Introduction

A Tale to Tell is an exciting story-telling performance by Theatre Company Blah Blah Blah (www.blahs.co.uk) for children aged 7 and above that uses shadow play and theatre to bring to life tales of The Arabian Nights. The performance takes place in both English and Arabic and opens with an urgent request from Queen Scheherazade at the royal palace. The queen has been telling her wonderful stories for the king for 1000 nights, but now she discovers that she has forgotten her final story. Without the children’s help to invent a new narrative she will face a terrible fate.

Through A Tale to Tell we aim to demonstrate that stories are not only entertaining, but powerful and capable of changing people. These resources are designed to support the use of A Tale to Tell as a stimulus for ongoing learning and are made up of four main sections:

- General information about the performance: pages 2-3
- Straight after the performance: page 4
- A Tale to Tell and Literacy: pages 5-7
- A Tale to Tell and the EAL Learner: pages 8-12
- A Tale to Tell and Early Islamic Civilisations: pages 13-16
- Further resources: page 17

Credits

A Tale to Tell was originally devised in 2007 by Deborah Pakkar-Hull (former Artistic Director of The Play House), Mahmoud Al Hourani and Steve Tiplady (Associate Director of The Little Angel Theatre.) It was re-devised in 2014 by Juliet Fry, Rochi Rampal and Nadia Kemp-Sayfi

2016 Creative Team for Theatre Company Blah Blah Blah Blah

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A Tale to Tell is a production of The Play House (www.theplayhouse.org.uk)
**General information about the performance**

**Aim**

To engage children in a rich theatrical experience of the world of Arabic stories and storytelling.

**Objectives**

- To encourage children to interpret, retell and develop stories for themselves and new audiences
- To highlight Arabic stories and culture through drama
- To provide teachers with a dynamic visual and linguistic stimulus for their own teaching
- To highlight the power of stories not only to entertain but to change people.

**Performance Outline**

The performance begins in the classroom where the children see a poster (see later in these resources) requesting help, and meet Dunyazad, the sister of Queen Scheherazade of Persia. She enlists them as young storytellers to help save her sister from a danger that she cannot reveal until they have agreed to come with her to the royal palace (the hall).

Once they have arrived at the palace the children meet the queen and find out how she came to be married to King Shahriyar. They find out how he made a terrible proclamation one day to marry a new wife each evening and then have her killed each morning, out of revenge for a mysterious betrayal in his past. They learn how Queen Scheherazade’s plan to become his first wife and soften the king’s heart with the stories she has worked for a thousand nights but now she has almost run out of stories and her life is once more in danger. The children are then encouraged to share their own ideas for stories with the two sisters before witnessing the queen tell her very last remembered story for the king, Ali Baba and the Forty Thieves, with some help from them too.

After a short break the children work in two groups to create and share brand new stories based on two of the Voyages of Sinbad the Sailor that Queen Scheherazade will tell the king that very night. Unbeknown by them, King Shahriyar has been watching and listening and has greatly enjoyed their tale. However, when he learns that Scheherazade has no more stories left to tell, the king reluctantly insists that he must abide by his word and have her killed. Queen Scheherazade and the children then help him to understand the consequences of his actions. Eventually after listening to the visitors the king is shamed by his actions and decides to let her live. Instead of forgiving the King, which she is not sure she can do, Queen Scheherazade asks for him to tell her a story and the performance ends.
The Arabian Nights – Origins and Themes

One of the most famous collections of ancient tales is Alf Layla wa Layla, A Thousand and One Nights, commonly known in English as The Arabian Nights. The stories were reputedly compiled by the ninth century storyteller Abu abd-Allah Muhammed and reflect three distinct cultures and storytelling traditions – Indian, Persian and Arabic.

