

UPPER GRAMMAR LEVEL**FINE ARTS AND ACTIVITIES**

1. Make a diorama of Arabian marketplace booths (see the picture on page 14 for an example).
 - Decide what wares your booths will display, and research what Arabic homes in the city looked like. As you can see, Arabic marketplaces were usually extensions of homes and other buildings. Your diorama should give the feeling of crowded booths under awnings suspended from tall, rectangular buildings built close together.
 - If you are working alone, plan to make at least three buildings out of shoeboxes. If you are working on this project as a group (family or co-op), decide who will make which buildings.
 - Make your models such that on one side, the viewer will see a marketplace and windows of the homes above, while on the other side, or from the back, they can peek inside of the homes.
 - You will need the following, depending on which building you are constructing:
 - Shoe box(es)
 - Extra cardboard
 - Pieces of brown fabric for awnings
 - Sticks or skinny dowels to hold up awnings
 - Markers and paper and/or tempera paints to decorate the outside of the buildings
 - Bits of fabric to dress cardboard people who are shopping and living amongst your models
 - Fimo™ or Sculpy™ modeling clay to make donkeys and wares in the marketplaces and homes
 - Beads, other fabrics, or cross-stitch work to represent booth wares or rugs, etc.
 - Construct your buildings first, both inside and out. Craft exterior architectural embellishments and make the floors of the home out of cardboard. Simulate plaster exteriors with paper coverings, using markers to make decorations. Mount the “buildings” on a base.
 - Make and attach awnings to create booths.
 - Make wares for booths using clay, fabric, or beads.
 - Make model people out of clay or cardboard and dress them with fabric scraps.
 - Add a clay donkey or two to your set up.
 - Write a one-page explanation of your model.
 - Don't forget to take a picture for your portfolio.
 - For ideas of what your project can look like, go to the Year 2 Gallery page of the *Tapestry* website to view other students' work.
2. Using an encyclopedia or atlas, see how many flags you can find with scimitars on them. Draw illustrations of these flags and label them with the names of the countries that they represent. Are these countries predominantly Muslim?
3. Muslim art incorporates very distinctive intricate geometric patterns. Learn the characteristics of geometric art, and then draw and color some of your own! (Use links on the Year 2 Arts/Activities page of the *Tapestry* website.)

LITERATURE

Worksheet for *Tales of King Arthur*, retold by Felicity Brooks

Sequence the following events from this week's reading in the correct order.

Morgan steals Excalibur from Arthur as he is sleeping.

Gawain enjoys the Christmas festivities next to the most beautiful woman he has ever seen.

King Arthur greets Sir Gawain upon his return to the castle.

The Green Knight makes three attempts to cut off Gawain's head.

The host's wife offers Gawain a green silk sash, which he accepts.

The maid wears the spectacular cloak and immediately bursts into flames.

Morgan attempts to kill her husband with a sword but is stopped by Uwain.

Gawain accepts the challenge and cuts off the Green Knight's head.

The Green Knight acknowledges the reasons behind the three attempts at cutting off Gawain's head.

The host's wife requests a kiss from Gawain, which he grants.

Morgan receives the body of Sir Accolon on a cart.

Gawain hears the grinding sound of an ax being sharpened.

The Green Knight challenges the Knights of the Round Table to exchange one blow for another.

A guide suggests to Gawain that he turn back from the chapel.

Gawain keeps the green silk sash as a reminder of his weakness.

10. What does “arabesque” mean?

On the whole, Arabic designers preferred floral motifs, but even these they drew in an abstract style. Artists created a special type of decoration that consisted of a design of winding stems with abstract leaves. This scrollwork, called arabesque, became common in Islamic art in all Muslim countries beginning in the 900’s.

11. In what forms of artwork did Muslims excel?

Calligraphy, illumination of the Qur’an and other manuscripts, architecture, rug weaving, textiles, metalware, pottery, carved and molded plaster, glassware, and woodcarving

2nd Hour: Clashes of Culture and Vision

1. Make sure students are aware of the time line associated with this week’s studies. (See the first question from the dialectic discussion outline for help with this.)

2. Prepare to discuss the interactions between Muslims and the cultures they encountered. Specifically, what effect did Muslims have on Europe, Africa, and Asia as they multiplied?

- In Europe, Muslims overran Spain easily but were stopped from entering western Europe by the Franks (namely, Charles Martel in 732) and by the Byzantines and barbarian tribes.*
- Muslims also advanced into Mesopotamia and captured Persia.*
- The Muslims advanced into Northern Africa, taking over all of the former Byzantine or Gothic kingdoms.*
- You might want to display either printed or Internet maps of the Muslim territories at their fullest extent during their initial era of expansion.*

3. In what ways did Muhammad and Paul encourage conversions to Islam and Christianity, respectively. Gather primary data from the Qur’an and the Bible.

