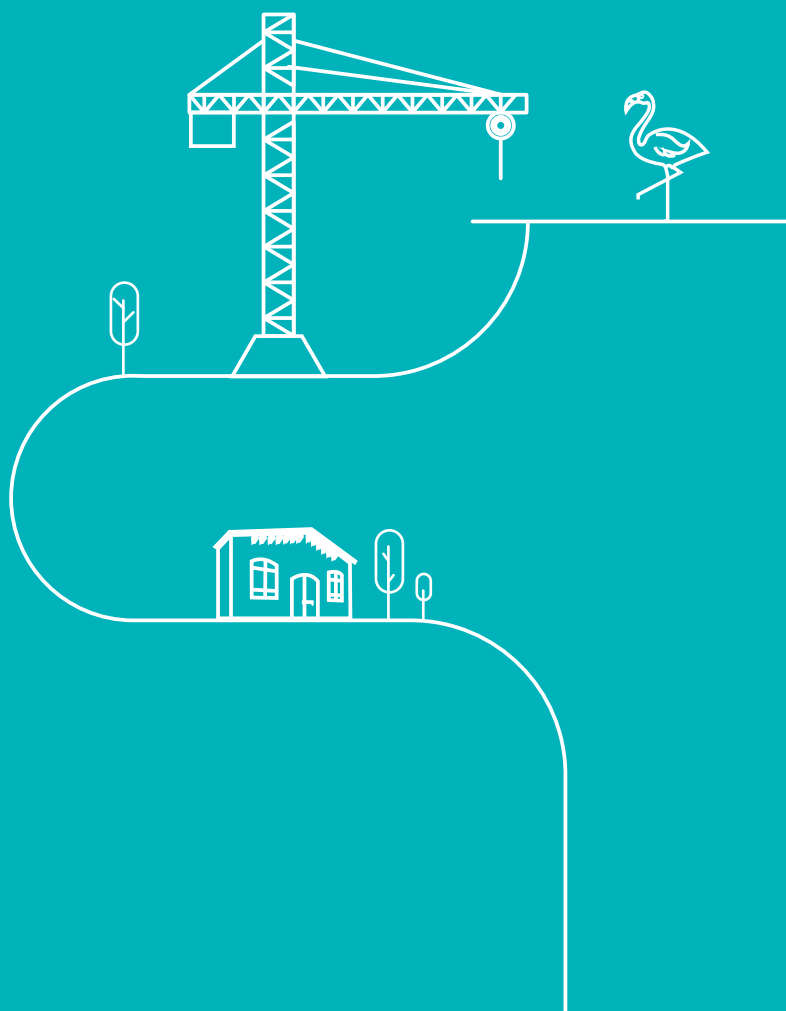


VOLUME 1

# CYPRUS A CLASSROOM WITHOUT WALLS

A TEACHER'S GUIDE TO ENGAGING  
WITH SIGNIFICANT SITES





óμλος ιστορικού διαλόγου  
και έρευνας **association**  
**for historical dialogue**  
**and research** tarihseI  
diyalog ve araştırma derneđi

### **The Association for Historical Dialogue and Research (AHDR)**

The AHDR was established in 2003 by a group of educators and historians to open dialogue around issues regarding history. The AHDR mainly operates in the fields of history education and peace education, and with its activities fosters values of historical understanding, critical thinking and multi-perspectivity. The AHDR organizes workshops, trainings, conferences, and tours; develops policy recommendations; produces supplementary educational material and provides resources with its library. (www.ahdr.info)



Federal Foreign Office

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**Project Coordinator:** Loizos Loukaidis

#### **Authors:**

Dean Smart (Scientific Coordinator)  
Kemal Aşık and Evie Grouta (Senior Researchers)  
Ceyda Alçıcıođlu and Georgia Nicolaou (Research Associates)

**Editorial Advisors:** Alev Tuđberk, Loizos Loukaidis, Marios Epaminondas

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#### **For further information, please contact:**

The Association for Historical Dialogue and Research (AHDR)  
Address: Home for Cooperation,  
28 Markou Drakou Street,  
1102 Nicosia, Cyprus

Email: [ahdr@ahdr.info](mailto:ahdr@ahdr.info) Website: [www.ahdr.info](http://www.ahdr.info)

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## How is the publication structured?

This publication is designed to support educational visits across the island of Cyprus to specific sites with significance to past and present life. These sites may include one or more buildings and an associated landscape or be part of a larger human-made landscape. Each of the two volumes covers eight sites. A map showing the locations is on the last page of this publication.

Each volume begins with a Pedagogical Section, which raises issues related mainly to History fieldwork, followed by a short 'toolkit' chapter, called **Section 0**. The toolkit can be used at a range of locations to assist learners to recognise and name key architectural features, carry out building type and key feature surveys, and to make their own simple plans and annotated drawings. The two volumes include different Pedagogical Sections and Section 0 materials.

Each of the eight sites has its own module, which consists of the following sections:

- Five pages for educators, including a site briefing, a scenario and key enquiry question, a lesson plan for lower secondary, and a lesson plan for upper secondary schools.
- Five pages of learners' materials to be used in suggested context-setting activities in class, and information gathering during the visit.
- Additional sources, visual material for the site and support documents are provided on the website of AHDR ([www.ahdr.info](http://www.ahdr.info)).

## Legend



Section 0



Pedagogical Section Volume 1 (V1)



Extra Material on AHDR Website



Pedagogical Section Volume 2 (V2)

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# Foreword

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It is with great pleasure and honor that we present this publication to Cyprus and beyond. The final product is the result of the work of a dedicated, knowledgeable and passionate group of authors. The team has taken under account not only the theoretical premises of the issue, but also the ideas, proposals and concerns of a great number of educators from various disciplines, levels and communities. This fine combination makes the publication methodologically sound and also practically grounded. We sincerely hope that it is going to serve as a unique resource for teachers, teacher trainers and a wider audience of educators from different disciplines for the benefit of young generations living in Cyprus.

“Cyprus: A classroom without walls” builds upon the legacy established by the AHDR, in which the pedagogical dimension is central and takes it a step further. While it maintains the central role of history education, it adopts a more cross-disciplinary approach, in line with modern scholarly approaches and recommendations from key international organizations. In this manner, historical, geographical, social, environmental and other issues can be tackled in their complexity. Students from all backgrounds are taken through a journey, in which significant moments of history intertwine with contemporary realities, making the study compelling and engaging. Another pioneering element of the publication is the selection of sites, which are located across Cyprus, highlighting the potential of the island to be regarded as a common space for learning.

The primary aim of this publication is to support Cypriot teachers with supplementary material, which will help them enhance their educational visits. What we hope, is that beyond its practical use, the publication will support the creation of a community of practice which transcends dividing lines; deconstruct stereotypes, build students’ resilience to conspiracy theories, address intolerance through and in education and improve critical thinking. Possibly, also, to serve as a source of inspiration for more dialogue, cooperation and understanding between and among communities in Cyprus.

Alev Tuğberk and Marios Epaminondas  
AHDR Board Members

# Introduction

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‘Cyprus: A Classroom without Walls’ is the continuation of AHDR’s work on viewing curricula in an interdisciplinary and cross thematic manner that offers educational opportunities for interaction with significant sites.

So far, educational visits have been considered as a little more than a ‘day out of school’, and frequently without pre- or post-visit educational activities, or even much learning, unless the teacher has a personal interest in the matter or follows an out-of-the-box approach. Here, we seek to help learners recognise and conceptualise History as a complex weaving of different evidence, lives and interpretations rather than a single or purely national story; and to look at Geography through lenses appropriate to the context, including consideration of multiple influences which reshape our views on the environment. Learners will be challenged to respond to scenarios where History and Geography impact on lives and landscape, relationships and communities, thus building transferable knowledge and skills, and resulting in high quality, well focused, educational visits with learning outside the classroom at their heart.

We would like to invite teachers to make use of the material by incorporating it into their existing practices and to adapt it without hesitation, if they see fit, so as to suit the needs of their students. We hope you enjoy using this material as much as we enjoyed creating it and we wish that it creates a platform for engaging in dialogue and deconstructing walls on our island through education.

Loizos Loukaidis  
AHDR Director

# Pedagogical Section: The Nature and Value of Educational Visits

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## What is an Educational visit?

An educational visit is any organised event where learners are taken off-site by staff for the purposes of learning at another location (Department for Education and Skills, 2006). This can include short, day or residential visits and are subject to the regulations in place set by your school authority or other authorities.

Educational visits have several different names in the international literature: learning outside the classroom, outdoor learning, field work, study visits and field trips. They can take place in single or multiple locations such as museums, galleries, historic sites, and a range of visitor attractions. They can involve visiting a landscape with interesting features or a rural or urban environment. The evidence that can be observed on site or gathered for study will determine the range of skills that can be introduced, enhanced, and reinforced during the data collection and presentation of results.

On-site learning is especially common in History and Geography teaching, although focusing on local places and spaces can mean breaking down curriculum subject barriers and drawing on several academic specialisms, including archaeology, architecture, art history, ethnography, geography, geology, heritage and museum studies, history, sociology, geo-physics, ethics, philosophy, and world religions. Some carefully managed visits can also assist in studying conflict and conflict resolution, peace studies, identity, remembrance, and memorialisation (see, for example, Corrymeela, 2015).

## Learning Outcomes

Learning outside the classroom during an educational visit to a settlement or human-shaped landscape gives learners an experience that cannot be achieved in the classroom. Learners gain a direct, in-person experience of that location and its physicality, spatial relationships, and features. They can consider evidence of land-use, human presence, change and continuity at the location they are studying. Learning in out-of-school settings also provides opportunities for the development of cognitive, affective, and social skills, contributing to the increasing of the motivation, curiosity, interest and attitudes of learners towards a topic (DeWitt & Storksdieck, 2008). In detail, educational visits offer the learners an opportunity to:

- carry out a single or cross-disciplinary study of a locale and explore a place and its space;
- focus on a particular aspect of an area at a fixed point, today or through time;
- explore evidence to respond to questions and problem solving scenarios;
- develop curiosity and interest;
- use appropriate tools and technology to study, investigate, present and communicate;

- work as an individual and as part of a team;
- experience the physical and historic environment by carrying out a field visit;
- explore key issues of relevance to local, national and regional history, and the Cypriot landscape and environment;
- gather and handle data in person and via desk-based and internet research;
- make inferences and develop deductive reasoning;
- debate and evaluate information, develop and test theories, create persuasive writing and evaluative and discursive reports;
- build substantive knowledge and conceptual understanding in relation to a specific place and body of data;
- develop complex understandings of place and people accepting that some theories will be provisional and tentative because of the fragmentary nature of some historical evidence;
- develop understanding of elements of specialist and technical language related to describing the local landscape, its architecture and features, and resident communities;
- link local, regional, national and international events and features, trends and processes;
- consider and respond to difficult, contested, and sensitive issues and develop well-informed opinions whilst listening to, and showing respect for others' view-points;
- create a safe space for discussion of self, identity, otherness, presence and absence;
- explore the rich multicultural history of Cyprus over the centuries and develop knowledge of diversity in the Cypriot population over time.

# Curriculum Justifications for Educational Visits

## International Perspectives on Educational Visits

Leading international organizations working on education identify studies of people, place, and landscape as invaluable elements in helping young people explore and value identity, empathy, and diversity. The UN notes that “historical narratives are important elements of cultural heritage (offering) a decisive role in (exploring) collective identity” and contesting interpretations (UN, 2020). The Council of Europe also see learning about place and people as crucial, since:

“history teaching can be a tool to support peace and reconciliation in conflict and post-conflict areas as well as tolerance and understanding when dealing with such phenomena as migration, immigration and changing demographics” (Parliamentary Assembly CoE, 2009).

Peace education can also use educational visits to carefully chosen sites to help explore identity, place and landscape to develop a valuing of *multiperspectivity*, the ability to understand the viewpoint of others, especially in difficult and sensitive circumstances, and *empathy*, the ability to understand the likely thoughts, feelings and motives of others to comprehend, but not necessarily agree with, belief, motive and opinion. Studies of specific places, peoples and landscapes allow a window to be opened to the past and present, and also provide possibilities for inclusivity of stories not always told in the mainstream curriculum. Professor Farida Shaheed, a United Nations’ Special Rapporteur in the field of cultural rights and cultural heritage advisor, calls for the school curriculum to be “inclusive of the narratives of all those residing in the country” (UN, 2020). The Council of Europe also stresses the value of:

“acknowledging cultural differences, reflecting the ways in which [...] individuals and groups [...] have shaped the history of societies; recognising that [...] different cultural, religious and ethnic backgrounds have often been long established in societies; (and) valuing the multiple identities of both ‘the other’ and ourselves” (CoE, 2020:9)

As a result of their extensive experience of working in post-conflict states, and in multi-communal settings, the European Association of History Educators (EuroClio) concurs that developing multi-perspectivity and a tolerance for diversity are vital outcomes from history education ([www.euroclio.eu](http://www.euroclio.eu)). Their website includes a range of helpful resources that serve as case studies of multi- and bi-communal work on shared histories, often focusing on social history as a route to opening bi- or multi-communal dialogue on sensitive and contested sites.

UNESCO (2016) notes that children and young people want to see relevance and have some personal agency in their learning, and that they can be alienated by “fact dense” passive learning. Therefore, any approach which increases a sense of active learning, engagement and relevance is to be welcomed. Some of this work is delicate, and issues around *memorialisation, sensitive issues, misconceptions, prejudice, and safety online* are all discussed in the Pedagogic Section of Volume 2 of this publication.

## Educational Visits in the Cypriot Curricula

Various historical factors have led the two largest communities of the island to develop two distinct educational systems, with different educational policies, priorities, content, methodology and approaches to educational visits. In the Greek Cypriot community, curriculum documents of History Education recommend 2-6 teaching periods per school year, depending on the educational level, for visits to museums, monuments, and sites of historic or archaeological significance (MoEC, 2019b). Mavroskoufis (2005 in Louis et al., 2012) notes that sites, monuments and tangible remains of the past promote “research, discovery, active and experiential learning, together with historical thinking and consciousness”. In the Geography curriculum, field work is recommended for supporting the development of spatial thinking, while the requirements for the Arts and Literature curricula mention cultural heritage and the environment (MoEC, 2017; 2019a; 2019c). In the Turkish Cypriot curriculum, field trips are a skills and knowledge building tool and can be used to explore the impact of diverse cultures; recognise and protect cultural and natural heritage, evaluate the past, see different perspectives, and internalise a culture of peace and democracy (Turkish Cypriot Office of Education, 2018a; 2018b). Turkish Cypriot textbooks mention a wide range of Cypriot locations connected with history, religious and economic activity, and landforms suitable for visits.