The stories came to Europe in the Middle Ages but were not written down until the beginning of the eighteenth century, when they were translated into French. Translations into English followed in the nineteenth century. The exact origins of The Arabian Nights is not certain, like many folk tales The Arabian Nights have originated from stories which have been embellished, changed and added to over time depending on their teller and audience. Their success is due in part to the ‘story within a story’ frame and to a set of exciting characteristic themes such as;

- Rags to riches
- Luck and good fortune
- Adventure
- The consequences of greed
- Great hospitality
- Contests and competitions
- The power of storytelling to change

Amongst the most well known tales in the collection is the ‘frame’ story of Queen Scheherazade and King Shahriyar, Aladdin, the Seven Voyages of Sinbad the Sailor and Ali Baba and the Forty Thieves, all of which are explored in A Tale to Tell.
At the end of A Tale to Tell, the children are asked what they think about the King’s actions towards Scheherazade, particularly his initial refusal to go back on his edict to have her killed once she has run out of stories. The following questions are designed to support further discussion in the classroom, linking to Spiritual, Moral, Social and Cultural Development. Questions can be selected from the list below depending on the maturity of the class:

- Can you remember what the King said to Scheherazade after told him she had run out of stories to tell him? What do you think about this?
- When the King said that he couldn’t change his mind about the rule he had originally made to have Scheherazade killed, do you think he was right?
- Do you think we should have rules? Why? Who should make them?
- The King changed his mind at the end of the play and gave Scheherazade her freedom. Do you think she should forgive him for the way he behaved towards her? Why?
- Is there anything you think the King should do to earn her forgiveness?
- How do you think the people of Baghdad saw the King before/after he freed Scheherazade?
- During the performance, Scheherazade told the story of Ali and Baba and the Forty Thieves - do you think that Scheherazade and Morgaana, the slave girl in that story have anything in common with one another?
- How did both characters earn their freedom?
- What words would you use to describe Morgaana and Scheherazade? What about the King?
- Do you agree with what Scheherazade said about stories being able to change people? Can you think of some ways in which a story might change someone? Has a story changed you?
- What do you think Scheherazade should do next? What about the King?
- If you had to explain to someone to another class what A Tale to Tell was about, what would you say?
A Tale to Tell and Literacy

1. Reflections on the performance: what makes a good story?
Ask the children whether they had heard of any of the stories featured in A Tale to Tell before? If some children have, ask them where they heard it/ them. Ask what characters can they remember and who was their favourite and why? Ask the children where and when they normally hear stories. Do they prefer made up stories or ones from picture books? Why? What are their favourite types of stories and why? What sorts of characters are their favourite and why? What things do they think you need for a good story? Can you make a class list?

Look at some of the themes below that are featured in the original Arabian Nights tales:

- Rags to riches
- Luck and good fortune
- Adventure
- The consequences of greed
- Great hospitality
- Contests and competitions
- The power of storytelling to change something or someone

Ask children if they can think of stories that have any of these as their main theme – you may need to refer to some of the books the class have read together first and see if any of the themes above apply.

As a class or in small groups suggest ideas for a new story using one of the themes as a starting point. Using the list of ‘what makes a good story’, start to refine and structure these initial ideas. These discussions can be used as a basis for writing the story – the stories can be authored individually or collectively in table groups.

2. Story circle
Sitting in a circle each person tells a short part of a story and then passes the story on to the next person to continue. An object like a story scarf or stick can be passed around to give status to the storyteller. If a child struggles with their section of the story the teacher/group leader can freeze the game and ask a colleague to help them out. If a section is forgotten or overlooked it can be added later by using a prefix like “meanwhile”.

This technique can be used to retell stories that children know well. It can show how many different variations there are of well known stories. Older children can make up their own stories using this idea. This method of storytelling helps children to develop narrative skills, sequencing and encourages them to use descriptive language.

Try using a story circle to retell the story of Ali Baba and the Forty Thieves, and his clever slave girl Morgaana, featured in A Tale to Tell

3. Tableaux
In small groups, or as one big one, children can explore the significant moments of a story they know well. Each of these moments is presented as still picture. This is a moment in time which is presented as if it was a photograph. This can be a frozen moment taken from the action, or it can be built in as a fixed starting point for further work. The children, or teacher, can decide what the image should show. This way of telling a story can help to develop children’s confidence in becoming a character. It is
a good way to focus on the significance of a person’s facial expression and body language. These images can be supported by a narrator or by spoken or written captions. Put the images together to make a live comic strip or photograph them to create a story board.

Try using tableaux to re-create, record and expand moments of the stories that the children made up during the performance.

4. **Physicalising a story**

The children become the characters and the objects in a story as the teacher tells it. This works well with both new and familiar stories. It encourages the children to listen carefully to the storyteller and interact spontaneously with their peers. The children sitting in the circle become the audience when they are not in the centre taking part. It is an active introduction to a story in which everyone is able to take part. This works well with large groups and it is a practical and speedy method of exploring a story.

