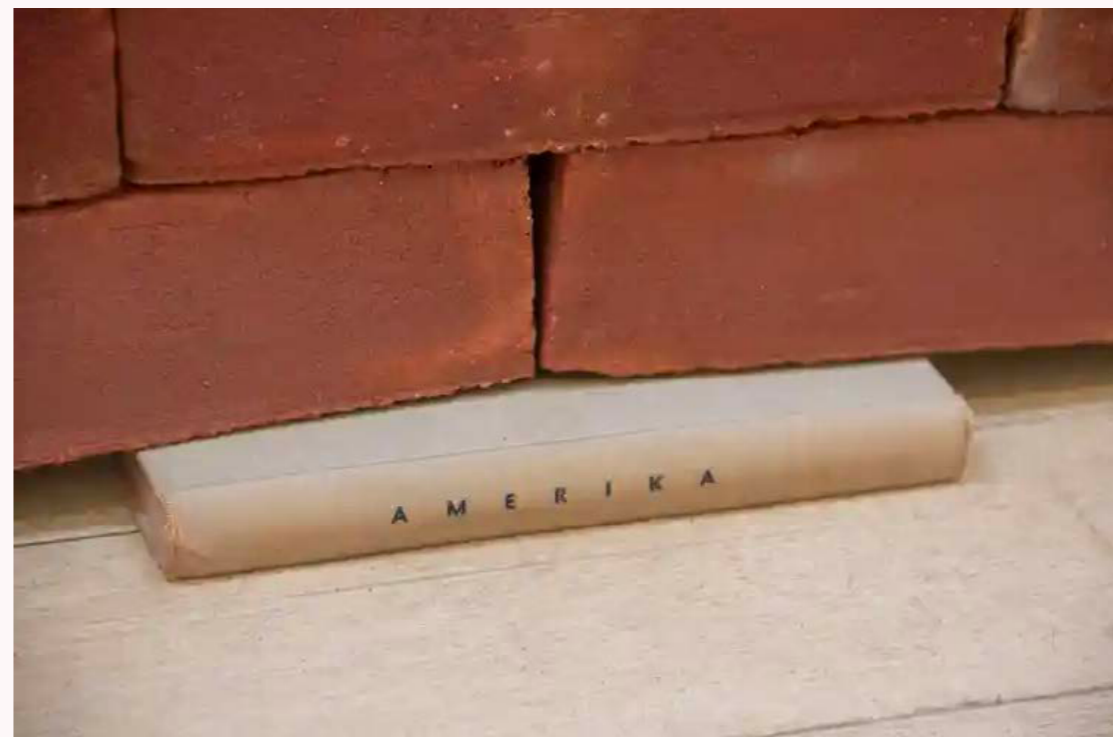
ANNEX
5



Ronald Rael and Virginia San Fratello,
Pink Seesaws, 2019

**Jorge Mendez Blake,
Amerika, 2019**

The reds of the brick wall are gritty in texture, they beckon both the clay of the earth and of blood. At 33 feet long, its foreboding presence is an affront to the space, cutting through like national borders do through the landscape. The bricks range from deep maroons to warm-tinged tones, many of which are stained with white as if washed with the calcium of bones. A wall is an indifferent object that creates difference around it, impeding movement and obscuring vision. The top of the wall reaches to about my eye level and one can see the word "Imagine" from Dread Scott's *Imagine a World Without America* peeking over from the other side. It presents a stark foreboding image of the impact of walls and division