# Developing Knowledge and Skills during Educational Visits

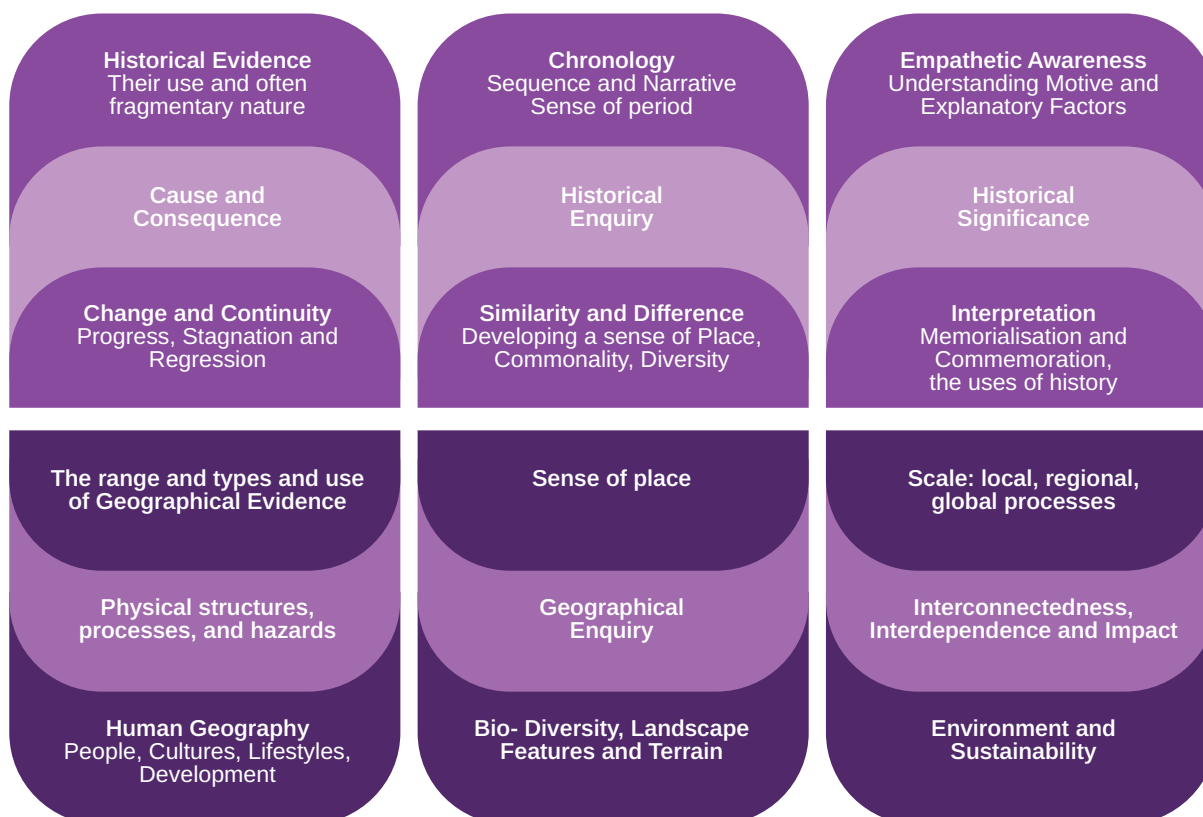
Educational visits provide opportunities to develop learners' substantive knowledge and skills in History and Geography and their awareness of the nature of these disciplines' second order concepts:

- *substantive knowledge* is the body of content or facts of a subject discipline;
- *second order or procedural concepts* are the ideas used to organise the explanation of the content discipline, as indicated in the figure below.

The movement to conceptualising school history teaching as a discipline or form of knowledge began in UK in the 1970s and has been influential in shaping the form of history education elsewhere since (see, for example, Philippou & Makriyianni, 2004; Seixas, 2020). In this context, the disciplinary approach to history moved away from the consideration of history as a traditional 'grand narrative' (national story over time).

The idea of substantive knowledge is agreed as central to a history education at a fairly universal level, although there is dispute about how much local, national, regional and global history to cover in schools. Substantive knowledge includes the first order disciplinary concepts directly associated with the body of knowledge. In history this includes first order concepts such as parliament, government, monarchy, empire, revolution and so on. What counts as second order concepts is also disputed between history education theorists but have become central to organising how young people are encouraged to think about the nature of history in a wide range of countries. Second order concepts refer to the nature of history as a disciplinary approach and the lenses which influence the discourse. Internationally, there continues to be contestation around what to include in the history curriculum and the balance between national, regional, and international history and any emphasis on skills and concepts. (Macintyre & Clark, 2004)

## The Second Order Concepts for History (upper cells) and Geography (lower cells)



## Why are the second order History concepts so important?

The second order concepts provide the building blocks to describe what was happening in history, and include:

**Chronology:** This is considered substantive knowledge of history and, also, a second order concept in its own right. It covers the notion of time, sequence of events and what actually happened. Getting a sense of chronology also means understanding a sense of the key features of an historical period. When studying a specific site, knowing about the historical period(s) in which things happened, will help develop a sense of context and influential events and people. The sequence of events will need to be ascertained.

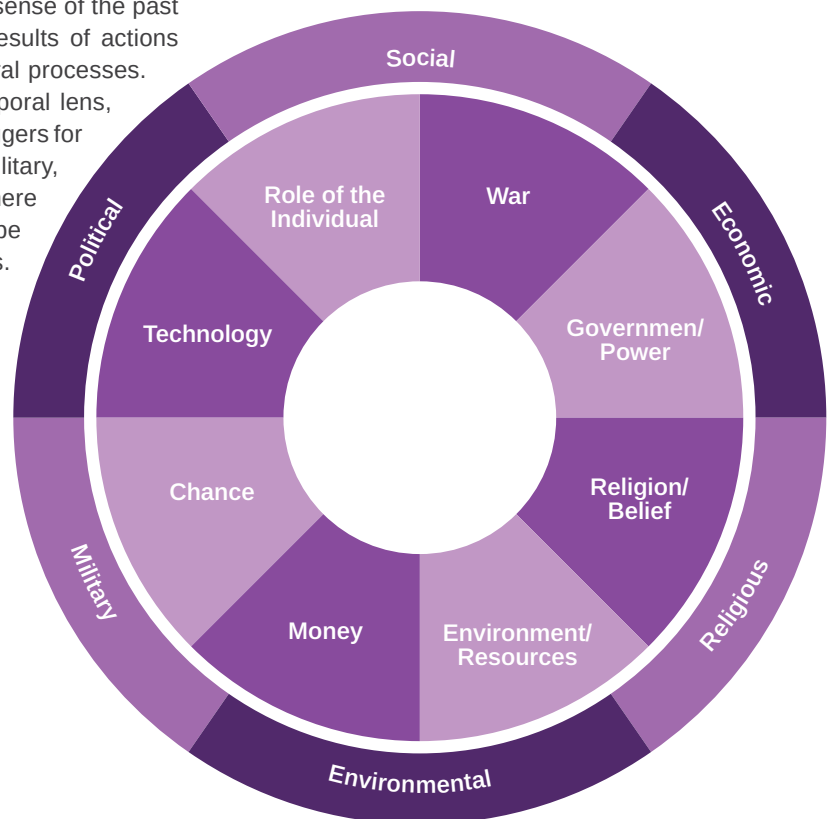
**Historical Significance:** Historians, archivists and commentators make judgements about what is important in any historical period. These judgements determine what is kept for the historical record or included in the summaries of it, which are called histories. Thinking about criteria for significance enables them to think about importance of the information about the past. Relative significance allows for the selection of the best examples to describe and analyse the past and for unimportant things to be set aside. Considering the significance of a site and its elements means weighing up importance.

**Cause and Consequence:** Making sense of the past means looking at causation and the results of actions by people and groups, events, or natural processes. Causation can be seen through a temporal lens, such as short, medium and long term triggers for events, or economic, environmental, military, political, religious, or social aspects, where different types of causal factors shape events and the speed of developments. In a site study, questions of "What has made things happen and with what results?" will be asked about the site and its people, and questions of motive might be raised.

**Change and Continuity, Similarity and Difference:** Change or the lack of it, are important in looking at whether a society is progressing, stagnating or regressing. Again, a temporal calculation can be made about how fast or slowly change is happening, how long stability and continuity are achieved, and whether these are positive. For example, for several centuries, capitalism has been largely unquestioned, and environmental and social justice concerns are beginning to lead to calls for the end of the expansion of markets and consumerism. Issues of similarity and difference are usually subsumed into the concept of change, but an ability to draw connections between different trends and periods is often seen as evidence of stronger historical knowledge and conceptual thinking. Studying change and continuity at a site helps us consider how events have impacted on people and place.

## Factors in relation to explaining the concept of Change and Continuity

The inner part of the diagram (causes of change) shows the factors of influence that help or hinder change. The outer ring shows overarching types or categories of change. Together these provide the language to talk about what causes or impedes change. Once learners become familiar with these factors, they can begin to explain causation and consequence in a more sophisticated way.



CAUSES AND TYPES OF CHANGE

**Historical Interpretation:** This can refer to several things and it is important to distinguish between them. Firstly, interpretations can be scholarly attempts to explain and analyse the past, including histories, commentaries, and analysis. Secondly, it can mean a popular or public understanding of history, which might be based on accurate information but equally might draw on myth-history or misconception, national self-image and stereotype. Thirdly, interpretation is a way to use the past for experience (living history reconstructions), education (visitor attractions) or entertainment for profit. Historical fiction, dramas and Hollywood or Bollywood cinema or TV shows might be based on facts but with no guarantee of accuracy.

**Historical Empathy:** It is the ability to understand the likely thoughts, feelings and motives of others in the present or past in order to understand comprehend, but not necessarily agree with, their belief system, motives, opinions and actions. Empathy is sometimes contested and conflated with encouraging sympathy with dubious views. Understanding a dictator's foreign policy intent explains her/his actions but does not imply an endorsement of the actions or intentions. For our purposes, empathy is a way of looking how people from other times, backgrounds, communities, faith, language or political groups might have thought and acted. It is an element of achieving **multi-perspectivity**, a knowledge of how others see the world and react to it.

**Diversity:** Diversity is sometimes considered a second order concept (e.g in England's history curriculum in the early 2000s), although in other cases it is disputed. It relates to knowing that there is variety in what is happening rather than homogenisation. For example, eighteenth century towns were not identical, all farmers did not think the same, all Buddhists don't agree on everything. Looking at diversity means thinking about social class and relative wealth, region, ethnicity, language, gender and sexuality, disability. Therefore, considering diversity means considering similarity and difference and how treatment of difference acted as a determinant on people and events in the past and now.

## Using Scenarios to Develop Awareness of the Second Order Concepts and the Nature of History

The modules for each site are designed to provide a problem to solve, create a product or respond to a challenge in relation to the identified site. The teaching and learning activities are intended to help learners get to grips with understanding the nature of history and historical sources and to explore the second order concepts whilst building substantive knowledge, with a focus on the following:

### 1. The nature of historical sources and their strengths, risks, and flaws

Learners need to understand that different types of sources can have their own distinctive features, strengths, and weaknesses. Once they have learnt about these, they can look at materials from the past equipped to consider their usefulness and reliability. Some things are deliberately made to shape opinion and influence people. Caution is always needed, as the intention of a source is not always clear. For example, knowing that private papers were probably never intended for public sight or discussion does not make them instantly reliable or useful. Therefore, the purpose of the creator of the source needs to be considered.

### 2. The difference between primary and secondary evidence

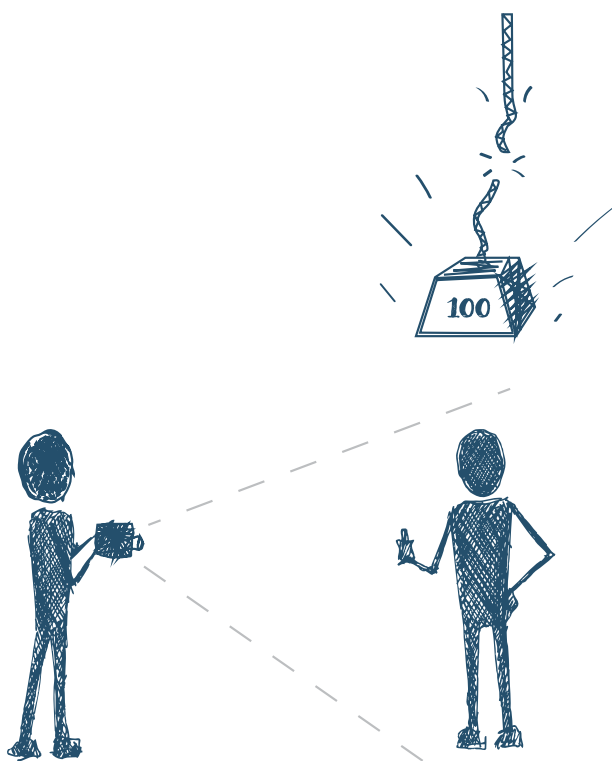
Primary evidence is created during a particular period in history. Later commentaries, interpretations and scholarly discourse are classed as secondary evidence.

### 3. Reliability and utility

When handling sources, learners need to be assisted in seeing that suspicions or even evidence of unreliability in a source does not automatically mean it is useless. Unreliable sources can be highly informative because of their inaccuracy or bias. Less sophisticated thinking might also link provenance (origin) with authenticity, incorrectly assuming eyewitnesses are most accurate because the creator of the source was there or suggesting that primary evidence is best because it is contemporary with their time.

A more advanced thinker will relate utility and reliability to content, provenance, and nature of source. They will understand that intentional and unintentional bias can be illuminating and that materials might or might not have been intended for widespread distribution and that this might change how we regard and handle their use. Equally, we want learners to grow to realise that later work is not certainly detached or impartial, accurate or of value. We might see a scholarly and balanced account, a partisan version, a populist account, or an interpretation that is intended to entertain are very helpful in showing the attitudes of the period, the biases of the past, or the fragmentary nature of the historical record (Marwick, 1970).





Learners need to learn how to cope with evidence that is incomplete or flawed, which contradicts other information or fails to fully substantiate it. They must be helped to understand that any source captures a momentary fragment of time. In the image above, a photograph is being taken before events ruin the happy moment. A photograph does not always capture everything and can also be manipulated. This snapshot of a moment in time might end up as useless, as misinformative or vital evidence. Other images still might be designed to persuade, perpetuate stereotypes, trigger emotions, or lie, so care is needed when considering **origin or provenance**.

Dealing with topics which entail sensitivity and controversial histories will require careful planning and caution. Some issues provoke strong reactions, especially where there is considerable community investment in a particular view or issue in the past or present. EuroClio projects (see above) have often had to bridge deep divides and deal with trauma, sometimes within agonising living memory, and on other occasions around vague transgressions or conflicts stemming from myths that feed intercommunal tensions. The challenges of dealing with sensitive histories is explored more fully in Volume 2 of this publication.

What counts as evidence? Sources of evidence need to be relevant to your enquiry or key questions to have utility or usefulness. There are many different types of sources: images, texts, material artefacts, living memory and live and recorded oral history, as well as the human-shaped landscape and its features.

**Texts** can be hand produced, printed, or digitised. This might include non-fiction and fiction books, media such as newspapers, magazines and journals, letters and diaries, official records and papers from organisations, and private documents such as wills and legal records. The spoken and recorded word, also commonly referred to as texts, includes speeches, recorded interviews and conversations, as well as songs. Further discussion of working on oral histories can be found in the Pedagogical Section of Volume 2.

**Images** might include maps, plans, private and institutionally commissioned photographs of a formal and informal nature, posed images and snapshots.

**Objects and Artefacts** refer to a huge range of items including clothing and household goods, work tools, vehicles, as well as key elements of architecture and street furniture (the post-boxes and lamps, telephone boxes and drain covers, signs). They all form evidence of economic, leisure and cultural activities and technology.

While in use, everyday objects and even the landscape often become near invisible because we see them every day. They become unremarkable because they are so familiar. Educational visits and key questions help us look at each of these sources with a fresh eye and see our surroundings in a new, aware and interrogative way.

**Where can I find these sources?** Many sources are readily available, and additional materials can be found in digitised form in libraries or online, in paper form in a variety of libraries and archives, in scholarly works and within personal and private collections.

# Pedagogic Issues and Active Learning

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This resource is based on the principle that sequences of lessons are most effective when structured around a series of engaging Key Questions (COE, 2006) which pose queries which learners are asked to resolve. For further discussion see EuroClio's (2017) interview with Michael Riley and Riley's Teaching History articles in EuroClio's website ([www.euroclio.eu](http://www.euroclio.eu)), and the European Wergeland Centre (EWC, 2020; Gollob, 2020). In the activities here learners are asked to explore the nature and significance of the identified site, find out about change and development at the location and generate an engaging end-product.