All the children sit in a big circle. The teacher begins the story and each time a character or key object is mentioned she points at a child or several children who must come into the centre and become that element of the story. Once that section of the story is complete a word like “whoosh” can be used to clear the space. All the children in the centre return to their seats and the story continues.

5. **Character Exchanges**

Select central characters from the story that you are exploring and make detailed drawings of them – these could be Scheherazade, Dunyazad, King Shahriyah or any of the characters from the stories that are told. Give a written description of the character. Add something to suggest how they might be feeling, this could be done on the facial expression of the character, or by writing a line about their feelings as if they were speaking.

Working in pairs, ask the children to think about what a character might say to another at an important point in the story. You can be as flexible or prescriptive as you want with this exercise and set as many guidelines as you feel are appropriate e.g. each character must say 3 things.

6. **Make your own poster**

Before the performance, children saw the poster on the next page, calling on their help.

Ask the class to make another poster, this time celebrating and advertising their (proven) skills as storytellers, to be put up around the market in Baghdad.

- They might want to think about the following:
- Do they want to offer their services as a group or individually?
- Do they have a special storytelling name?
- Where might they tell their stories, to whom and what for (they have already helped to tell a story to save a life and to change a person’s ways)?
- What stories might they tell?
WANTED

Urgent help

Are you a spinner of stories, a teller of tales? If so I need your help.

For 1000 nights I have told my tales and spun my stories. I have told these stories to save my life and the lives of others but now once more I am in danger.

All those children who are clever and brave enough to answer this call, meet at the market square at sunset tonight and all will be revealed.

Bring your imaginations!

Queen Scheherazade
A Tale to Tell and the EAL Learner

Some Background

1. What helps a child learn speech and language?

An environment rich in language greatly enhances a child’s speech and language development. Parents who frequently talk to and read to their babies and toddlers influence their child’s later ability to successfully communicate. In contrast, children who are seldom spoken to or read to usually learn to talk later than other children their age. Drama is an excellent strategy to help build and develop key language skills. It provides children with a contextualised and authentic environment in which to speak and encourages the use of a range of vocabulary and language registers.

2. Teaching and learning for bilingual children

Research has established that affording children the opportunity to continue to use their first language alongside English in school for as long as possible and to use it in the context of cognitively demanding tasks, will support both the academic achievement of the child and the development of an additional language (frequently English).

There is considerable evidence that “bilingualism can benefit overall intellectual progress where both languages continue to develop and when children add English to their language repertoire. The first language has an important role in a child’s sense of personal identity, and whether or not children’s first language is recognised and valued is enormously significant.” (Primary National Strategy; Excellence and Enjoyment Unit 2)

3. Using drama and story and how they support the EAL learner

Drama and story provides opportunities to both employ and celebrate bilingualism as well as extend proficiency in English for EAL learners:

Employing different modes of communication: moving between the roles of teacher, storytelling and character allows more opportunities for explaining, reinforcing, recapping, repeating and paraphrasing to take place to support children’s comprehension.

Supporting children to use different social registers by encouraging them to interact with a range of characters in a variety of social contexts using appropriate tone and vocabulary.

Contextualisation: using visual reinforcement such as gestures, intonation, facial expressions, costuming, props, the arrangement of furniture in the space as well as more established classroom strategies such as storyboards, timelines and individual and collective drawings

Modelling different modes of communication through: in-role work; ‘thinking aloud’; asking different types of questions; hearing language associated with a particular purpose; demonstrating action, behaviour and tasks

Supplying a need or impetus for tasks from within the story, providing a reason to
communicate, write or take action embedded within the context of the drama

Reflecting and validating other cultures in the stories selected for use, including words from other languages and names of people and places from other cultures.

4. Arabic Language

Arabic is the sixth most widely spoken language in the world with an estimated 186 million native speakers in more than twenty two countries. As the language of the Qur'an, the holy book of Islam, it is also widely used throughout the Muslim world. There are many different dialects of Arabic and many languages, including those of Northern India, Turkey, Iran, Portugal and Spain are full of words of Arabic origin. Many words in English are also derived from Arabic.