ANNEX

7



Robert Smithson,
Spiral Jetty, 1970

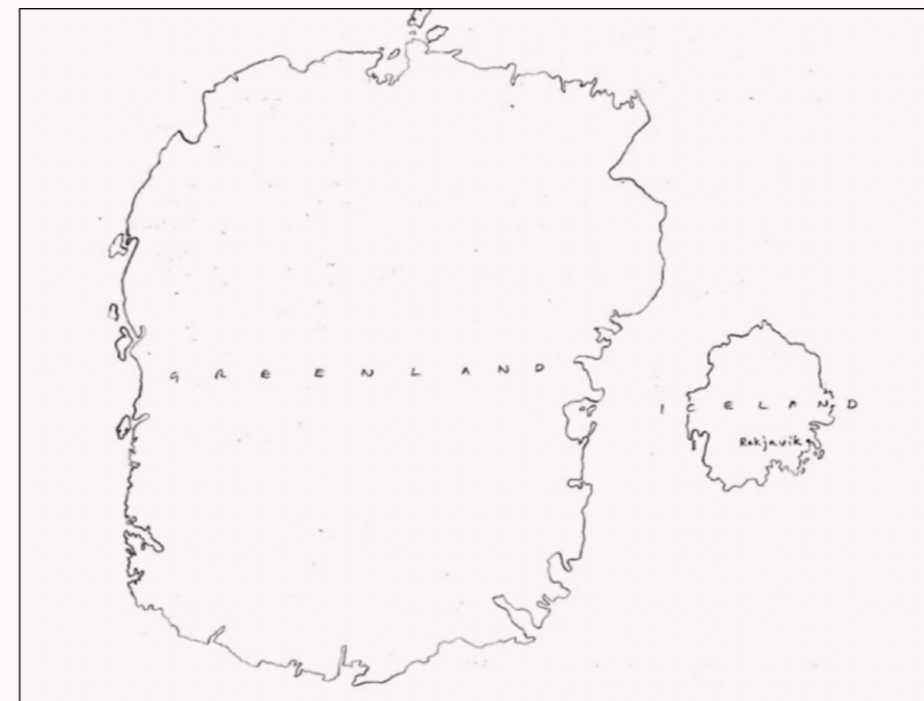
This earthwork sculpture is an example of a natural boundary created that has gradually worn down with time because of its ephemeral nature.



**Emma Kay,
*The World from Memory, 1998***

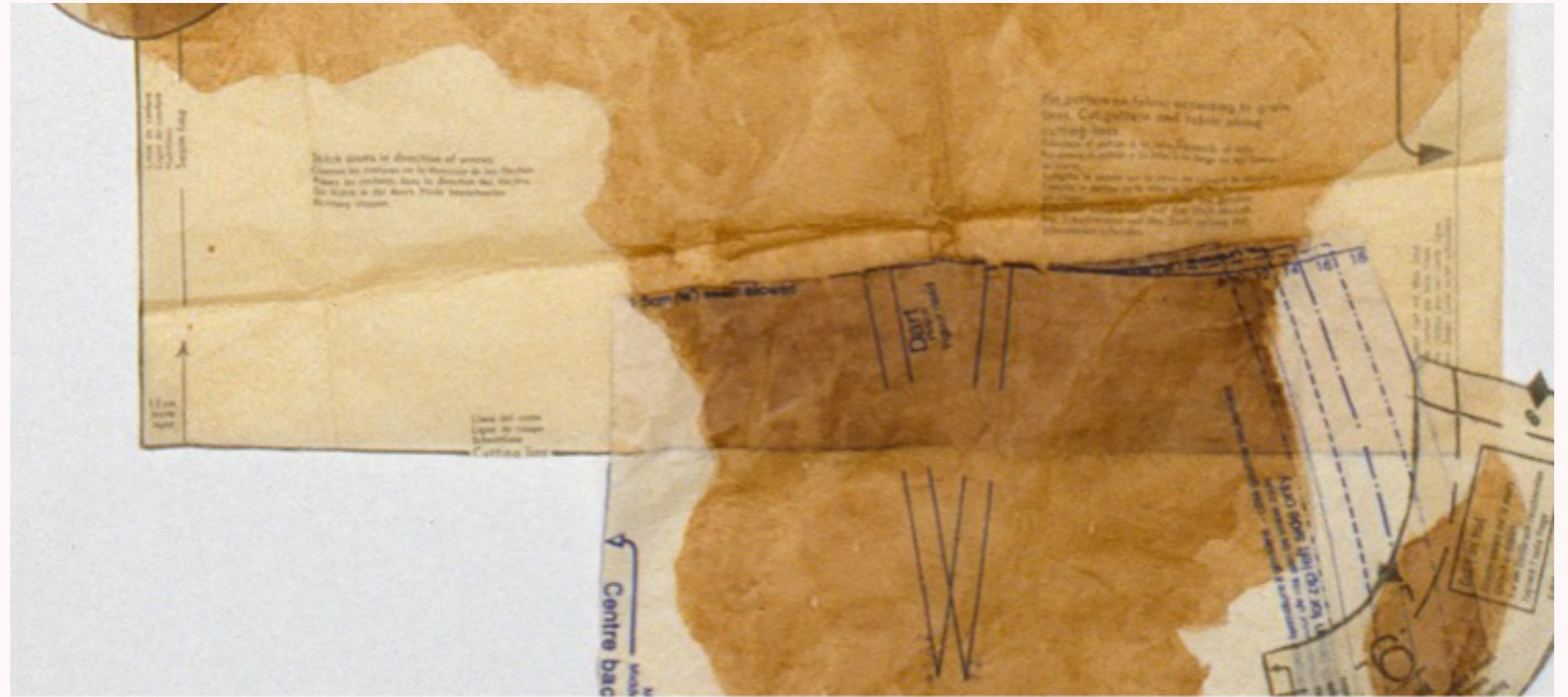
As this piece illustrates, the strength of human memory is not in retaining a literal representation. Our memories—informed by prior knowledge and experience emphasise the aspects that are important to us and ignore those that are not. The artist's memory for globes and maps is clearly augmented here by her memory for specific experiences in particular locations. Notice the detail in her native Great Britain and places she has probably visited such as Los Angeles and the Caribbean. Other locations, however, are barren of detail and subject to serious distortions (notice the distance between San Diego and Los Angeles). You can also see the influence of generic knowledge in this piece. Notice the jagged coastlines throughout. The artist knows that