Research suggests that the value of educational visits is influenced by a variety of factors, including the structure of the trip, the prior knowledge or interest of learners and the presence or absence and quality of preparation and follow-up (DeWitt & Storksdieck, 2008). It is suggested that you begin with some briefing, explaining the overall scenario and key questions as a problem-solving exercise and challenge to be addressed. Then carry out the activities in the lesson plans, using the resources provided and any other useful materials you wish to add. After on-site educational visit, allow time for post-visit activities and preparation of the suggested product, which will assist learners to draw together their ideas and create a more meaningful response to the challenge(s) posed by the scenario and key question. You may differentiate the activities to suit individual learners' needs. Work can also be differentiated by task, time, expectation, support, or resources.

Field-work should be explained so as to enthuse learners and capture their curiosity and interest. In this way they will be motivated to approach any related problem-solving activities or scenario with energy and commitment. The theory behind previewing what will be done and why is based on the notion of metacognition. Education Endowment Fund's discussion on the contribution of metacognition and setting out a learning plan in advance, suggests that effective metacognitive strategies get learners to think about their own learning by teaching them to set goals, and monitor and evaluate their progress (EEF, 2018).

## Looking at the planning

Each lesson plan in this resource responds to a Key Question and Scenario, and includes **learning outcomes**. These are active verb statements which outline what learners will be able to do or acquire if the activity has been successful. For example, learners will develop the range and depth of their substantive knowledge, build on existing schemas, acquire new knowledge of a topic and develop awareness of second order concepts. All lessons are designed to be framed around skill-based

outcomes. For example, learners can comprehend and evaluate evidence, assess accuracy, reliability and value for the enquiry at hand, assess interpretations and consider provenance, motive and context, demonstrate deductive, logical, well-informed, inferential thinking, reach supported judgements and conclusions and make persuasive arguments prioritising the most significant information and reasoning when making a case.

## Teaching and Learning Activities

The modules deliberately avoid extended teacher exposition or 'chalk and talk' approaches, favouring active learning and empowering learners to do a range of different things with the purpose of developing their skills. Where appropriate, learners should use ICT skills, for example planning using **storyboard** techniques, where a sequence of film shots or the plot of a drama is planned as if a set of photographs in sequence, with a text description of what is happening to lay out a story. On the same basis the vehicle of **drafting a script or podcast** builds a text narrative as a way of encouraging participant interest and offering an innovative way to present information. Elsewhere written tasks can still be used such as drafting an **advantages and disadvantages chart** which will show positive and negative features of what is being considered to help weigh-up arguments and reach a substantiated conclusion.

## Success Criteria

The lesson plans for each module suggest that success criteria are negotiated with learners at an early stage of each enquiry. This means ensuring that learners understand the key question and the scenario or problem-solving task being set. This will allow you to begin a conversation about what the end product might be like if it has been created successfully. This will give clear success criteria to work towards and learners will know what they or their team will need to do to achieve a good end result.



## Managing On-site Learning

Planning fieldwork must take a number of practical issues into account. Alongside the design for the learning activities, consider the timing, weather, accompanying staff. Ensure that learners are appropriately dressed

and understand what they are expected to do. It is also important to discuss with learners the appropriate behaviour at specific sites (e.g. religious buildings, museums and archaeological sites).

	THINGS TO CONSIDER FOR FIELDWORK	NOTES AND REMINDERS
1	Clear and measurable educational objectives	
2	Gather additional information and develop personal subject knowledge	
3	Plan ahead: pre-visit the site and take photos	
4	Calculate costs	
5	Gain approval from the Headteacher and School authorities	
6	Gain support of colleagues and brief them	
7	Schedule and book transport, inform any sites to be visited	
8	Trial the materials, adjust and differentiate for your learners' needs	
9	Prepare learners, build their enthusiasm	
10	Inform parents	
11	Complete any pre-visit in-class activities	
12	Double check timings, health and safety matters and arrangements	
13	Remind learners of what to bring or wear (e.g. suitable footwear, clipboard, notebook)	
14	Carry out the fieldwork	

## Good Practice Examples for On Site Learning

We are offering an indicative and non-exhaustive list of examples of good practices in English, Turkish and Greek.

van Veldhuizen (2017) offers eighteen different teaching methods and techniques for engagement with museums and heritage sites in the Netherlands, and includes (in English) a description of the method, advantages, disadvantages, success factors and examples.

Nikonanou et al. (2015) analyse museum-based learning and examples of museum practice, including a general introduction, a theoretical background, discussion of

audience and learning. In particular, chapter 3 explores narration storytelling, conversations with experts, discovery learning, experiential learning, active learning, creativity and analysing and studying objects.

AHDR's (2011) publication, *Learning to investigate the history of Cyprus through artefacts*, provides a series of lesson plans and accompanying resources to help teachers introduce students to an investigative approach to studying history using artefacts as evidence of their own historical inquiries in classrooms and museums. *Nicosia is Calling* (AHDR, 2008), consists of trilingual booklets and a teachers' guide, that enable secondary school students to explore different neighbourhoods in walled Nicosia through various activities.

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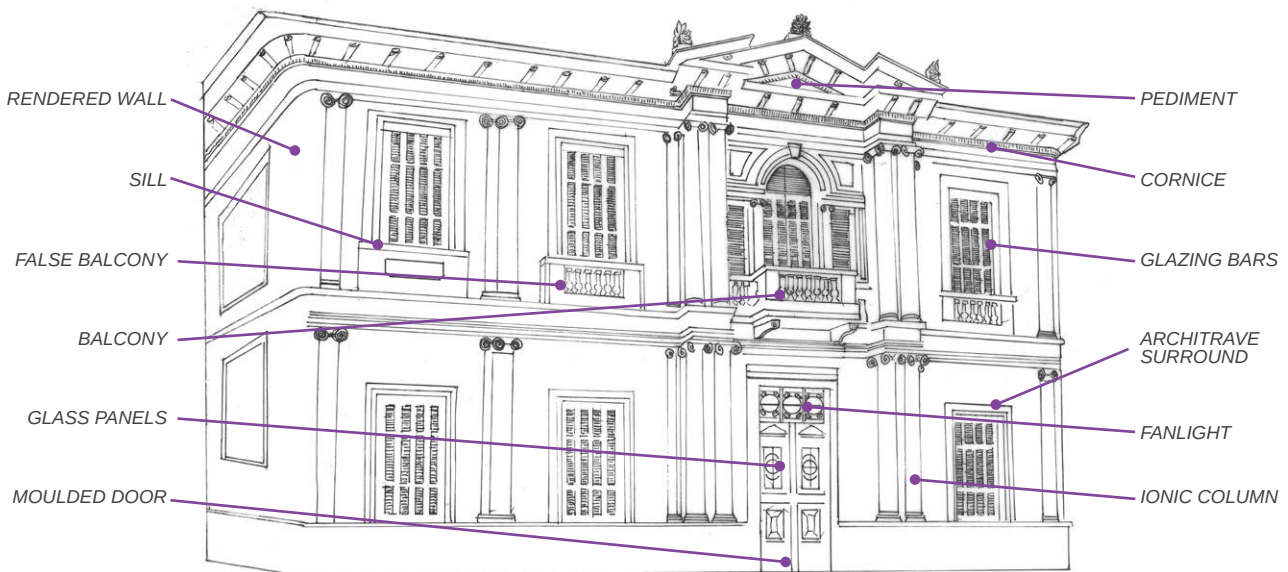
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# SECTION 01 Site Visits Toolkit

## 0.1 Creating Annotated Building Drawings

An annotated drawing or diagram has a clear representation of the building with key features labelled. Work out the sequence of labels so the lines to the features do not overlap and cause confusion.



Make a note of building materials and quality of work, such as rough stone walls, dressed (worked) stone, or render (a coat of mortar/plaster over the underlying wall materials, which might be stone, brick or wood).

Dressed stone has been worked by a mason to give a smooth finish and is therefore more expensive. Sometimes only the visible faces of the stone are dressed to keep costs down, with everything else of lesser quality.

Look to see if there is any damage, decay, or renovation taking place. This can expose otherwise hidden features. The width of the front of a building can be a sign of the relative wealth of the owners. Wider frontages cost more because they use more prime land, and medieval plots (sections of land) can sometimes be identified by their narrow frontage and running back a long way from the road in a strip. If you can see the building from the side or rear, what else is revealed? How far back does the building extend?

Note how many floors there are. Look for external evidence of cellars or basements.

Look at the roof structure and materials, check out the window shape and design, door sizes and other details.



ROUGHCAST WALLS



RENDER BEING APPLIED



RUBBLE INFILL WALL WITH BETTER STONE FORMING THE FACING (OUTWARD EDGE).



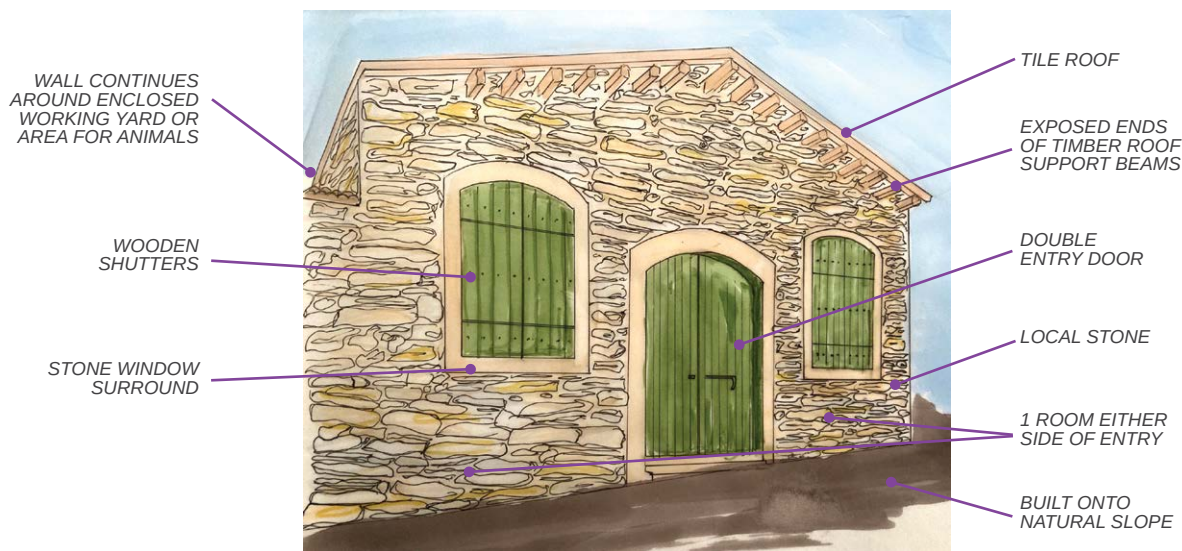
# Cypriot Traditional Vernacular Rural Housing

## What do we mean by vernacular buildings?

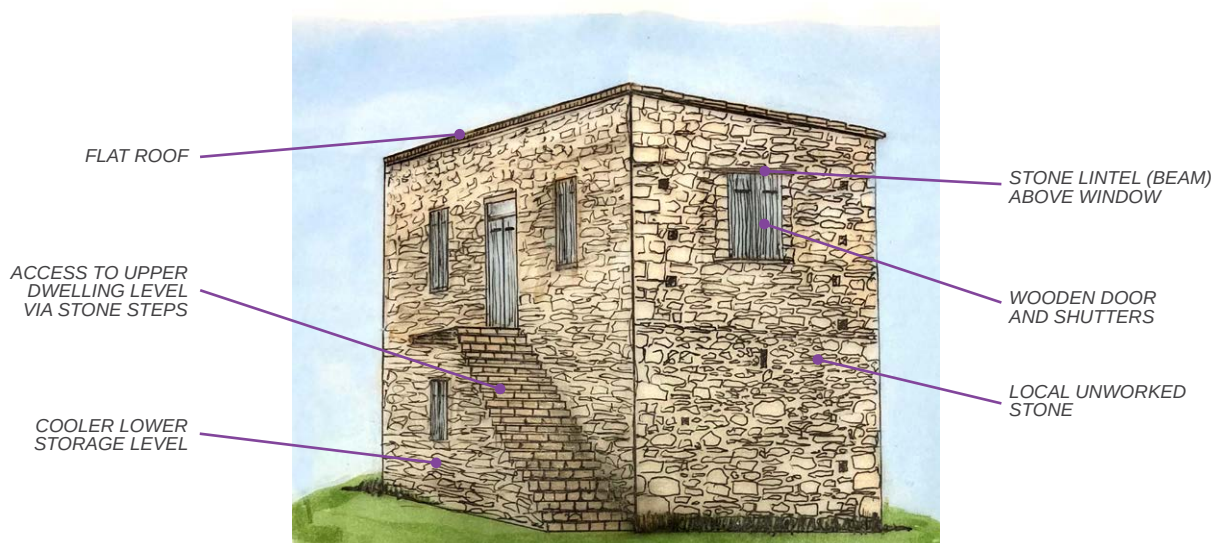
In his Illustrated Handbook of Vernacular Architecture, the architectural historian Brunskill (1971) defines vernacular buildings as modest or low status “ordinary quality” typical domestic houses and outbuildings, or small scale business (shops, manufacturing premises) or agricultural buildings (farms, sheds, barns, mills) built before the mid-nineteenth century. They are basically fairly common, everyday buildings created by builders for most citizens rather than buildings designed by leading architects.

Brunskill, R. W. 1971. Handbook of Vernacular Architecture. London: Faber and Faber

## Single storey dwelling



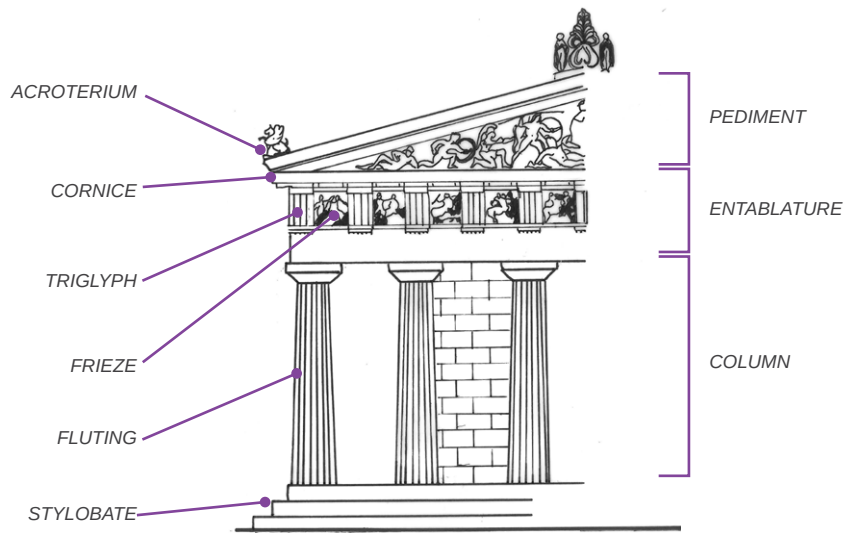
## Two-storey dwelling



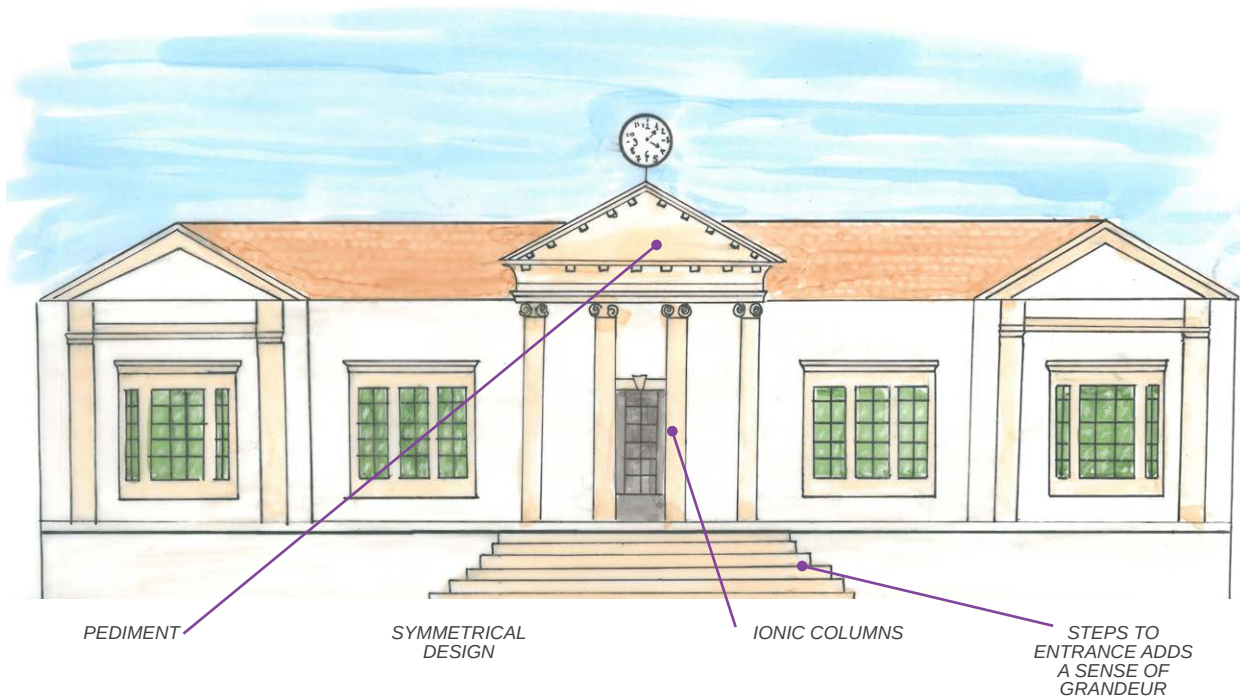
In these two storey houses, the main living area is in the upper floor, while the lower floor is used as utility rooms.