Some examples include:
Apricot, Aubergine, Admiral, Average, Candy, Coffee, Cotton, Giraffe, Ghoul, Jar, Jumper, Lemon, Magazine, Mattress, Sofa, Sugar, Tuna, Zero…

Written Arabic is read from right to left and the calligraphic writing of Arabic is considered to be a major art form. Within A Tale to Tell Arabic is used by many of the characters. Below are some of the expressions and phrases used:

| Salaam   | Hello               | مناس مابلس
| Iftaa Ya Sim Sim | Open Sesame         | قليل تقليل فسل يا باتك
| Alf Layla wa Layla | A Thousand and One Nights | كل مكل
| Malik     | King                | مكل مكل
| Melika    | Queen               | بحبي بح
| Habibi    | My love             | راغ
| Ghar      | Cave                | في
| Sayf      | Sword               | بدهب
| Dahab     | Gold                | ض ف
| Fiddat    | Silver              | ن لق
| Lamba     | Lamp                | ف س
| Safina    | Ship                | ر ماج
| Jabbar    | Giant               | سام
| Mass      | Diamond             | مداخ
| Kadim     | Servant             |
Some Activities

The following activities can be supported by:

- Involving bi-lingual teachers, teaching assistants or parents
- Involving older pupils who speak the same home language, working as peer educators with younger children supporting their contributions
- Pairing/grouping children from shared language backgrounds to work together
- Using tasks to build a bridge between home and school, encouraging and inspiring home language and English language usage applied to the same tasks

1. Magic Words

*Iftaa Ya Sim Sim* means ‘Open Sesame’ and Ali Baba uses the magic words to open the cave full of the thieves’ treasure.

*Shobeik Lobeik, Ahhlaamakbeinedeyk Shobeik Lobiek* means ‘Your dreams are in your hands’ and is used by Aladdin to wake the genie in the lamp.

These Arabic phrases are the similar to Abracadabra or Alakazam in English. Can you make up your own magic words – this can be in English or in any other language - what could your magic words be used for?

Create a whole class magic book with each page recording in writing, the different magic words and what the magic invokes – illustrations can accompany the words. Each class member learns the pronunciation of any magic words in other languages, taught by those who can speak them. You could provide a ‘frame’ for the magic, asking children to work to a particular overarching purpose e.g. magic to bring about good.

2. Creating your Own Stories: Beginnings and Endings...

In *A Tale to Tell* Queen Scheherazade always begins her story for the King in the same way by saying:

“There was once, in a place, in the oldest of times…”

In Arabic this sounds like “Kanyamakan, fee qadim el zaman…”

Queen Scheherazade always finishes her story for the king by saying:

“The dawn has come and the morning has arrived and so…”

In Arabic this sounds like, “Laqadhhaan el fegrwaadrak el sabaahh fa..”

Ask children if they can think of other ways to begin or finish a story? Where appropriate encourage them to use words or phrases in home languages? Share these with your class.

3. What’s in a Name?

In Arabic, people’s names always have a meaning. Here are the names and meanings of the characters from *A Tale to Tell*:
- Scheherazade means ‘The city freer’ and is Persian, not Arabic
- Dunyazad means ‘She whose world is free’
- Shahriyar means ‘The Great King’
- Morgaana means ‘Coral’
- Ali Baba means ‘Noble one’
- Aladdin means ‘The faithful one’

Do the character’s names in *A Tale to Tell* fit their personalities or what they do in their stories?

Ask children: Do you know what your name means? Can you find out what language it derives from or why you were named it?

Get each class member to make themselves a badge with their name on it and some further detail about its origins, meaning etc

Ask them if they were making up a story, what would they name their characters and why?

4. *A Thousand and One Stories*

The Arabian Nights is a collection of stories informally gathered over time and across different cultures and languages drawing on an oral tradition of storytelling.

Set the children up as story collectors and ask them to collect a story from home or from beyond the classroom e.g. within school. These stories can be recorded on a voice recorder, remembered and recounted or written down to be read.

The stories should then be shared with the rest of the class - perhaps one story told every day over a month.

In the case of children who speak English as an Additional Language, their stories can be recorded onto a voice recorder in home languages. If possible, set up opportunities for them to work with either a parent, teacher, teaching assistant or older child who shares their home language, to translate the story. Give the class the chance to hear some of the story in its original language before listening to it in English.