coastlines are rarely smooth although it is unlikely that specific memory informs the majority of dips and points. It is likely the prototypical coastline that is being remembered, just as we “remember” that we had breakfast on a particular date last year, simply because we usually do. This artwork drawn from memory is clearly an amazing feat of memory, but not more amazing than vast and varied memories that serve each one of us in our daily lives. Intentional or not, Emma Kay's provides a vivid illustration that human memory is not an exact representation of experience. Rather, research in psychology and education reveals that memories are reconstructions of experiences, which themselves derive from individual perspectives.



**Susan Stockwell,
Pattern of the World, 2001**

In this work Stockwell has used dressmaking patterns, pinned together and stained with tea and coffee, to create a fragile map of the world. The materials allude to Britain's colonial legacy and the way the trade of commodities like tea, coffee, and textiles, as well as human labour, has helped to shape the political and economic relations of today's world. Stockwell uses the Mercator projection, with Europe at its centre in distorted proportions, as it is regarded as a manifestation of notions of dominance and superiority that were used to justify the ruthless claiming of foreign territories during colonial times; note the sewing instructions "shorten or lengthen here".

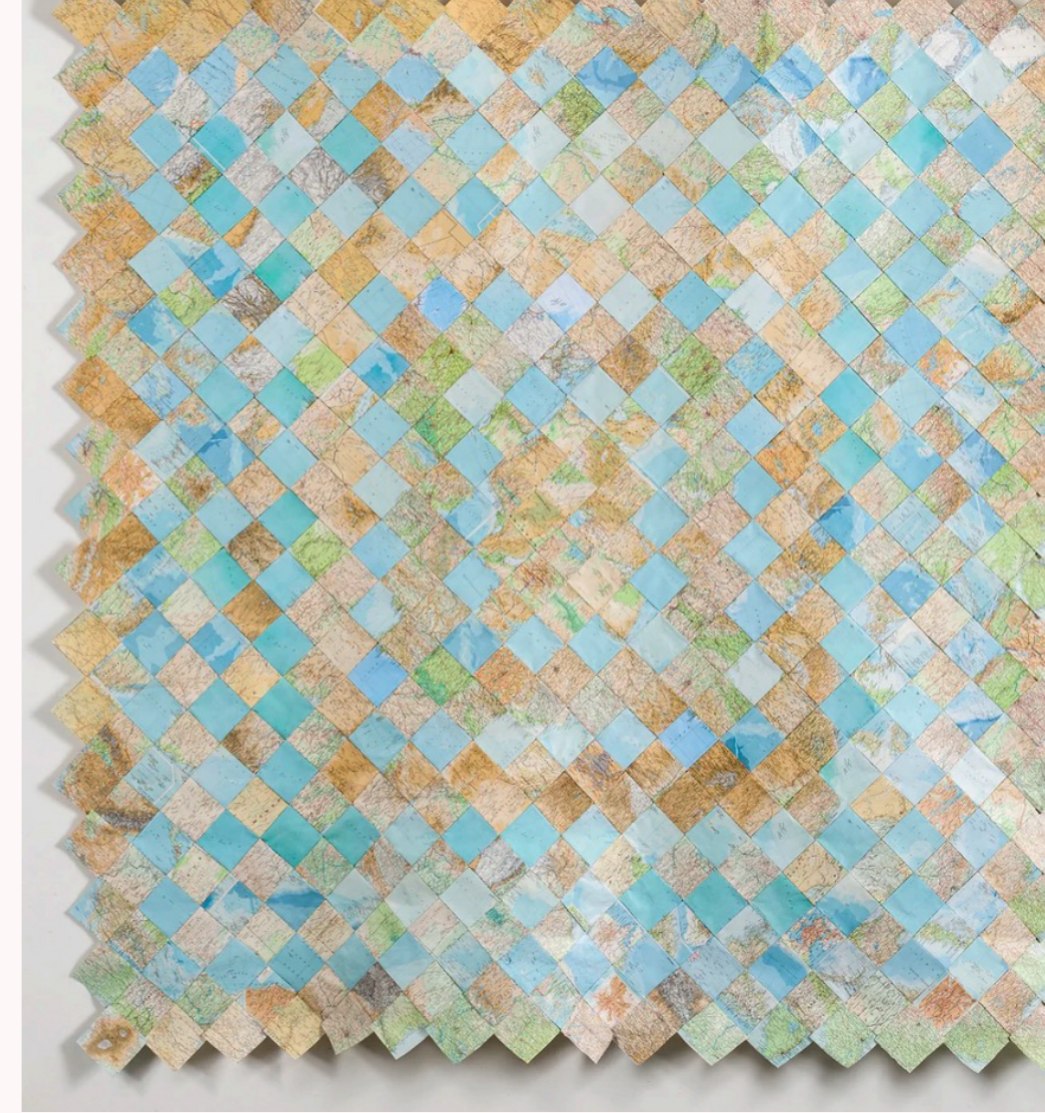
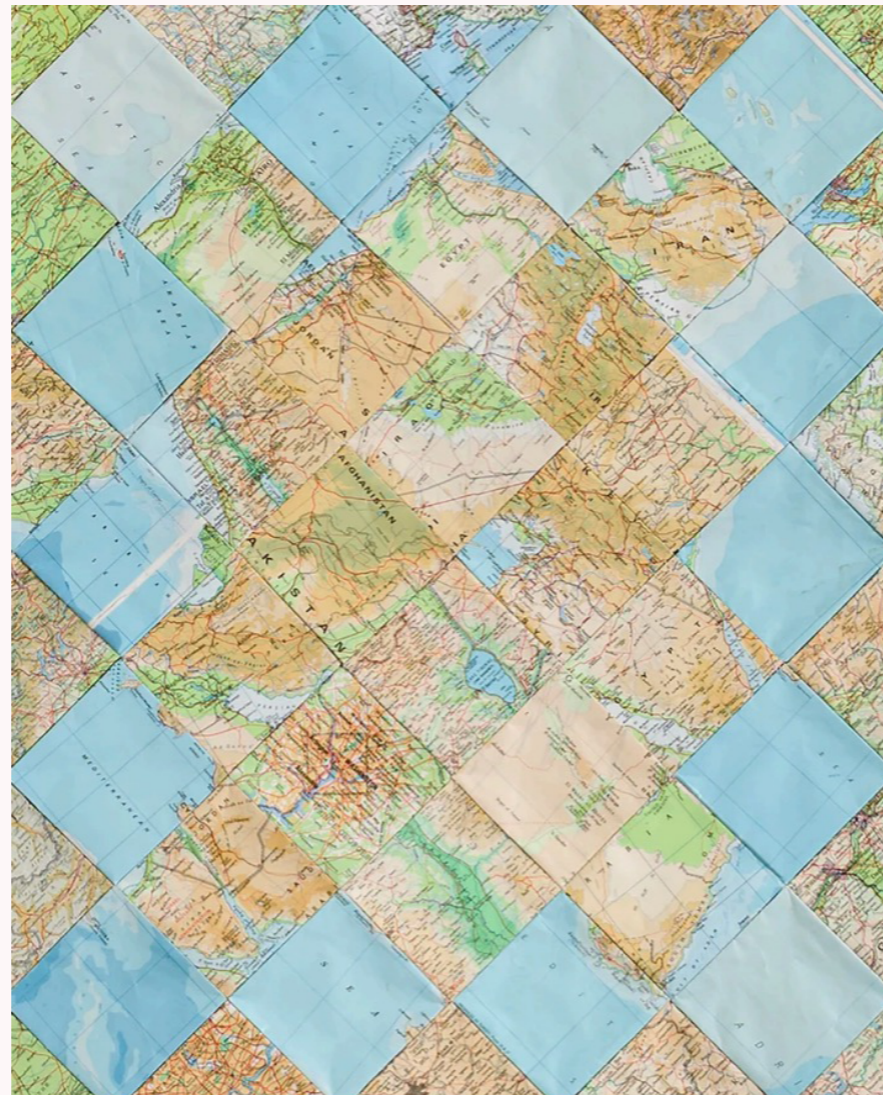