# 0.3 Neo-classical Style Buildings

The neo-classical architectural style copies some of the features from the most impressive and high status buildings of ancient Greece and Rome. Used in across Europe, North America and beyond since the eighteenth century on high status.



**The primary school at Lefkara** is an example of Cypriot neo-classical design. Built in 1920, originally as a boys' school, in the centre of Pano Lefkara, it has a large playground and attractive planting borders to the frontage. A large clock supported by decorative ironwork is placed over the apex of the pediment, which is carried by four ionic style columns, covering the raised central entrance. The entrance opens into a central lobby with classrooms coming off either side into the symmetrical wings. The windows are tall and narrow, with wide glazing bars separating the ten or fifteen panes and the main metal double entrance door glazed behind the attractive decorative ironwork adds to the attractive overall impression.

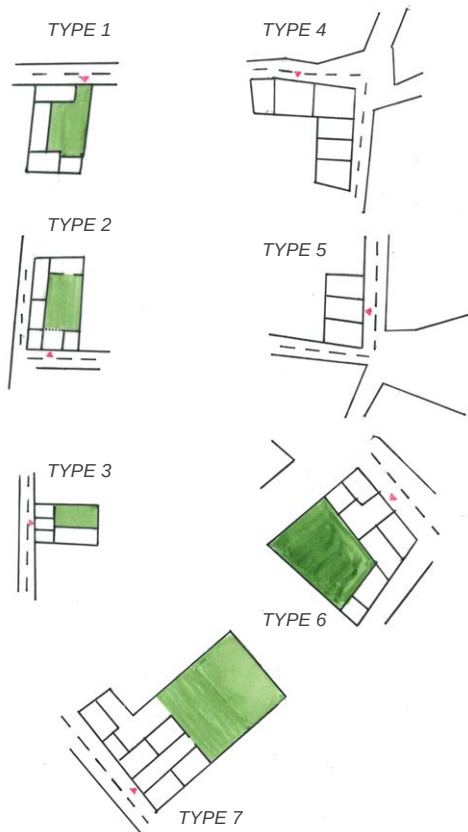
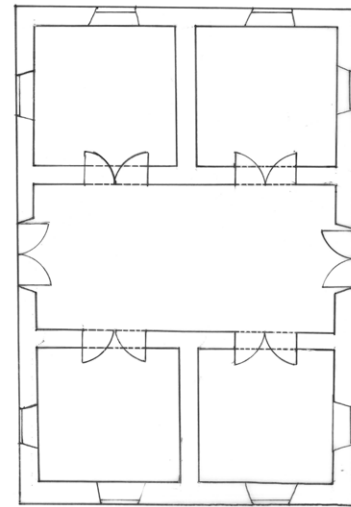


## Making and Understanding Site plans

Plans are a representation of the layout of a building's walls and show the entrances and other apertures, such as windows. They provide an indication of shape and function.

In this example (right) a typical Cypriot ground plan of the nineteenth or twentieth century is shown. You should be able to identify the side rooms coming off a central space. On detailed plans the standard way of indicating doors, and which way they open, and windows is shown.

Plans indicate how spaces are divided and used. Sometimes our prior experience of buildings shapes our interpretation. In the example above, knowing that the front rooms are for daytime use and backrooms include a kitchen, storage and working space, helps us infer that rooms on the upper floor consist of bedrooms.



In these examples of historic buildings in Lefkara, knowing that homes were also work places, with a courtyard and semi-covered working space might help to guess the use of the other spaces and rooms.

In Types 1-3 the rooms partly surround the (green) internal courtyard or 'garden.'

1 is entered through the garden; 2 has a semi-outdoor iliako (portico) entrance and 3 a direct entrance.

Types 4 and 5 show buildings along a road, without gardens and these were usually shops and workshops.

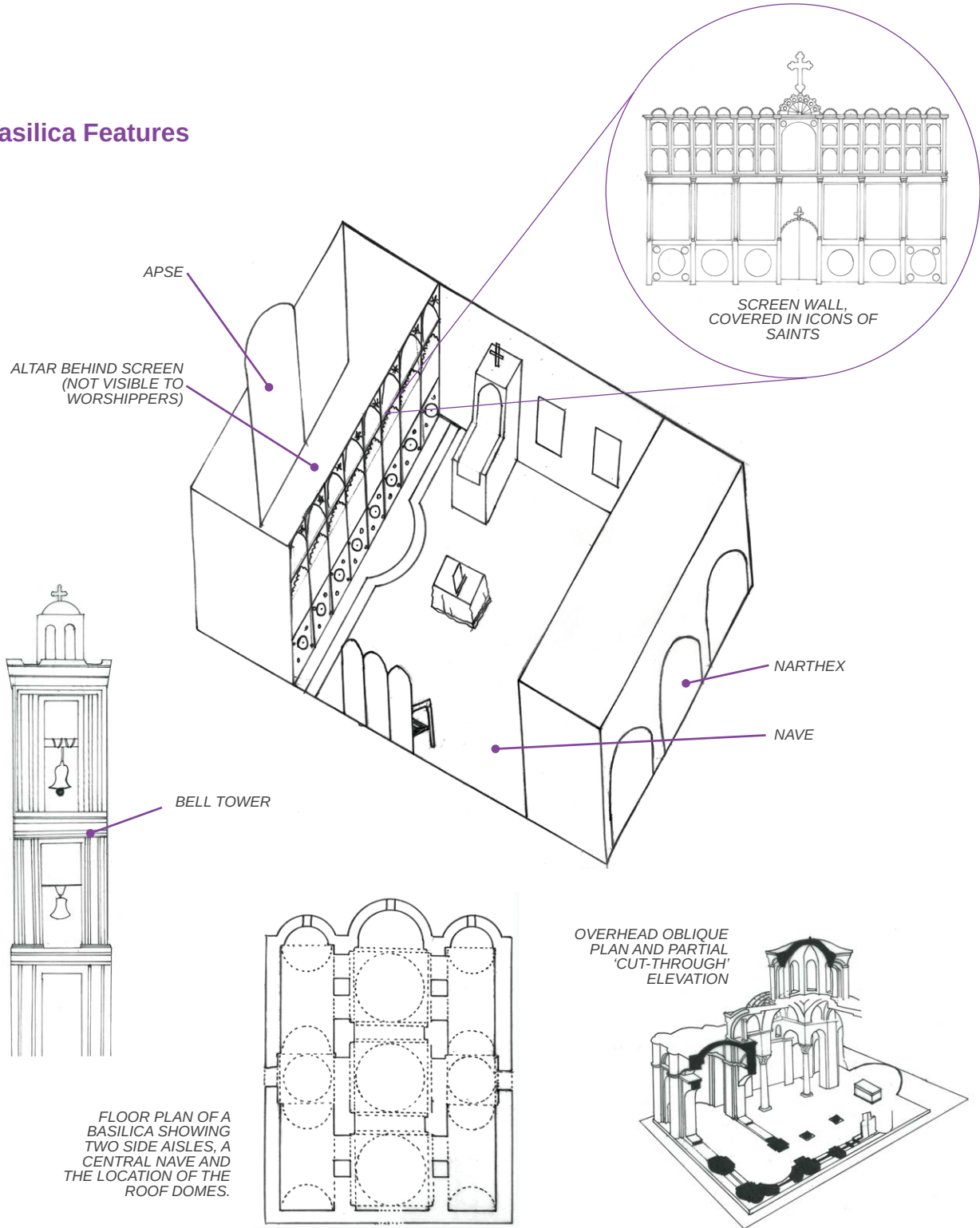
Types 6 and 7 show structures in continuous construction organized around an interior iliako (portico). These are all overhead plans, looking directly downwards.

Source: Department of Town Planning and Housing. 2020. *Τοπικό Σχέδιο Λευκάρων: Πρόνοιες και Μέτρα Πολιτικής* [Spatial Planning of Lefkara: Provisions and Policy Measures]. Available at: <<https://bit.ly/3whjJPM>>.

# 0.5 Church Key Features

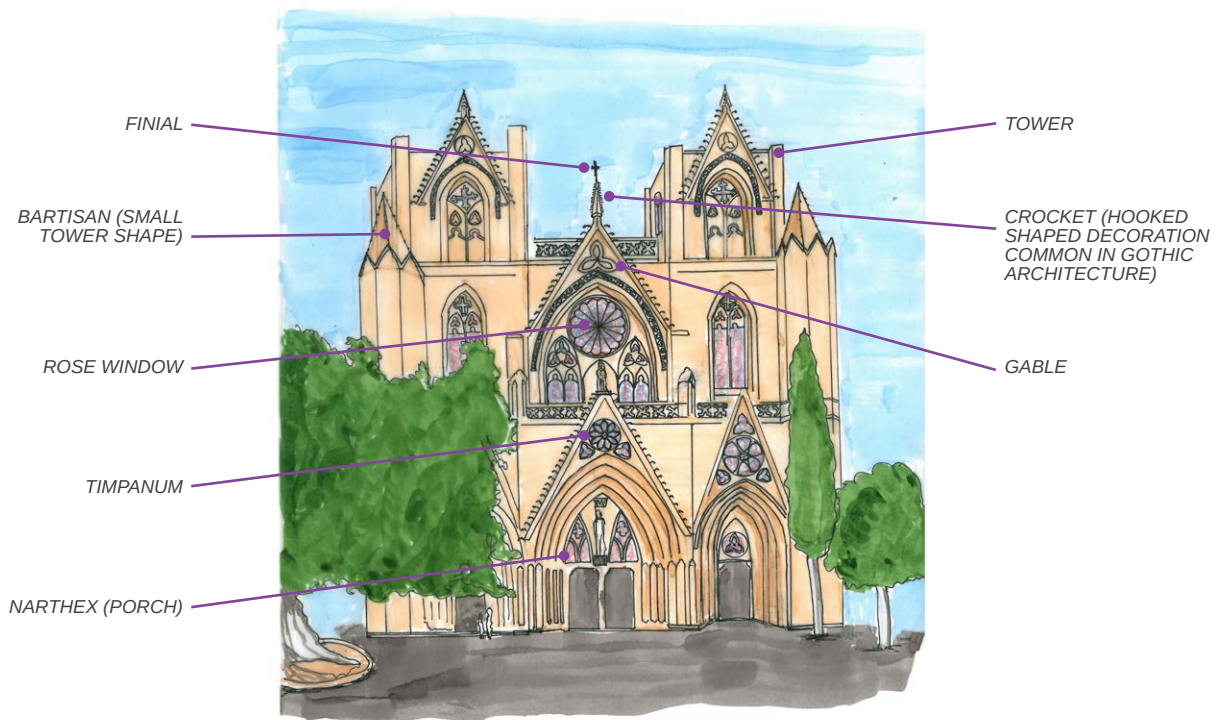
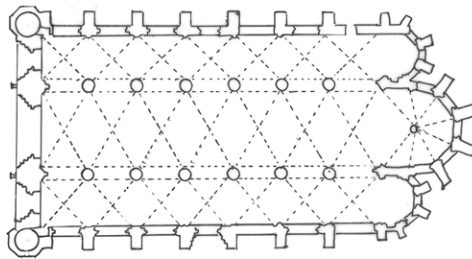
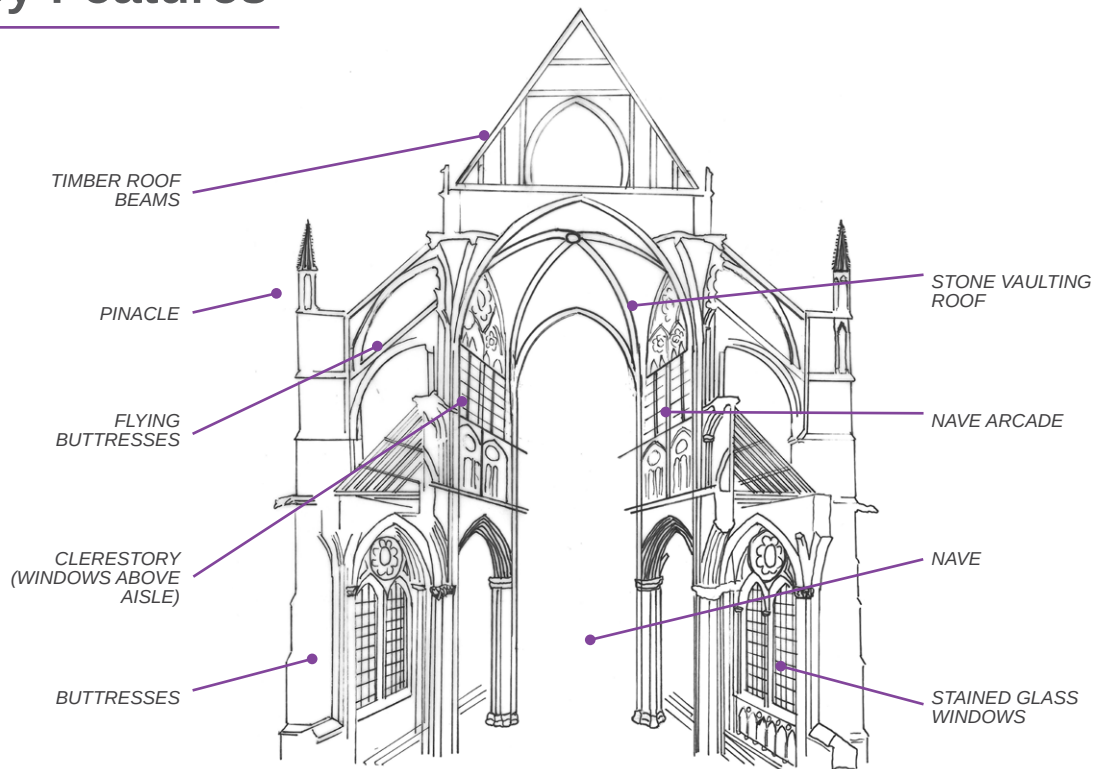
Eastern Orthodox and Levant region Christian churches take a transept or basilica form, consisting of a curved apse and a rectangular nave. Latin and many Protestant churches often take a cruciform (cross shaped) pattern. Some Protestant groups use plainer chapels or Meeting Houses.