Muhammad:

- Muhammad taught that there was one god, Allah, and that he, Muhammad, was his prophet.*
- Muhammad claimed that other prophets (among them Abraham, Noah, and Jesus) had preached about Allah, but that he was the last and greatest prophet. He rejects Jesus as divine and as the Savior (Qur’an 4:171).*
- While some parts of the Qur’an advocate peaceful evangelism, it is undeniable that Muhammad advocated violence and murder as a means to spreading worship of Allah. For example, take a look at these references in the Qur’an: 8:73, 5:51, 4:5, 2:191, and 9:5. The last two of these read, “...kill the disbelievers wherever we find them” (Qur’an 2:191); “fight and slay the Pagans, seize them, beleaguer them, and lie in wait for them in every stratum” (Qur’an 9:5); “murder them and treat them harshly” (Qur’an 9:123).*

Paul:

- Paul taught that there is one God: Yahweh, Who has revealed Himself in three persons. He, Paul, was God’s bondsman, an eternal debtor to amazing grace, and preached out of this grace-filled obligation. (See 1 Timothy 1:11-14.) Although Paul’s letters comprise a major portion of the New Testament, he consistently claims to be the least of the apostles. (See 1 Corinthians 15:3-9, Ephesians 3:7-8, 1 Timothy 1:15-16.)*
- The gospel Paul preached is that Jesus is the Son of God and Savior of the world.*
- Paul taught the way of loving persuasion: no compulsion should be used, but Christians should exert themselves to their uttermost to make sure unbelievers hear the Word. (See 2 Corinthians 5:20 and 6:1, Ephesians 6:20, and 1 Thessalonians 2:3-8.) Jesus also reprimanded those who would force the Kingdom on unbelievers with a sword. (See Matthew 26:52, Luke 22:49-51, and John 18:11.)*

4. What and when was the Iconoclast Controversy in Byzantium, and how did it end?

The controversy is outlined in the History Background Information. Basically, Leo III, Emperor of Byzantium, kicked off a two-century-long controversy by outlawing the use of icons (religious pictures that inspire—or even channel—spiritual depth). Roman popes and many church leaders in both the Eastern and Western churches defended the use of icons as aids for prayer and worship, citing a long history of Christian imaging. Those opposed to icons cited the second commandment: “You shall not make for yourself an idol in the form of anything in heaven above or on the earth beneath or in the waters below” (Exodus 20:4). Those in favor of icons objected that there was a difference between venerating icons as symbols of eternal realities and actually worshipping them. The controversy ended with the restoration of icon use.

5. We strongly recommend taking any leftover time to discuss the topics mentioned in the Church History Discussion Outline for this week.

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet on *Sindbad: From the Tales of the Thousand and One Nights*



Compare and contrast Sindbad's lavish behavior with that of the prodigal son in Luke 15:11-31.

1. Where does this story take place in the beginning?
Baghdad
2. What does "lamentation" mean?
Expressing grief
3. How does Sindbad learn the customs of a foreign land?
Through his travels on a merchant ship
4. What does Sindbad cut open with his dagger?
A hard, wooden fruit
5. What is growing on the gigantic whale's back?
Trees
6. What is the giant bird clutching in its claws?
A baby elephant
7. How does Sindbad get away from the bird?
By tying himself to one of its talons
8. What are the snakes and vipers protecting?
The Valley of Diamonds
9. How does Sindbad get out of the valley?
He is carried out by vultures.
10. For what does Sindbad exchange the diamonds?
Passage on the merchants' ship



Answers to Upper Grammar Worksheet on *Tales of King Arthur*

Discuss what the Bible says about doing things to the glory of God. See Exodus 15:1-2 and Psalm 34:1-3.
Correct order of events:

3, 7, 15, 12, 9, 4, 1, 6, 13, 8, 2, 11, 5, 10, 14

Answers to Dialectic Questions on *Aladdin and Other Tales from the Arabian Nights*

Begin by making sure that the student knows the definition for plot.¹ The plot is the pattern of events, or the main story in a narrative or drama. Your student will likely give the most detailed answers for "conflict" and/or "denouement," as these are more extensive sections in his reading. We include these terms in our published unit quiz.

WORD	DEFINITION	"ALADDIN AND THE ENCHANTED LAMP"
EXPOSITION	<i>Dialogue, description, etc., that gives the audience or reader the background of the characters and the present situation</i>	<i>Pages 49-50 provide the exposition for this story. They describe the fact that Aladdin is lazy and poor. His father is so upset about this inappropriate behavior that he "fell ill with grief and died."</i>
CONFLICT	<i>Opposition between characters or forces, especially opposition that motivates or shapes the plot</i>	<i>A magician, posing as Aladdin's long-lost uncle, offers to help him become a merchant (55). He then promises to take Aladdin to the gardens beyond the city (57). The student can describe parts of the conflict that lead up to Aladdin being buried in the cave (64) or up to a climax that he chooses.</i>

¹ All definitions are taken from www.dictionary.com.