ANNEX

10

**Susan Stockwell,
Imperial Quilt, 2012**

Imperial Quilt is made with paper maps of the world, cut into swatches and stitched together by hand. The world has been reconfigured, with Southwest Asia in the centre, surrounded by the continents of Europe, Africa, Australasia and the Americas. Each continent contains one swatch of America, hinting at its position as an imperial power and its international presence and occupation.



**Yara El-Sherbini,
Border Control, 2015**

This single-player artwork invites audiences to cautiously navigate along the charged US-Mexico border. The aim of the game is to get to the other side, without touching the wire, within one minute. Tactical movement is advised over areas of higher risks, as when metal to metal makes contact, an electric circuit is formed, triggering a series of warning sounds and lights. The player has three chances of crossing without making contact. In *Border Control* the concentrated manoeuvring across this territory demarcation activates critical thinking about border lines as power lines, and the implications of man-made lines, on the movement of millions of people and the shaping of identities.



ANNEX

12



Francis Alÿs,
The Green Line, 2004

In the summer of 1995 Alÿs performed a walk with a leaking can of blue paint in the city of São Paulo. The walk was then read as a poetic gesture of sorts. In June 2004, he re-enacted that same performance with a leaking can of green paint by tracing a line following the portion of the 'Green Line' that runs through the municipality of Jerusalem. 58 litres of green paint was used to trace 24 km. This performance serves to physically delineate in concrete, tangible means an otherwise invisible line that highlights division and separation in a country.