## Basilica Features





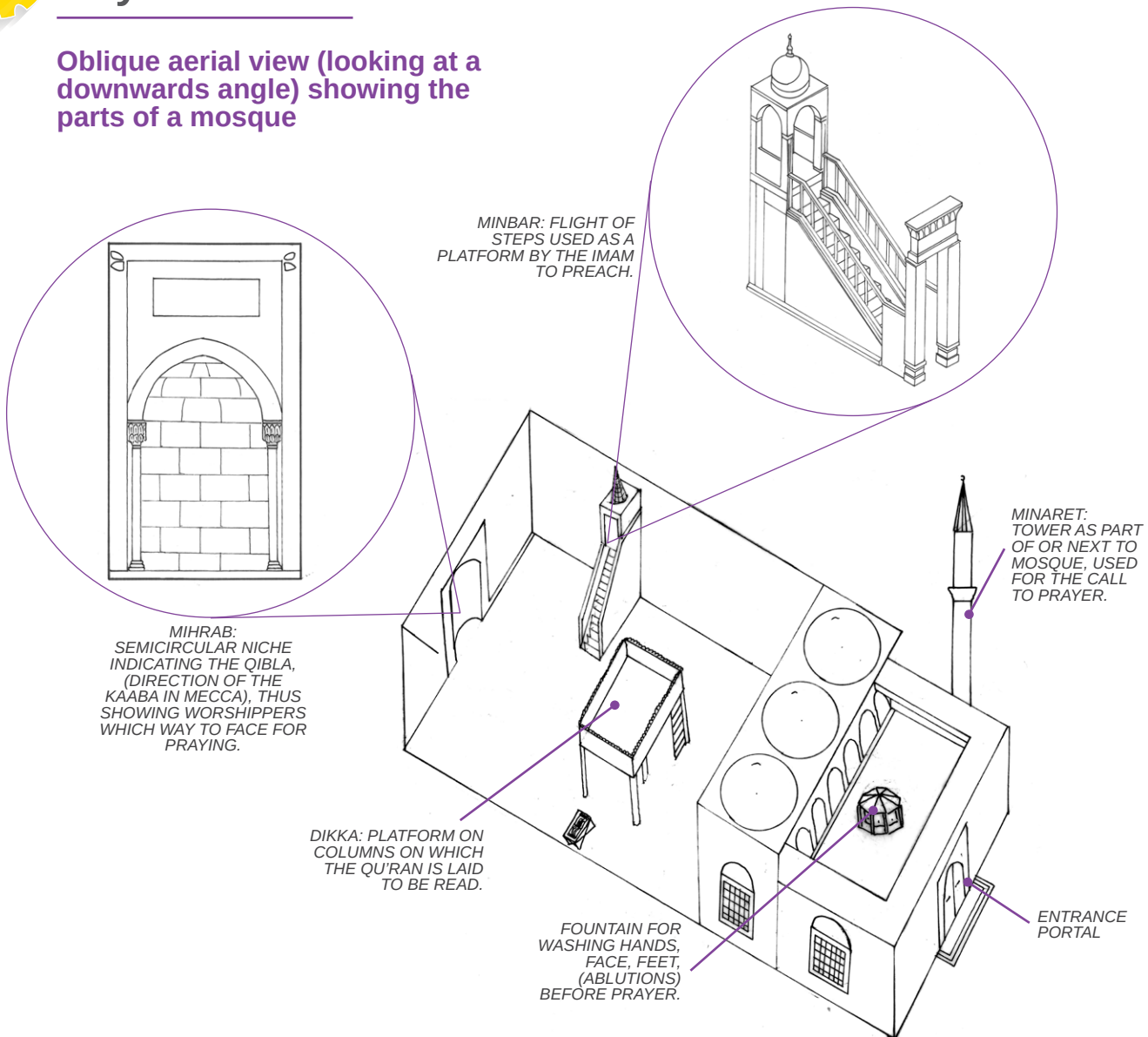
# Abbey and Cathedral Key Features



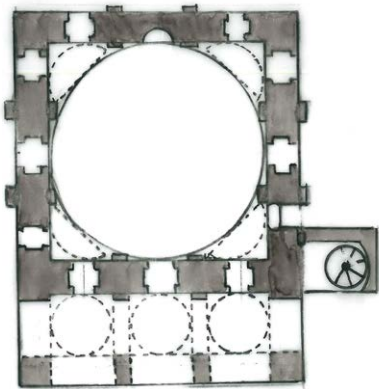
# 0.7

## Mosque Key Features

Oblique aerial view (looking at a downwards angle) showing the parts of a mosque



Overhead view of example floor plan of the mosque building and tower



Side elevation of a mosque



# Understanding Monuments

## 1. Design:

Start by looking at what you can see that is factual:

- From what materials is the monument made?
- What size is it?
- How would you describe it?
- What are its distinctive features and elements?
- What else would be helpful to know about the design?

## 2. Message:

Now focus on symbolism and obvious messages or representations being communicated by the monument's designer:

- What are you being encouraged to think/see/feel?
- How is the monument transmitting a message and what would you say that message is?
- What would you like to ask the designer or the sponsor?



## 3. Plinth and Inscription:

- How is the monument structured? Is it raised on a plinth or platform? What text is provided on and/or about the monument? Which languages are used?
- Who do you think is the target audience? Why?

## 4. Setting and Surroundings:

Look at how the landscape immediately around the monument is laid out.

- Is there a formal setting?
- Is there any further information?
- How is the space presented and managed?

## 5. Signs and Symbols

- Do any of the features have a symbolic value representing something the creators want to stress to the viewer?
- Are any stereotypes used to make a point? Stereotypes are commonly understood exaggerated but often false representations of characteristics.

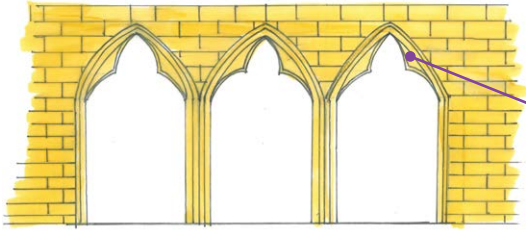
**Contextual Details for this example:** The miner's monument, located in Lefka, commemorates the mine workers' strike against CMC in 1948. The inscription states that the monument was created in memory of the mine workers and their spouses, who were seriously injured or received imprisonment due to the strikes. The monument was opened with a ceremony in 2018, which was attended by veteran miners from both communities, local representatives and union representatives. The inscription on the plinth is trilingual (English, Turkish and Greek).



# 0.9

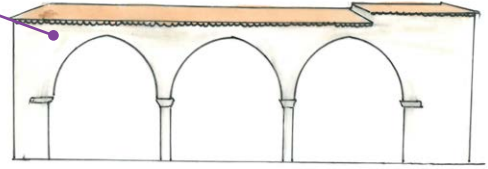
## Glossary: Architectural Features (1)

### Arches

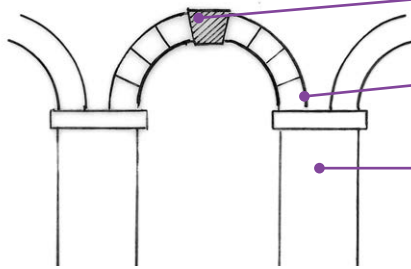


POINTED

GOTHIC



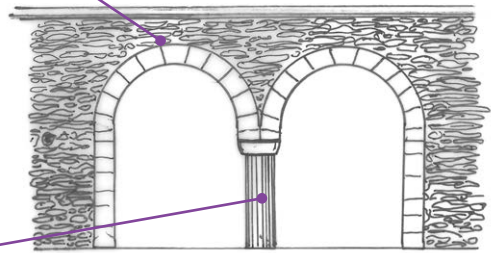
SEMI-CIRCULAR



KEYSTONE

IMPOST

PILLAR, PIER OR  
COLUMN

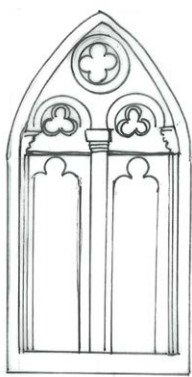


COLUMN- UPRIGHT  
CYLINDRICAL SUPPORT

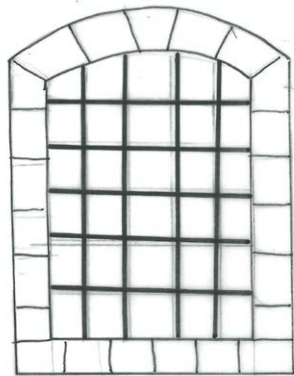


VENETIAN ARCHES

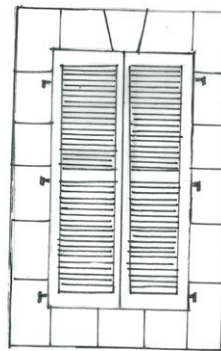
### Windows and Doors



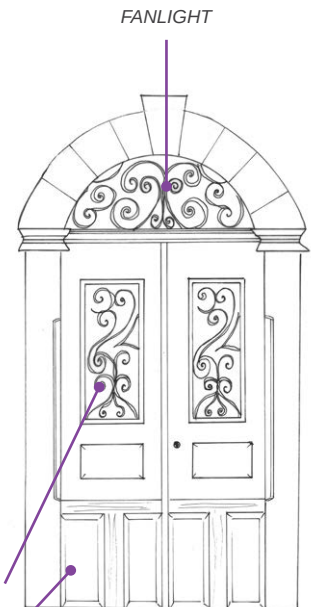
VENETIAN PERIOD



OTTOMAN PERIOD



BRITISH PERIOD



FANLIGHT

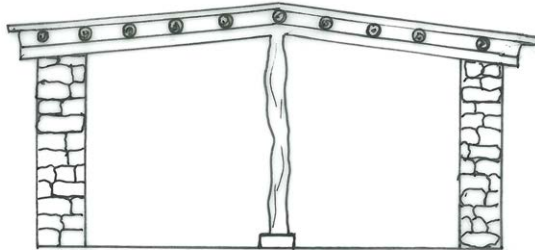
METAL SCROLL WORK

WOOD PANELS

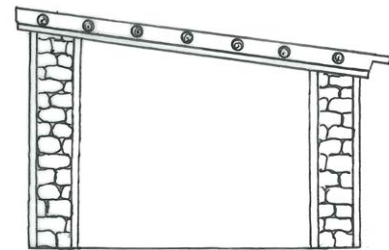
# Glossary: Architectural Features (2)

## Roofs

### Roof Shape



GABLED ROOF



SLOPED FLAT ROOF

**Eaves:** point where the roof reaches the upper building walls.

**Purlin:** wooden beam across a roof to strengthen the roof.

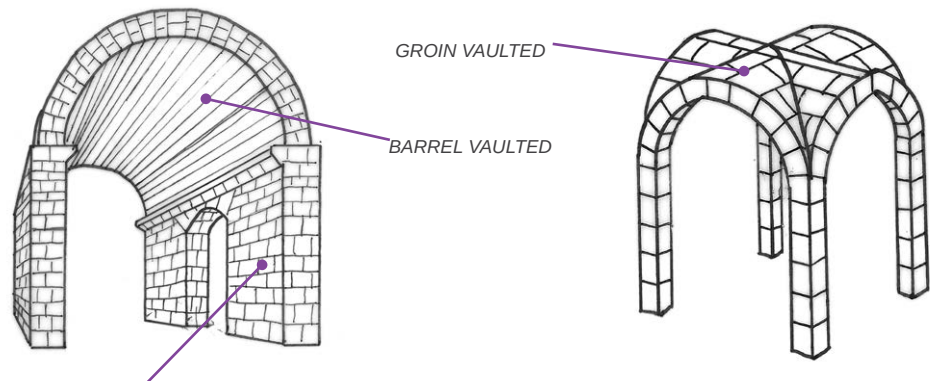
**Spreading:** when a roof pulls apart from the top down because of the weight.

**Tie Beam:** horizontal beam fixed at both ends to hold roof beams in place.

## Vaulting

### Vaulted Ceiling

Curved roof formed of stone or bricks forming an arch which carries the floor(s) above

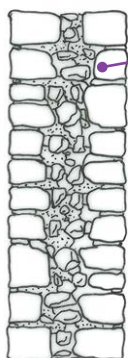


GROIN VAULTED

BARREL VAULTED

**DRESSED STONE:** STONE THAT HAS BEEN SMOOTHED AND WORKED BY A MASON.

## Walls



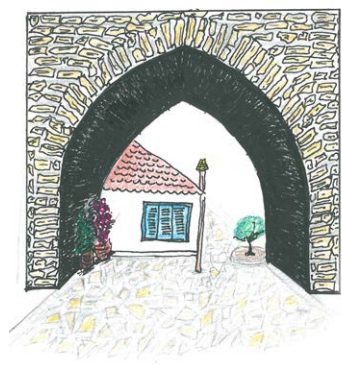
**ASHLAR:** STONE BLOCKS PRODUCED WITH A SMOOTH SURFACE BY A MASON.

**QUOINS:** STONEMWORK BLOCKS PROTRUDING ALONG THE EDGE OF A WALL IN A DECORATIVE PATTERN.



**COURSE:** ROW OF STONES, BLOCKS OR BRICKS IN A WALL.

**RUBBLE OR ROUGH CAST WALLS**



**Volute:** spiral or scroll shaped form carved on the top of an Ionic column.

**Windows and Shutters:** the shape and width are often important dating evidence. Window glass has been historically expensive and the technology of creating large panels is very recent. Sash windows have an upper and lower section, that can be pushed up or down to open. Tracery windows have bars of stone to create distinctive shapes.

# SECTION N1 Amiantos Mine

## 1.1 Teachers' Notes

### Arriving at the site

Amiantos Mine is located in Limassol district on Troodos mountain range. To access the site, on the Karvounas – Troodos road, go uphill towards Troodos Square. Once you see the first sign for Amiantos, notice the fountain on the right. Continue until you find an opening on the right side of the street. This is the residential area ‘Chrysovrysi’, where mining families used to live. Continue driving on the main road and follow the signs to **Troodos Geopark Visitor Centre**. Returning to the main road, you can continue uphill and follow the signs to **Troodos Botanical Garden “A.G. Leventis”**. Each visitor centre has designated parking at the site.

### Site Description

The Amiantos (asbestos) mine is the largest asbestos mine in Europe. Asbestos has been used in antiquity for the manufacture of cremation linen for the dead, footwear, and fuses for lamps, but the most recent history of exploitation started in 1904. The asbestos was exported to Europe and the USA and was used as construction material. Since 1904, the rights for the exploitation of Amiantos passed through a series of companies before they were transferred to ‘Cyprus Asbestos Mines Ltd’, in 1934. In 1926, a suspended railroad was constructed, for the transfer of asbestos to Limassol port for exportation, which was abandoned when the road system was developed. The methods of extraction of the fibers from the rock gradually evolved from manual labor to industrial methods in the 1950s and 1960s. In the early years of the mine’s operation most of the workers resided in temporary accommodation, that were gradually developed into permanent houses. A whole community with schools, a hospital, a cinema, and shops evolved. Two villages, Pano (Upper) Amiantos and Kato (Lower) Amiantos were developed. The company operated profitably until 1982, when asbestos was proven to be poisonous. (Troodos Geopark, n.d.) The mine closed in 1988, Pano Amiantos was gradually deserted and the two communities, Pano and Kato Amiantos were unified under the name ‘Amiantos’. During the mine’s operation 1 million tonnes of asbestos fibers were produced and 130 million tonnes of rocks were extracted. In 1995 a project was launched for the restoration of the area. Amiantos mine is part of Troodos Geopark, a large-scale protected botanical garden covering 45% of Troodos mountain range.

**Troodos Geopark Visitor Centre**, the former school, consists of a series of themed displays about topography, geology and the operation of the mine including the working lives of the miners.