5. *Stories in a Box*

Some of the significant events, places and characters from a story are represented by an object and placed in a box or tin. As the story is told the storyteller gets each object out as the moment or person or event it represents is mentioned. The objects are then returned to the box as the story continues until the lid is replaced at the end of the story. These ‘props’ can help children to visualize the story, especially if it contains anything that may be unfamiliar to them or they are working in a language other than English. The children can also re-tell the story using the story box to support them in remembering significant things.

Multi-sensory items work very well – materials that have evocative smells or rich
textures can be very useful. Objects that could be used to provide a key sound effect could also be included. Children can create their own story boxes to tell stories they have created themselves.

Try creating a box of objects to tell the story of *A Tale to Tell*. Children could decide what should go in the box and help source/make some of the objects. Once the objects have been selected, children can label each of the objects using the different languages that are spoken in the class. These words can be recorded onto the objects themselves or written onto or in the box. When the children retell the story of *A Tale to Tell*, they can make use of the words from different languages, perhaps considering why their choice of word is appropriate for the story telling e.g. it is their home language, they are words in Arabic which ‘fit’ the setting of the story, they better express the meaning of an event in the story etc.
A Tale to Tell and Early Islamic Civilisations

Some Background

A Tale to Tell is set in Baghdad and the information and activities detailed in this section make connections to the performance in order to support the study of Early Islamic Civilisations, an optional area of study in the key stage two History curriculum. Useful resources and links are signposted under ‘Further Resources’.

1. The Beginnings of Baghdad

Many years after civilisation began in Mesopotamia, a city was built. Commissioned by Caliph Al-Mansur, the construction of Baghdad began in 762 AD, with the work carried out by over 100,000 engineers, surveyors, artists and construction workers from all over the world. Caliph Al-Mansur selected the location for building a city as it was close to the Tigris River and was a crossing point for many trade routes, including the Silk Route. The proximity to the Tigris River also created fertile land around the city which was required for farming. Baghdad was designed to be a circular city with four gates connecting to routes from the north, south, east and west. Great walls surrounded the city and in the centre there was a Mosque and a palace, markets and homes were located close to the walls.

2. Trading Routes and Baghdad’s Markets

Many trading routes converged on Baghdad bringing with them a flow of knowledge, wealth and craftsmanship. Probably the most well known of these was the so called Silk Route. This was a 7000 mile ancient trading route that spanned three continents. Starting in Southern Europe the road passed through Arabia, North Africa, India and parts of Asia until finally reaching China. It was named the Silk Road to describe the route taken from east to west trading silk out of China. Not only was it a trading place for silk but other luxury goods such as gold, ivory and precious stones. Merchants would travel along the route in caravans (long lines travelling together often using camels to carry heavy loads) selling their goods for other precious items along the way. Many items would pass hands so many times that they would end up in the furthest continent from the one in which they had been made.
Alongside the trading that went on, the route also became a popular place for exchanging ideas, art, music, stories and religion. Along the route trading places would begin to emerge at ports and harbours and crossroads connecting continents. Here market places would be set up bringing people, merchandise and stories together, allowing a sharing of cultures and ideas to be spread across the world.

3. Baghdad as a Centre of Learning

By AD 900 Baghdad had become a hugely significant city. People came from all over the world to study maths, science, medicine, philosophy and law. Baghdad's location near to a river made paper production easier and lowered the cost of producing books. A Chinese method of making paper from flax and hemp also arrived in the region around this time adding to the availability of paper for book making. Libraries and book shops sprung up all over the city.

The House of Wisdom was a research and educational institute founded by Caliph Harun al-Rashid and based in Baghdad from the 9th to the 13th centuries. Acting as a library, translation centre and school, the House of Wisdom brought together scholars from many countries. Language, ideas and cultures were shared which led to Baghdad's development as a truly cosmopolitan city. Not only did people bring together knowledge, but they also built on this knowledge and made scientific and mathematical discoveries of their own. In AD 900, Baghdad had the largest collection of books in the world.

Some Activities

1. Baghdad and the Rest of the World

A Tale to Tell is set in Baghdad during the Golden Age (mid 7th to mid 13th Centuries). This was a time of great advancement when the city was a world leader. In order to gain a sense of the city in a broader context, ask the children to research and map what was happening in the rest of the world during or just before/after this period. They can draw on their previous learning in History to support this task. Their map can be created on a long piece of plain wallpaper to form a timeline or as a wall display with Baghdad located at the centre and other major global historical events depicted through drawings and writing and placed around it.
2. Come to Baghdad!