SOMETIMES DOING SOMETHING POETIC
CAN BECOME POLITICAL

and

SOMETIMES DOING SOMETHING POLITICAL
CAN BECOME POETIC

برج خليفة في دبي

Burj Khalifa in Dubai

أبراج الكويت في الكويت

Kuwait Towers
in Kuwait

صخرة الروشة
في بيروت لبنان

Raouche Rock
in Beirut, Lebanon

قصر العظم
في دمشق سوريا

Al-Azem Palace in
Damascus Syria

إهرامات الجيزة في مصر

Giza pyramids in Egypt

مدينة سوسة في تونس

Sousse city in Tunisia

حديقة الحامة في الجزائر

El Hamma Park
in Algeria

متحف قطر الوطني في قطر

Qatar National Museum
in Qatar

قبة الصخرة
في القدس فلسطين

Dome of the Rock in
Jerusalem, Palestine

باب المنصور
في مكناس المغرب

Bab al-Mansour
in Meknes, Morocco

بوابة عشتار في بابل العراق

Ishtar Gate
in Babylon, Iraq

البتراء في معان الأردن

Petra in Ma'an, Jordan

Match the name of the places to each image



Blank dashed box for labeling the image.



Blank dashed box for labeling the image.



Blank dashed box for labeling the image.



Blank dashed box for labeling the image.



Blank dashed box for labeling the image.



Blank dashed box for labeling the image.

Match the name of the places to each image



Blank space for matching the image to a name.



Blank space for matching the image to a name.



Blank space for matching the image to a name.



Blank space for matching the image to a name.



Blank space for matching the image to a name.



Blank space for matching the image to a name.

Kuwait Towers in Kuwait	أبراج الكويت في الكويت	<p>01</p> <p>اخترتُ صورة</p> <p>I CHOSE THE IMAGE OF</p>
Burj Khalifa in Dubai	برج خليفة في دبي	
Ishtar Gate in Babylon, Iraq	بوابة عشتار في بابل العراق	
Giza pyramids in Egypt	إهرامات الجيزة في مصر	
Bab al-Mansour in Meknes, Morocco	باب المنصور في مكناس المغرب	
Petra in Ma'an, Jordan	البتراء في معان الأردن	
Sousse city in Tunisia	مدينة سُوسة في تونس	
Dome of the Rock in Jerusalem, Palestine	قُبة الصخرة في القدس فلسطين	
Raouche Rock in Beirut, Lebanon	صخرة الروشة في بيروت لبنان	
Qatar National Museum in Qatar	متحف قطر الوطني في قطر	
El Hamma Park in Algeria	حديقة الحامة في الجزائر	
Al-Azem Palace in Damascus Syria	قصر العظم في دمشق سوريا	
modern	حديثٌ	
beautiful	جميلٌ	
historical	تاريخيٌ	
tourist	سياحيٌ	
attractive	جذابٌ	
calm	هادئٌ	
old	قديمٌ	
crowded	مزدحمٌ	

in the past	في الماضي	of my childhood	بطفولتي	<div style="border: 1px solid black; padding: 5px; display: inline-block;">03</div> الصورة تذكّرني THE IMAGE REMINDS ME
		of a trip with my family	بِسفيرةٍ مع أسرتي	
a year ago	قبل سنة	of a trip with my friends	بِسفيرةٍ مع أصدقائي	
		of a school trip	بِسفيرةٍ مدرسيّة	
a month ago	قبل شهر	of a movie I watched	بفيلمٍ شاهدتهُ	
		of a book I read	بكِتابٍ قرأتهُ	
amazing		مذهل	<div style="border: 1px solid black; padding: 5px; display: inline-block;">04</div> أعتقد أنه I THINK IT IS	هذا تصميمي الشخصي واسمه..... This is my personal design, and it is called ...
strange		غريب		
special		مميّز		
funny		مضحك		
the best design in the world		أفضل تصميم في العالم		

PRE-TASK

What caught
your attention?

.....

What meaning/
connection does this
carry out for you?

.....

How does this object
make you feel?

.....