**Troodos Botanical Garden A.G. Leventis** includes common, rare and endangered plant species, an arboretum, a herbarium, a seed bank, a conservation base and a small visitor centre. Exhibits include panels about the restoration project, local vegetation and the history of Amiantos mine.

**Safety Note:** The mine was an open cast operation so there are no mine shafts. There is a need to be aware of safety while working in the landscape. At various places there are steep hillside drops and learners should not be allowed to roam into any of the now decaying mine accommodation and other old buildings or pick up any objects at the site.

### Sources of Further Information

- Antoniou, L., 2004. *Μικρά Χέρια: Η Συνεισφορά των Παιδιών στα Μεταλλεία της Κύπρου τον 20<sup>ο</sup> αιώνα* [Small hands: The contribution of children in the Cypriot mines during the 20<sup>th</sup> century] Nicosia: Center for the Study of Childhood and Adolescence.
- Council of Europe, 2011. *Children in the mines in Cyprus in A look at our Past: A set of supplementary teaching and learning materials*. Strasbourg Cedex: Council of Europe Publishing. Available at: <[https://www.ahdr.info/images/pdf/Look\\_at\\_our\\_past\\_assemble.pdf](https://www.ahdr.info/images/pdf/Look_at_our_past_assemble.pdf)>.
- Pancyprian Federation of Labour PEO, 2020. *Photographic Archive*. Available at: <<https://bit.ly/2JjdJTo>>.
- Troodos Geopark, n.d. *Η Ιστορία του Μεταλλείου Αμιάντου* [The History of Amiantos Mine] Available at: <<http://www.troodos-geo.org/cgi-bin/hweb?-A=2&-V=amiantos>>.

# What does the historical evidence at Amiantos tell us about the lives of 20<sup>th</sup> century Cypriot miners?

**Target Group:** Lower Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Historical Evidence, Heritage management

**Geography:** Economic Geography, Human Geography

**Scenario:** A civil society organisation is launching a project researching the life of Cypriot miners and their families. They are inviting secondary school students to propose ways to communicate the results of their research at the sites related with the miners.

**Product and Assessment:** Learners will be asked to create interpretation panels with text and images. They must tell a balanced story of the challenges and benefits of being 'a mine family', drawing on evidence they gather from studying sources and visiting Amiantos Mine. Introduce clear criteria as to how the assignment will be evaluated, including a discussion on what the features of a strong interpretation panel would be.

**Potential Extension:** Ask learners to design a memorial that represents the mine workers of Amiantos or a short report with recommendations on its features and design.

Learners will be able to:

- develop knowledge about mining at Amiantos;
- draw information from a range of historical sources to construct a commentary on social and industrial history;
- select and validate information;
- assess reliability and make evaluative judgements;
- discuss historical interpretation, motive, and provenance as historical concepts.

## Process

### Pre-visit, In-Class Session (1 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will study the Amiantos Mine site, a very large former extractive industry site, which was active in the twentieth century, and has now been landscaped in an innovative environmental project. The group will work with historical sources to create panels, which will tell visitors more about the life of the Amiantos Mine workers and their families.

**Context setting:** (8 minutes) Make a presentation, which shows satellite images of the Amiantos site (use Google Earth), and images of the mine when it was operating. These will demonstrate how huge the site was, the nature of open-cast extractive mining, and the impact on the landscape, flora, and fauna. Explain that the change in the landscape was so large that it can clearly be observed on the satellite images. You might want to encourage learners to spot other mines on the map at home. The site map in R1.6 will assist learners in getting a sense of the scale and nature of the site and R1.7 in learning more about asbestos.

**Exploration of concept:** (6 minutes) Ask learners what they think is meant by the term *historical interpretation*. Discuss key features of interpretation panels: What are interpretation panels and why are they used at historic sites? What are their key features?

**Discussion:** (5 minutes) Ask learners to discuss what they would like to include on panels that tell the story of the miners at Amiantos and their families. Possible topics include: description of the key features of the site, evidence on whether life as a worker at Amiantos was easy or difficult, the lives of children at the mines, social life in Amiantos.

**Activity:** (13 minutes) Learners use sheets R1.8 and R1.9 to begin their research and respond to questions related to life in Amiantos.



# 1.3

## Lower Secondary Teaching Plan



**Home learning:** (3 minutes) Ask learners to discuss with their family members the following:

What do they think that the challenges and benefits of being a mining family would be? Ask them to consider the factors of housing, health and the fact that the mine operated half of the year because of the winter conditions on the mountain. Encourage them to consider interviewing a person who worked in the mines.



**Feedback, conclusions and dismissal:** (2 minutes) Recap and draw things together by summarising what has been achieved and what needs to be done next. Inform learners on the practicalities of the site visit.



### On-site Session (90 minutes)

At Troodos Geopark Visitor Centre allow a minimum of 45 minutes to study the geology of the Troodos Mountain, local rock types, and the history of the miners. You might wish to give the learners tasks to help them gather information for the final product.

Indicative tasks:

In the Information Hall: Draw learners' attention to a model of Troodos mountain and the number of mines that existed in the area. You may ask:

- What does the large number of mines tell us about the life of Cypriots in the past?
- What can we learn about Cypriot history through the study of mines?
- How do you think the mines impacted the environment?

In Room 7: Asbestos and Chromite: Ask learners to examine the objects and the panels and notice the way the miner's history is presented. You may ask:

- Find the most interesting object in the gallery.
- Is there any information or objects that help you with your enquiry? Is there something that you would like to include in your own panel?
- What questions arise while visiting the gallery?
- If you were about to redesign the exhibition, what would you remove or add? Is there something missing?

#### Optional:

At Troodos Botanical Garden "A.G. Leventis" you can look at the displays, the botanical garden and the mining area at the viewpoint.

If visiting Chrysovrysi area, supervise learners at all times. Extreme care needs to be taken as some buildings are unsafe and none should be entered. Roof tiles and other building materials should not be handled as they may contain processed asbestos which presents a potential health risk in its decaying state.

Participants can take photos, draw, and write descriptions of the buildings from a safe distance, or record the key features of specific buildings (or be provided with images and details you have compiled). Encourage them to identify evidence of change and continuity in the landscape in order to gather information to support their enquiry.

### Post-visit, In-Class Session (1 lesson)

Learners will need time to prepare the content of their interpretation panels, and then to compare and peer-assess them against the criteria agreed in the first session.



# How successful is the restoration of Amiantos Mine at Troodos Geopark?

**Target Group:** Upper Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Natural and Cultural Heritage Management, Economic History

**Geography:** Economic Geography, Environmental Sustainability, Tourism

**Scenario:** The United Nations Environment Programme is gathering opinions on the effect of Geoparks, which will be published in their magazine 'Our Planet'. An article is needed on the Troodos Geopark. The focus needs to be on evaluating the work that has been done to renovate the very large former open-cast mine at Amiantos and the impact this had on people and the environment.

**Product and Assessment:** Learners are going to consider the environmental restoration work at Amiantos. They will write an article describing the Geopark and its visitor centres, evaluating its importance and success, according to criteria agreed by the class. Decide whether learners will work individually or in groups. You might choose to focus on either the environmental or the economic-tourist effects of the geopark.

Learners will be able to:

- describe what a Geopark is and develop criteria to assess its value and importance;
- apply these to the Troodos Geopark as a case study;
- demonstrate researching and writing skills;
- develop knowledge about environmental geography or economic geography and tourism.

## Process

### Pre-visit, In-Class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will be writing an article for the magazine of the United Nations Environmental Programme 'Our Planet', describing and evaluating the Troodos Geopark and renovation work at the former Amiantos mine site.

**Context setting:** (12 minutes) Make a presentation, which shows satellite images of the Amiantos site (use Google Earth), and images of the mine when it was operating. These will demonstrate how huge the site was, the nature of open-cast extractive mining, and the impact on the landscape, flora, and fauna. Explain that the change in the landscape was so large that it can clearly be observed on the satellite images. You might want to encourage learners to spot other mines on the map at home. The site map in R1.6 will assist learners in getting a sense of the scale and nature of the site and R1.7 in learning more about asbestos.

**Discussion:** (5 minutes) Explain how the Department of Forests has been implementing a large-scale environmental renovation project at the site and provide information about the impact that mining had on the local environment and on the workers. What might be the motives of government in doing this work at Amiantos? Why didn't they just do tree planting? (Possible answers: renovation, restoration, safety, encouraging tourism, environmental protection, provide local employment, environmental and financial sustainability).

**Research Task:** (18 minutes) Learners engage with sheet R1.6, which provides information about the site and Troodos Geopark and encourages discussion around the complexity of the site and its restoration. The sources indicate that restoration has many components, such as tree planting, the creation of an educational facilities and the preservation of the school. They also indicate that the preservation of a large amount of the architectural remains of the mine and the community are not a priority of the project.


**Feedback, conclusions and dismissal:** (2 minutes) Recap on why the redevelopment of abandoned industrial sites is an important element of environmental and economic geography and inform students that further research will be conducted in the next lesson.





# 1.5


## Upper Secondary Teaching Plan

### Lesson 2


 **Welcome class:** (2 minutes) Recap on the aims and intended learning outcomes.

 **Exploration of a concept:** (6 minutes) Explain that the English term *brownfield* is used to describe previously used industrial or built-on sites that have the potential to be redeveloped and improved. Some need decontamination or waste removal to be suitable for use. Ask learners if they are aware of any brownfield areas in Cyprus (e.g. abandoned mines, factories, hotels, villages, areas in the buffer zone, Varosha). What might restoring a brownfield site mean in practice? (Potential answers: removal or repurposing of existing unneeded buildings or human-made features, waste disposal, safety, planting, construction of accessible places, installation of water features to encourage the return of native plant and animal species).

 **Activity:** (15 minutes) To gain an understanding of the various factors and implications involved in environmental restoration, learners look into sheet **R1.10**. The sources encourage discussion around the complexity of environmental restoration and the function of Geoparks.

 **Research:** (15 minutes) Ask learners to conduct research as preparation for writing up their article. You might ask them to extend their research as home learning. The research might include topics such as:

- Other sources about the Troodos Geopark
- Geoparks as a global network
- The effect of geoparks in relation to either the environment or economy and tourism

 **Feedback, conclusions and dismissal:** (2 minutes) Explain what learners are going to do and need to bring when they go to visit Amiantos.

### On-site Session (90 minutes)

Allow 30 minutes at each Visitor Centre, time to examine the Botanical Garden and possibly the residential area 'Chrysovrysi'.

Inform learners that throughout the site visit they can take photos, sketch, or write descriptions of:

- Architectural characteristics of the buildings
- Key features of the geology and the landscape
- What is being renovated and what not?

At Chrysovrysi you can see the architecture of the residential blocks around a central yard and fountain and the decay of most of the buildings.

At Troodos Geopark Visitor Centre you can examine the geology through the rock specimens, the restoration of the building and its architectural characteristics.

At the Botanical Garden you can spot the large crater created from the mining and the reforestation of the mining area from the viewpoint and discuss the demolition of the cinema and the police station that were situated there. Encourage learners to examine the map in sheet **R1.6** to locate the area they are situated (close to the Square) and recognise the surrounding landscape from the viewpoint (Compression and Nea Egkatakastasi).

At the end of the study visit you may discuss: Drawing on our discussions in class and the site visit, do you think that the rehabilitation of Amiantos is a successful project?

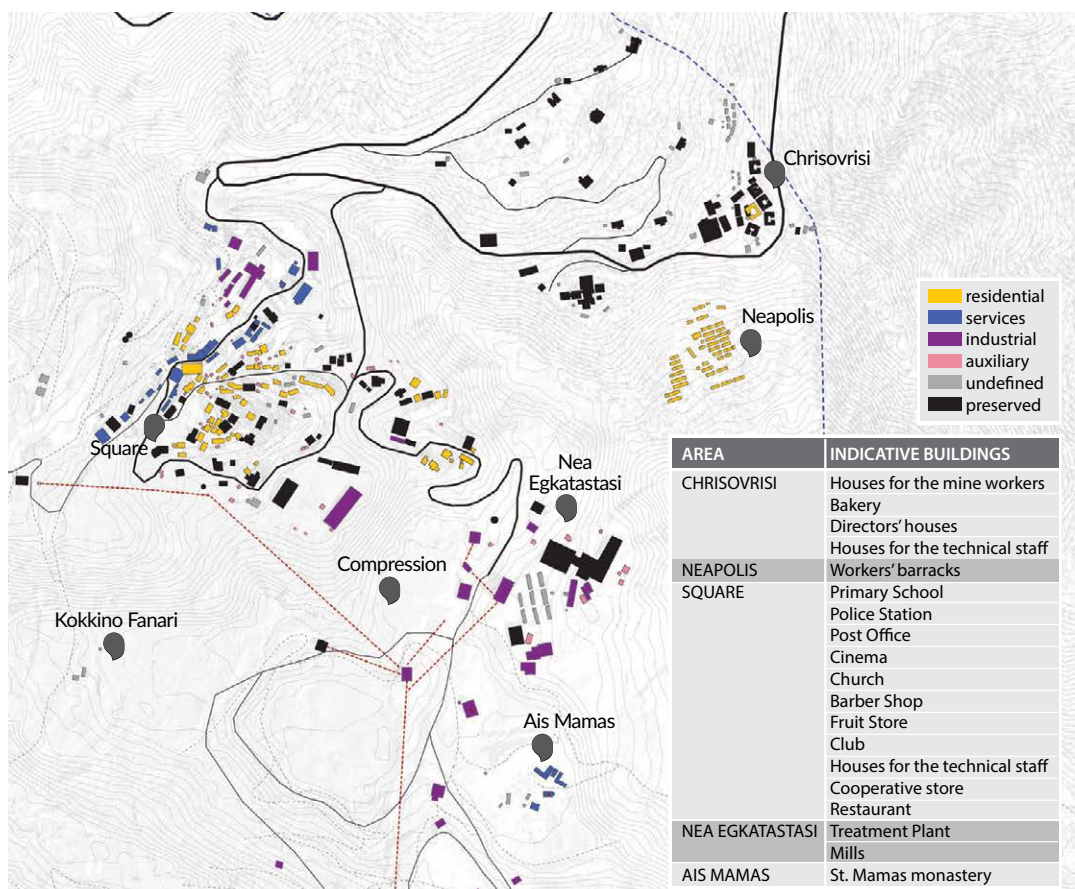
If visiting Chrysovrysi area, supervise learners at all times. Extreme care needs to be taken as some buildings are unsafe and none should be entered. Roof tiles and other building materials should not be handled as they may contain processed asbestos which presents a potential health risk in its decaying state. Participants should engage with the buildings from a safe distance.

### Post-visit In-Class Session (1 or more lessons)

Learners will need time to discuss their observations during the site visit and draft their article.

# Map of the Amiantos Site

## A1. Demolished and preserved buildings in Amiantos



Adapted from: Tsiouti, A., 2018. *Lo tangible y lo intangible. Interpretando memorias en el paisaje minero: de los casos españoles a la mina de Amiantos en Chipre* [The tangible and the intangible. Interpreting memories in the mining landscapes: from the spanish mines to the Amiantos mine in Cyprus]. Unpublished Master thesis. Barcelona: Polytechnical University of Catalonia.

## A2. Troodos Geopark

Troodos is considered to be the most complete pieces of oceanic crust on earth. It was formed 90 million years ago, 8,000 metres below sea level. The Troodos Geopark is a large-scale botanical garden, covering 1.147 square kilometres, the 45% of Troodos and the 15% of the island. The park includes the site of a former asbestos mine and a series of abandoned buildings of the mine complex, the workers' houses and facilities. There is a visitor centre, built into the former elementary school, which includes exhibits about the geology of Troodos mountain, the abandoned Asbestos and Chromite mines, and representations of an ancient pyro-metallurgical furnace for the production of copper. At the nearby Troodos Botanical Garden "A.G. Leventis" visitors can explore the local flora (plants) and fauna (animals) and displays about the history of the site and mining operation. A seed bank of the local plant species is part of the programme for conserving the site and restoring the landscape after decades of open cast mining for asbestos.