This task is designed to be used after preliminary work on Baghdad has taken place and is suitable for pupils from upper key stage two.

Explain to children Baghdad was a city that many people wanted to visit and one of the reasons why people came, was to study at the House of Wisdom, which drew scholars from around the world. Scheherazade may well have visited this place to seek out new stories to tell the King, perhaps in disguise to protect her identity or wearing a veil to cover her face. Imagine that during one of her visits she was helped by a young visiting scholar there, who told her that despite enjoying life in Baghdad s/he was lonely and wished that a friend from their home could join them. Imagine Scheherazade advises them to write a letter to their friend to persuade them to come to Baghdad to study alongside them. Ask the children to write the letter as if they were that young scholar explaining why Baghdad is such an exciting city to live and study in and why they should join them there.

Some questions that may help guide children in carrying out this task:

- What is their character’s name (Arabic names often have a meaning, what is theirs)?
- How old are they? Why did they come to Baghdad?
- What are they studying? Who is teaching them? What is their teacher like?
- Where do they live in Baghdad? Who with? What is it like?
- Which parts of the city do they visit? To do what? Which are their favourite parts and why?
- What do they do when they are not studying? With whom?
- Why do they want their friend to join them?
- How will they persuade their friend that Baghdad is a good city and that they should come and join them there?

3. Designing an Apology

Islamic craftsmen and artists developed an aesthetic based on repeated geometrical shapes. These beautiful designs were used both architecturally and decoratively and would’ve featured heavily in Scheherazade’s Baghdad.

The link below takes you to a comprehensive resource on Islamic art, including design tasks and templates:

http://www.vam.ac.uk/content/articles/t/teachers-resource-maths-and-islamic-art-and-design/

Use these to ask the children to create a design for a wall panel to decorate a storytelling pavilion King Shahriyah has commissioned to be built for Queen Scheherazade in the grounds of the Royal Palace to atone for his previous behavior and actions.
4. Scheherazade’s Souq

Both Scheherazade and Dunyazad were brought up in the market (or Souq) of Baghdad. Together with your class, imagine what it would have been like for the two girls living there as children. You can use pictures of contemporary markets as well as historical paintings such as the one included here to stimulate children’s imagination. Remind children that the markets were supplied by the various trade routes. What goods would have been sold? Where would they have come from? Who would the two young girls have met in the market? What jobs would they have done for their parents? Did Scheherazade hear any stories whilst there? What and who from?

Once a picture of life in the Souq has been created, get your class to write a journal entry of ‘a day in the life’, as if they were a young Dunyazad or Scheherazade. You can give children titles as a prompt to help frame their journal entry:

- A near miss!
- A new delivery.
- She got me into trouble…again!
Further Resources

Books
Illustrated Arabian Nights (Usborne Illustrated Story Collections) by Anna Milbourne and Alida Massari (1 Aug 2012)

One Thousand and One Arabian Nights (Oxford Story Collections) by Geraldine McCaughrean and Rosamund Fowler (15 Jul 1999)

Classic Starts: Arabian Nights: Retold from the Classic Tales by Retold from the classic tales and Lucy Corvino (1 Apr 2008)


Film
Arabian Nights [DVD] (2007) (this can be watched in full on YouTube for free!)
https://www.youtube.com/watch?v=6m6yQL85t5k
A short film about the foundation and significance of Baghdad

Websites
www.candlelightstories.com
This website created by photographer Alessandro Cima contains child friendly audio stories and game versions from The Arabian Nights

www.storyarts.org
This US website by a storyteller has lots of Arabian Nights storymaking and telling ideas for teachers in Primary education

www.storynory.com
This website has lots of free audio stories for children including The Arabian Nights

www.literacyshed.com
This is a fantastic website for inspiring story starting points. It has images, activities and games too.
http://www.naldic.org.uk/eal-teaching-and-learning/links/
Signposts a range of resources and website links to support the EAL learner
http://www.spectator.co.uk/2014/05/baghdad-by-justin-marozzi-review/
http://www.theguardian.com/cities/2016/mar/16/story-cities-day-3-baghdad-iraq-world-civilisation
Two newspaper articles that can be used by teachers to research the city of Baghdad
A downloadable resource pack of 6 lessons for key stage 2 exploring Baghdad as a part of a study of Early Islamic Civilisations