1. Choose a photo
2. Create a short paragraph, like the example here.
3. Draw your personal design in the box below.
4. Use the modelling clay and foil to create it.
5. Practice reading it with the correct pronunciation. You can record yourself to self-check the outcome.
6. Present it to the class in Arabic.

EXAMPLE

اخترت صورة بوابة عشتار في بابل العراق. في رأيي المكان جميلٌ وتاريخيٌ وسياحي. الصورة
تذكّرني بِسفرةٍ مع أسرتي قبل سنة. هذا تصميمي الشخصي واسمه «ذكرى». أعتقد أنّه مميّز.

MY SENTENCE

.....

.....

.....

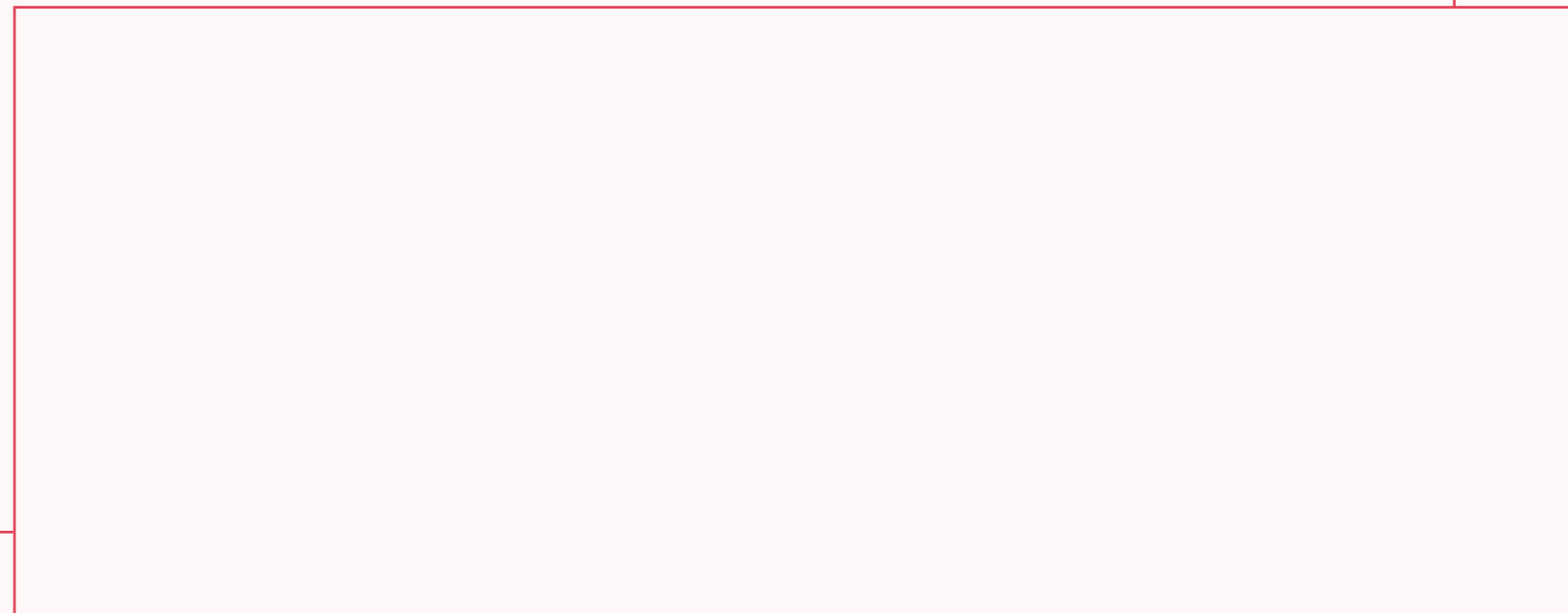
Be Free

- ◇ *Add other information in Arabic such as why you chose that name for your design.*
- ◇ *Make the outcome reflecting your personal experience.*

MY DESIGN'S NAME IN ARABIC

.....