Adapted from: Troodos Geopark, n.d. *Troodos Geopark Website*. Available at: <[http://www.troodos-geo.org/cgi-bin/hweb?-V=index&\\_FAA=1&-dindex.html&\\_VLANGUAGE=en](http://www.troodos-geo.org/cgi-bin/hweb?-V=index&_FAA=1&-dindex.html&_VLANGUAGE=en)>.

### Tasks

1. What does the map reveal about the complexity of the site?
2. What does the briefing above tell us about the complexity of the restoration of the site?
3. The colourful items of the map represent the demolished buildings. What can you tell from sources A1 and A2 about the priorities of the restoration project?

# 1.7

## Mineral Extraction at Amiantos

### B1. Amiantos Mine

Amiantos mine is the largest in chrysotile asbestos reserve in Europe, and covers 13 km<sup>2</sup> about 1.500 metres above sea level. Chrysotile veins run randomly within serpentinite rock, with transverse fibres oriented (across), varying from a few millimetres to 2cm wide.

Adapted from: Troodos Geopark, n.d., *Η Ιστορία του Μεταλλείου Αμιάντου* [The history of Amiantos mine]  
Available at: <<http://www.troodos-geo.org/cgibin/hweb?-A=2&-V=Amiantos>>.

### B2

**Chrysotile fibres** are used in white asbestos and are a natural form of silicate crystals which can be removed from the greasy or silky looking green or brown igneous or metamorphic **serpentine** rock in which they are found. It is composed of hydrated magnesium silicate  $Mg_3Si_2O_5(OH)_4$  and has a monoclinic crystal structure. A less common silicate fibre Tremolite is often found alongside chrysotile fibres.

**Common Uses:** Asbestos was a popular material in a range of products throughout the mid-twentieth century in North America and Europe because it can withstand great heat and can transmit electrical currents. It was used in cement, roofing sheets and vehicle brake linings. Research with construction workers and miners suffering from breathing problems revealed that the processed crystals are dangerous, can cause significant lung problems and shorten life, and can be carcinogenic (cancer causing). It is still commonly used as a building material in China and India.

Asbestosis is the lung disease caused by inhaling the crystalline fibres over a prolonged period of time, but short exposure can also give lifelong health problems. The symptoms include, with varying severity: shortness of breath, chest tightness or pain, a persistent cough, and swelling of fingertips and toes.

Adapted from: King, A., 2017. Asbestos, explained: Unpicking the politics of a potentially deadly material. *Royal Society of Chemistry*, [online] Available at: <<https://bit.ly/3oWX87n>>.  
and NHS, 2020. Asbestosis. *NHS*, [online] Available at: <<https://www.nhs.uk/conditions/asbestosis/>>.

### B3. Asbestos Rocks exhibited at Troodos Geopark Visitor Centre



Source: AHDR, 2020

### Task

What reasons can you suggest explaining why asbestos was, and is still, used in many products, even when its drawbacks were exposed?



# Mining at Amiantos

## C1. Interview with Costakis and Giannoula Panteli

**Costakis:** “I was born in 1938, my father moved to Amiantos in 1920. I remember him coming home after work, covered in dust. In 1940 the mine closed, due to WWII, and my father enlisted in the army. After the war, he returned. I started working when I was 14 years old as a trainee. Usually, people started working when they turned 12, from very low positions. I worked as an electrical engineer, 6 days a week, 6 hours per day, earning 2.5 shillings a day<sup>1</sup>. The mine was operating from March until the first autumn rain. Winter was the time for repairs.”

**Giannoula:** “The families were living in Chrysovrysi, in blocks built around a central yard with a water fountain. Four families shared the same block and each house had two bedrooms and one extra room. We also had common toilets. Single people, people coming from different areas and Turkish Cypriots, they all had separate locations. [...] Amiantos was a paradise! Every Friday there was a theatrical play. People would come from all around the area to watch cinema!”

Interview conducted by Evie Grouta in July 2020.

## C2. Postcard, 1920s



Native girls, working at the asbestos Mines, Troodos, Cyprus

Postcard by John P. Foscolo C. 1920s with the caption “Native girls, working at the asbestos Mines, Troodos, Cyprus”

Source: Costas and Rita Severis Foundation – CVAR

## C3. Employee's Record Sheet, 1955

THE CYPRUS ASBESTOS MINES LTD.	
FROM No. 888	TO No. 285
<b>AMIANDOS</b>	
EMPLOYEE'S RECORD SHEET	
NAME:- <i>Stelios S. Karvelas</i>	AGE:- 27
VILLAGE:- <i>K7 Amiantos</i>	DISTRICT:- <i>Limassol</i>
FATHER:-	
MOTHER:-	
WIFE:- <i>Mania Stilla</i>	
CHILDREN & OR.:	AGE:-
1 <i>Andreas</i>	
BROTHERS	
2 <i>Angeliki</i>	
3 <i>Anchaella</i>	15.8.50
4 <i>Georgios</i>	5.3.52
5 <i>Socratis</i>	16.11.54
6 <i>Pantelias</i>	18.12.55
7	
8	
9	
DATE:- <i>14th January 1955</i>	

Source: Pafos Municipal Museum Historical Archives Research Centre of Limassol

## Tasks

1. What evidence is there that the life of Amiantos miners was ‘comfortable and pleasant’?
2. What else would you need to know to decide if this was a reliable interpretation?

1. Numismatic system during British Period: 1 pound = 20 shillings = 180 piastres. According to Antoniou (2014) the bread in Amiantos would cost 4,5 piastres. Therefore with 2,5 shillings you would be able to buy for example 5 breads.

# 1.9

## Living and Working at Amiantos

### D1

The circumstances were not the best. Many miners who went for seasonal jobs constructed their own cabins. The settlement houses were made of stone and the bugs were in every corner. Kyriakos Anastasiou said: "The lice would eat us. We were living in old houses along with the lice. We were sleeping on the ground and we couldn't shower to clean ourselves. [...] Life was unbearable." The roofs of the houses were made out of tree branches, soil or tin scraps. Beds were impromptu. Families might have kept a goat inside for the milk. There were no facilities, the miners boiled water and showered using a tin container. Around 1946-7 the company, under pressure from the unions, built houses of zinc, asbestos and plaster, with marble floors. Toilets and baths were built and living standards improved.

Adapted from: Antoniou, L., 2004. *Small hands: The contribution of children at the Cypriot mines during the 20<sup>th</sup> century.*

### D2. The mining site



Source: Patticeion Municipal Museum Historical Archives Research Centre of Limassol

### D3. The mining facilities



Source: Patticeion Municipal Museum Historical Archives Research Centre of Limassol

### D4. The mining site



### D5. Article from a Newspaper in 1953

In Amiantos Mine there are around 100 youngsters, some of them working as trainee technicians (engineers, electricians, carpenters, plumbers etc). Conditions for the young miners are much worse than the older miners. For example, their daily pay rate is at 3 shillings a day compared to 8 for an older worker. After six years trainees are paid 4.5 shillings per day, but only have work in the summer. The behavior of some supervisors towards the trainees is very bad. They swear at them for the smallest mistake. Come on, colleagues! Stand together hand in hand, let's organise ourselves and ask the Company to recognise our rights. All together we can ask the government to protect our rights for work, rest and leisure, and training.

A young asbestos miner

Adapted from the newspaper article: A Young Asbestos Miner, 1953. Young asbestos miners and their problems. *Anexartitos*, 17 Aug. p.3.

### Tasks

1. What evidence is there that the life of Amiantos miners was uncomfortable and unpleasant?
2. How would you establish if these evidence are reliable?

# Aspects of Environmental Restoration

## E1

“A Geopark is a unified area with geological heritage of international significance. Geoparks use that heritage to promote awareness of key issues facing society in the context of the dynamic planet we all live on. Many Geoparks promote awareness of geological hazards, including volcanoes, earthquakes and tsunamis and many help prepare disaster mitigation strategies among local communities. Geoparks hold records of past climate change and are educators on current climate change as well as adopting a best practise approach to utilising renewable energy and employing the best standards of *green tourism*. Tourism industry promotion in a geopark is carried out as a geographically sustainable and applicable tourism model, and aims to sustain, or even enhance, the geographical character of a place. One of the most important activities in a geopark is to maintain the geological heritage. A Geopark, through Geotouristic activities may also help stimulate the local socio-economic activities to create and develop businesses related to tourism, dissemination and promotion of visits and tours”.

Troodos Geopark, n.d. *What is a Geopark*. Available at: <<http://www.troodos-geo.org/cgibin/hweb?-A=197&-V=geoparks>>

## E2. The opinion of an architect and mine specialist

The mines are cultural landscapes, that show the human interventions on the environment, the industrial development and know-how. They are linked with the lives and memories of people who worked, lived, and grew up in the mining areas. The negative impact the mines bring to the environment often lead to their devaluation and rejection, making the recognition of their significance more difficult. Internationally, there are very few examples where the restoration protected the environment as well as the memory, one of which is the Rio Tinto Mining Park in Spain. The restoration work of Amiantos Mine is impressive from an environmental point of view; the once lunar landscape, without a trace of vegetation, gives way to a green, renewed landscape. However, the history of the area and the people go into the background and are being gradually lost. The stabilization of the slopes and their subsequent re-attraction succeeds, on the one hand, in preventing landslides, reducing pollution, and improving the overall aesthetics, but on the other hand it functions as a “camouflage” that hides the past. In addition, around the mine there are still remarkable industrial buildings and houses of the settlement, samples of the local architecture, which in turn are part of the cultural heritage of the place and, which do not receive any attention, resulting in their wear and tear as time passes.

Tsiouti, A., 2020. *Discussion on the restoration of Amiantos Mine*. [email] (Personal communication, 9 November 2020)

## E3. Parameters of sustainable rehabilitation

- Health and safety: is there contamination/ pollution in the ground, water or air?
- Aesthetics: how can we overcome what many consider a gaping “wound” in the landscape? Is it really a wound, or a cultural monument that forms an important part of our industrial heritage?
- Ecological sustainability: is the proposed solution compatible with the local ecology and does it support and enhance local species, as well as biodiversity in general?
- Economic viability: this refers not only to the cost of rehabilitation but to the reduction in value of the countryside. How does it affect the value of adjoining lands?
- Alternative re-use: What new use would be suitable not only for the site itself, but within our country's overall land use policy, so that open spaces are utilized wisely? Sustainable rehabilitation is not only concerned with the site itself and its effect on the immediate environment and landscape, but must take into account broader national planning issues.
- Opinions, hopes and aspirations of local communities.

Adapted from: Laona Foundation, 2009. *Think Tank Report on sustainable rehabilitation of the mines and quarries*

## Tasks

1. How would you decide if a site is worth restoring to a better condition?
2. Is economics the only or main consideration that needs to be weighed up in very large environmental restoration work?



# SECTION 2 Bellapais Abbey

## 2.1 Teachers' Notes

### Arriving at the Site

Bellapais is located in Kyrenia district. To visit the abbey, once you enter the village, continue going down the road until you reach an intersection. Turn right from the intersection. After continuing down this road, you will reach a roundabout where you should turn left. The road will take you uphill, where the abbey is located. The streets in the village are quite narrow, however you will be able to park behind the abbey where you will see a large parking area.

### Site Description

The Abbey is one of the most remarkable structures of Gothic architecture still standing in Cyprus. In the past, it was also known as Abbey de la Pais (Abbey of Peace) and White Abbey due to the white habit worn by members of the Order of Augustinians. Earlier sources mention the abbey as the house of Augustinian canons that was established by Aimery de Lusignan, King of Jerusalem, who ruled Cyprus between 1196 – 1205 (Department of Antiquities, 2021). It is assumed that the Lusignan King Hugh III (1267-1284) was responsible for the present version of the structure. The monastery declined towards the end of the Venetian period, as the monks of the abbey weren't living in compliance to the rules of the order. During the Ottoman period, the monastery was damaged and was given to the control of the Orthodox Church. The church is known as the oldest part of the Bellapais complex and is built in the style of 13th century. The pillars and vaults of the nave and porch were added in the middle of the 13<sup>th</sup> century. The cloisters of the complex were constructed during the 14<sup>th</sup> century. It is almost certain that the refectory, which is supported by fourteen pillars, was built by King Hugh IV (Gunnis, 1973). The defensive gate tower, a later addition, opens into a forecourt. On the north-west corner of the courtyard is the Treasury and along the east side is the Chapter House. Upstairs are the monks' cells, which consist of simple dormitory rooms. Further down the courtyard there are 18 cloister arches. There are also Roman sarcophagi which were used as a lavabo (handwashing bowl) to prepare for entering the refectory. Above the door are the royal arms of Cyprus, Jerusalem and the Lusignans. In the Refectory one can locate the pulpit for bible readings during meals. The former lavatories, kitchen, with a cellar below, are entered through the other door (Enlart, 1987).

The Abbey became very famous and received financial support by several Lusignan kings. Although the monastery declined in subsequent periods, the site remained a famous destination for travellers. Bellapais village is still one of the top touristic attractions, which can be observed in the development of visitor facilities around the Abbey, such as cafes, restaurants, and souvenir shops. There has been an increase in the construction of new houses in and around the village, which are also popular among foreigners.

Before 1974 the residents of the village were exclusively Greek Cypriots and most of them remained in the village during the 1974 war. In October 1975, 434 people were enclaved in the village and by September 1979 there were no Greek Cypriots left there. (PRIO Cyprus, 2011)

### Sources of Further Information

- Department of Antiquities. 2021. *Bellapais Abbey*. Available at: <<http://www.mcw.gov.cy/mcw/DA/DA.nsf/All/346C43BDB3F8F043C2257276003A8DB8?OpenDocument>>.
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# What does Bellapais tell us about change and continuity in Cyprus?

**Target Group:** Lower Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Religious History, Change and Continuity, Heritage Management

**Geography:** Human Geography, Economic Geography, Tourism

**Scenario:** A bicommunal organization is preparing a report to nominate Bellapais as a candidate for the Europa Nostra/ European Heritage Award, because of its architectural importance. Preparatory work needs to demonstrate architectural importance and show how the site is being preserved and protected for future generations.

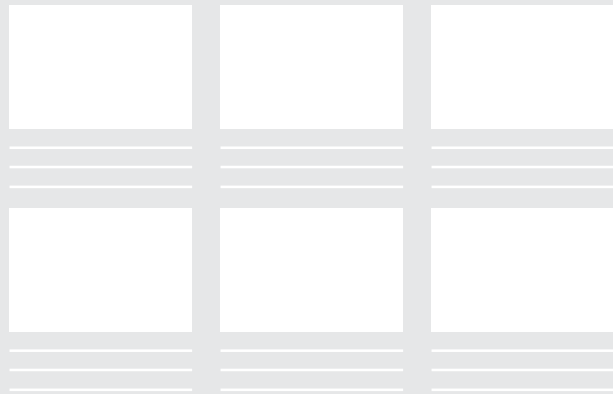
**Product and Assessment:** Learners are going to make the script and *storyboard* for the short introductory video/web film that promotes the case for the site being awarded. This should build a narrative showing the chronological history, the distinctive nature of the site and, possibly, people related with the site. This narrative should also focus on the sites' current condition, and make sure that its history is respected and not over-commercialised.

A *storyboard* (see right) is a visual plan showing the sequence of events for a film or animation, usually consisting of photographs or simple line drawings and some explanatory text so the reader knows what is happening in 'each shot'. In this example six 'frames' are shown, with a space for an image, and text to show the developing storyline.

**Potential extension:** Make the actual promotional film. To do so, sections of an agreed storyboard version could be allocated to different groups in the class. In order to prepare such a video, actual footage could be shot during the visit alongside still images and voice-overs or commentary recordings.