draw your object's/
sculpture's image here



Kuwait Towers in Kuwait	/abradj alkuait fi alkuait/ أبراج الكويت في الكويت
Burj Khalifa in Dubai	/burj khalifa fi Dubai/ برج خليفة في دبي
Ishtar Gate in Babylon, Iraq	/bauabat Ishtar fi babel aliraq/ بوابة عشتار في بابل العراق
Giza pyramids in Egypt	/ehramat aljeeza fi misr/ إهرامات الجيزة في مصر
Bab al-Mansour in Meknes, Morocco	/bab almansoor fi miknas almagrib/ باب المنصور في مكناس المغرب
Petra in Ma'an, Jordan	/albatraa fi ma'an alurdun/ البتراء في معان الأردن
Sousse city in Tunisia	/madinat susa fi tunus/ مدينة سوسة في تونس
Dome of the Rock in Jerusalem, Palestine	/qubat alsakhra fi alquds falastin/ قبة الصخرة في القدس فلسطين
Raouche Rock in Beirut, Lebanon	/sakhrat arousha fi bairoot lubnan/ صخرة الروشة في بيروت لبنان
Qatar National Museum in Qatar	/mathaf qatar alwatani fi qatar/ متحف قطر الوطني في قطر
El Hamma Park in Algeria	/hadeeqatu alamme fi aljazeera/ حديقة الحامة في الجزائر
Al-Azem Palace in Damascus Syria	/qasr alazm fi Dimashq suria/ قصر العظم في دمشق سوريا
modern	/hadeeth/ حديث
beautiful	/jameel/ جميل
historical	/tareekhee/ تاريخي
tourist	/seeahee/ سياحي
attractive	/jath'aab/ جذاب
calm	/hadee/ هادئ
old	/qadeem/ قديم
crowded	/muzdaheem/ مزدحم

01

اخترتُ صورة

/Ikhtartu
Surat.../I CHOSE THE
IMAGE OF

02

في رأيي المكانُ

IN MY OPINION,
THE PLACE IS

* Use (and/o) to join two or more adjectives.

in the past	/Fee almadee/ في الماضي	of my childhood	/be tu foola tee/ بطفولتي	<div style="border: 1px solid black; padding: 5px; text-align: center;">03</div> <p style="text-align: center; font-size: 1.2em; font-weight: bold;">الصورة تذكّرني</p> <p style="text-align: center; font-weight: bold;">THE IMAGE REMINDS ME</p>
		of a trip with my family	/be safratin maa usratee/ بـسفرةٍ مع أسرتي	
a year ago	/qabla sanah/ قبل سنة	of a trip with my friends	/be safratin maa asdiqaae/ بـسفرةٍ مع أصدقائي	
		of a school trip	/be safratin madraseeah/ بـسفرةٍ مدرسيّةٍ	
a month ago	/qabla Shahr/ قبل شهر	of a movie I watched	/be filmin shahedtuhu/ بفيلمٍ شاهدتهُ	
		of a book I read	/be kitabin qaraatuhu/ بـكتابٍ قرأتهُ	
amazing		/muthheelun/ مذهل	<div style="border: 1px solid black; padding: 5px; text-align: center;">04</div> <p style="text-align: center; font-size: 1.2em; font-weight: bold;">أعتقد أنّه</p> <p style="text-align: center; font-weight: bold;">/aataqit ennahoo/ I THINK IT IS</p>	<p style="text-align: center;">هذا تصميمي الشخصي واسمه.....</p> <p style="text-align: center;">/hatha tasmimi ash'akhsee wasmuhu.../</p> <p style="text-align: center;">This is my personal design, and it is called ...</p>
strange		/ghareebun/ غريب		
special		/mumaiazun/ مميّز		
funny		/mudheekun/ مضحك		
the best design in the world		أفضل تصميم في العالم /afdalu tasmeemin fi alaalem /		

DEVELOPED BY SHUBBAK FESTIVAL

Contributors: Aya Haidar, Luma Hameed

Generously funded by: Qatar Foundation International

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