Learners will be able to:

- collect information about Bellapais Abbey in different time periods;
- evaluate its architectural significance;
- create a storyboard and script for a promotional video.



## Process

### Pre-visit, In-Class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will study the Bellapais Abbey site. The group will research the site to collect information in order to create their script.

**Context setting:** (6 minutes) Make a presentation that explains the nature of task and introduces the Bellapais site. In the first part of this you might talk about why having a Europa Nostra award is an important badge at a local and European level. You could explain that some awarded sites are significant destinations for cultural tourism. Provide information about the Europa Nostra award scheme. To get a better understanding of the award and the criteria applied check the online Material. In the second part of your presentation explain a little about the Bellapais Abbey site to contextualise the scenario and product.

**Discussion:** (8 minutes) Ask learners what a promotional video needs to be successful in (Potential answers: visual impact, accuracy, informative). Explore the success criteria for a promotional video focusing on heritage (Potential answers: significance of the site, current condition and facilities for visitors). Explain that these criteria can also be used for assessment. Ask them to take into consideration the future of the site, including financial sustainability, appropriate activities and conservation (Potential answers: bicommunal activities which may include cultural and artistic events).



## 2.3 Lower Secondary Teaching Plan



**Activity:** (17 minutes) This activity will build on learners' knowledge about the site. Use Sheet **R2.6** to look at the ground plan of the Abbey and research the key terms (either online, with dictionaries or with other materials provided). Sheet **R2.7** can be used to develop an understanding about its current features, condition and significance. The two sheets demonstrate the large size of the structure, the elaborate architectural features and the change in use of the site.



**Discussion:** (3 minutes) Ask learners what information they will need to collect, online or on-site, to complete the task.



**Feedback, conclusions and dismissal:** (3 minutes) Recap on what has been learned and inform learners that the lesson after the visit will be used to work on the storyboard.

### Lesson 2



**Welcome class:** (2 minutes) Recap on the scenario and product.



**Activity:** (35 minutes) This activity will provide learners the opportunity to think about change in the Abbey and the local community. To explore the changes, the influence of tourism including its advantages and disadvantages use Sheet **R2.8**. This should lead to a consideration of the competing demands of development related to supporting tourism, the income it generates, the consequences of a large number of visitors and the impact this has in changing the character of a site and its location. Sheets **R2.9** and **R2.10** provide guidance on scripting and details of some local characters and any other suitable sources to help develop the script. Explain that learners might choose to include information from the characters on the two sheets and the accompanying material on the website.



**Feedback, conclusions and dismissal:** (3 minutes) Recap and draw things together by summarising what has been achieved and explain how the fieldwork will work by giving information about timing and what to bring.



### On-site Session (90 minutes)

Walk through the Abbey, helping learners notice the key features and evidence of original use and change over time. Ask learners to take photographs, sketch, take notes and look at images on Sheet **R2.7** to locate where they are on the site. They need to gather information about the historical significance of the site, its current uses and condition. You may ask:

- Do you recognize any of the key features?
- How is the site presented and maintained?
- Can you see any evidence of what happens on the site? (Concerts, weddings, cultural activities)

### Post-visit, In-class Session (1 or more lessons)

Groups or individuals work on their script and storyboard. Learners present their storyboards and scripts and peer assess the work. Encourage reflection on how well the learning outcomes have been achieved.

# How should we tell the story of Bellapais?

**Target Group:** Upper Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Chronology, Historical Significance

**Geography:** Interconnectedness, Interdependence and Impact, Tourism

**Scenario:** To enhance the visitor experience at Bellapais, an IT company is being commissioned to provide sound recordings which can be listened to on headsets. These can be hired at the site entrance, downloaded as audio files or triggered with QR codes at specific locations within the site. In these recordings, 'characters' tell you about Bellapais at different points in its history.

**Product and Assessment:** Learners will be developing the scripts for short recordings which tell the story of the site. The group will take decisions collectively on which characters should be included. You may determine the success and assessment criteria or set the criteria with the learners depending on how elaborate you expect the product to be. Divide learners into teams and agree a time limit for each recording. You might consider:

- Will the stories actually be recorded and embedded into QR codes?
- Will learners be asked to present live or send recordings of their product?
- Will you also require images or digital footage of the site?

Learners will be able to:

- research the history of Bellapais using the materials provided and other resources they can find online or in books;
- identify different narratives of the Abbey throughout time;
- create characters that tell different parts of the history of Bellapais.

## Process

### Pre-visit, In-Class Session (1 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will study the Bellapais Abbey site. The group will research the nature of the site and consider how to retell the story for a broad audience as a series of downloadable sound files and possibly images. You could assign some learners to take photos or record video images of key locations to build a bank of backdrops for visual downloads.

**Context setting:** (2 minutes) Introduce the Bellapais site. Explain that they will be expected to write scripts for QR codes which are commonly used in museums and heritage sites which enables visitors to access information on their mobile phones.

**Activity:** (10 minutes) This activity will help learners build on their knowledge about the Abbey. Use **R2.6** and **R2.7** to learn more about the architecture, features, condition and functions of different parts of the Abbey. Sheet **R2.8** will provide the opportunity to examine change over time at Bellapais. At this point, discuss with learners in what ways tourism and development has changed Bellapais.

**Exploring characters:** (17 minutes) Ask learners to look at **R2.9** and **R2.10** and complete the tasks to gather information about some historical and contemporary characters related to the site. It will be required for learners to conduct further research online or through printed material. For manageability you could assign different periods or characters to small groups or individuals and agree on the sequence. Some are more demanding, so consider learner ability and access to research materials when assigning roles. Explain that learners might choose to include some of the characters provided, but they might also consider alternative ones. If you wish, during the on-site visit, you could ask them to interview locals or visitors about Bellapais.

For guidelines on how to conduct oral history interviews check AHDR's publication<sup>2</sup> (*Introducing Oral History: When Peoples' Stories Become History*).

2. AHDR, 2011. *Introducing Oral History: When People's Stories Become History*. Nicosia: UNDP-ACT. Available at:

< <https://www.ahdr.info/our-work/supplementary-educational-materials/#introducing-oral-history-when-people%E2%80%99s-stories-become-history>>.



# 2.5

The descriptions of the characters provided in **R2.9** and **R2.10** are accompanied by some discussion points that will assist learners in their research. Bellapais is and has been a popular destination for travellers due to its beauty and its unique character. The site gained even more popularity through photography, literature and travellers' accounts including the work of John Thomson and Lawrence Durrell. The photographs of Thomson are rare for a time period that photography was not widespread. They provide an opportunity to examine colonialism through photography. Characters such as Aliye Menteş and the custodian Costas Kkollis are linked with discussions around the preservation of cultural heritage in the rise of touristic and residential development. By examining the lives of monks and kings in the Lusignan period, learners will be able to gain an understanding about the relationship between royalty and religion at the time.



**Discussion:** (6 minutes) Discuss with the group what the intended audience would be. This discussion should build their understanding that it is a mixed age audience, who may have limited background knowledge about the history of the abbey. What would make a historically strong, accurate, and engaging presentation?

Discuss the types of narration that are used in media to capture the interest of the audience and ask learners to recollect what they normally encounter in educational films or documentaries. Often, producers or documentary makers use the narration of a historical character, a historian or a modern presenter to tell a story.



**Feedback, conclusions and dismissal:** (2 minutes) Explain that after their visit, they will be working on what their narrators or characters will say about Bellapais. Draw things together by summarising what has been achieved and what must be done next. Prepare learners for the fieldwork by providing information about timing, bus arrangements and what to bring.



### On-site Session (90 minutes)

Walk through the Abbey noting the key features and evidence of original use and change over time. Learners should take photographs, make sketches and take notes and look at the images on **R2.7** of the site to identify 'where' in the Abbey they are at any point. If you would like students to use digital footage for the downloadable files, ask students to take photos or videos at different points of the site.

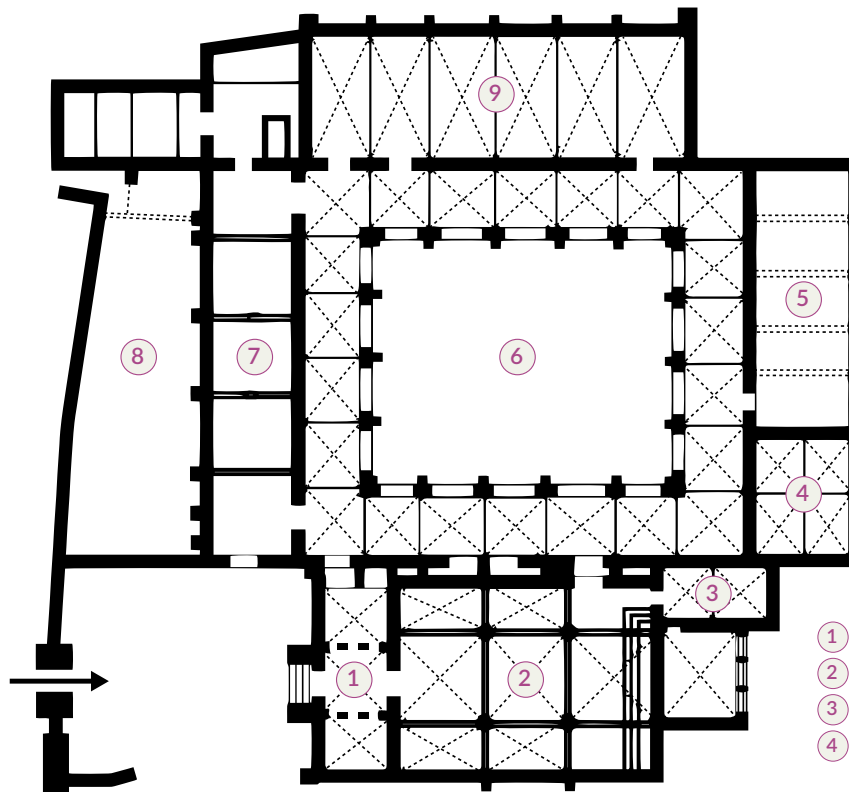
### Post-visit, In-class Session (1 or more lessons)

Individuals or groups need to be given time to construct the historical narrative through characters. Learners can create scripts for the sound files. If you have the available technology and time you can ask learners to record their scripts, test them and adjust them accordingly.

If time permits, allocate time for learners to present their contributions and peer assess their work. Encourage reflection on how well the learning outcomes have been achieved. You might choose to record this or to have an invited audience.

## Key Features of the Abbey

### A1. Floor Plan



Adapted from: Jeffery, G. 1915. Refectory of Bellapais Abbey in Kyrenia, *Journal of the Royal Institute of British Architects*, XXII 3<sup>rd</sup> series.

- |                 |               |
|-----------------|---------------|
| ① Narthex       | ⑤ Common Room |
| ② Church        | ⑥ Cloister    |
| ③ Sacristy      | ⑦ Cellarium   |
| ④ Chapter House | ⑧ Yard        |
|                 | ⑨ Refectory   |

### A2. View of Bellapais from below



Source: AHDR, 2020

### Task

Research these terms to identify the purpose of each part of the abbey:

Cellarium, Cemetery, Cloister, Chapter House, Crypt, Dormitory, Infirmary, Narthex, Parlour, Refectory, Sacristy, Treasury, Vestry



## 2.7 Architectural Features



### Tasks

Look at these recent images from Bellapais Abbey.

1. What inferences can you make about the importance and the cost of the building when it was built?
2. How has the significance of the building changed over time?

Source: AHDR, 2020



# Change at Bellapais

## C1. Shops and cafes at Bellapais today



Source: AHDR, 2020

## C3. Surrounding area of Bellapais - 2020



Source: AHDR, 2020



## C2

A restaurant named the “Tree of Idleness” was built in the village. The restaurant, which attracted locals and tourists, was named after an old tree people used to rest under. The restaurant became so crowded that it was later torn down and replaced with a larger building. Another restaurant was built right beside it, and the old school was converted into yet another. Old houses around the square were turned into souvenir shops. Soon, the narrow streets of the village were full of traffic. Many tourists just glanced at the Abbey as the main attraction became the restaurants and shops. In the evenings, people filling the restaurant and the traffic led to a lot of noise in the village. The change continued with the increasing demand for buildings, which was followed by the construction of new houses on the outskirts of the village.

Adapted from: Gunthrie, J., 2016. *A Bell in Bellapais: Echoes from a Cyprus village*. MBW Publishing.

## C4. Surrounding area of Bellapais 1878



Source: Bellapais Abbey, near Kyrenia, Cyprus. Photograph, 1981, from a negative by John Thomson, 1878. Credit: Wellcome Collection.

## C5. (Left)

The image is from a performance by the bicommunal Cyprus Chamber Orchestra established by Natalie Neophytou and Nihat Ađdaç. The Abbey is used for cultural and artistic events, concerts, performances and exhibitions. Besides these events, the Abbey also hosts celebrations, such as weddings.

Source: Cyprus Chamber Orchestra.

## Tasks

1. How has the Abbey and its surroundings changed?
2. In what ways has tourism influenced these changes?
3. What are the benefits and drawbacks for the local community?



## 2.9

# Telling the Story of the Past

The Abbey of Bellapais is not just an important building but is also significant for people who have interacted with it or its surroundings. Through the stories of the people, we can learn about different aspects of its history, significance, use and impact.

### Possible Characters



**The Early Tourist: John Thomson** (1837 - 1921) was a Scottish traveller and photographer and by the time he visited Cyprus he was very famous. In his own words: “At the time of our visit the (Abbey) hall was being repaired by a party of Royal Engineers, and adapted for hospital accommodation; but the idea was afterwards abandoned, as the site was considered unfavourable.”

Thomson, J. 1879. *Through Cyprus with the camera in the autumn of 1878*. London: Sampson Low, Maston, Searle, and Rivington.

#### To think about:

- Why might Thomson have found the abbey site worth visiting?
- How did the British use the abbey according to Thomson? Should heritage sites be used for purposes other than their original use? Explain.
- Why might his photos be especially important artefacts?

**The Architect: Aliye Menteş** is a modern day architect with an interest in historic restoration and rural development. She renovated her grandfather's old house in Bellapais and lives in the village.

#### To think about:

- Why might some people in the modern era be drawn to Bellapais or feel it is a special place?
- How might a picturesque and touristic place gain or lose from popularity with visitors? How might a sensible balance between competing demands be secured?



**The Custodian: Kostas Kollis** was the custodian of the site from 1936 – 1974. He worked there as a custodian, guard, gardener and tourist guide. He planted most of the current plants and trees, including the four cypress trees that represent each one of his children. His children say that people called him the abbot of Bellapais and that he wanted to be buried on the site.

Adapted from: Politis. 2017. *Οι άνθρωποι πίσω απ' τα πέντε κυπαρίσσια του Μπέλλα Γκιάς* (βίντεο)

[The people behind the five cypress trees in Bellapais (video)]

Available at: <<https://politis.com.cy/politis-news/koinonia/oi-anthropoi-piso-ap-ta-pente-kyparissia-toy-mpella-pais-vinteo/>>.

#### To think about:

- What motives would you feel Kollis had for replanting the site?
- What do you think he felt about the place and his role?
- Why are the people who look after historic sites very important?

## The People of Bellapais



**The Founding Sponsor: King Aimery de Lusignan**, Lord Constable (1194-1196) then King of Cyprus (1196-1205), and of Jerusalem (1197-1205). Aimery is reported to have eaten too much white mullet fish, became unwell and died after a short illness. He gave the money to set up the abbey.

Adapted from: Burkiewicz, Ł., 2019. A Cultural and Political Representation of Disease among the Latin Rulers of the Kingdom of Cyprus (1192-1474). In: J. Dębicki, A. Malecka, eds. 2019. *Obraz choroby w dyskursie kulturowym*. Krakow: Wydawnictwo AGH. pp. 89-102.

**Find out:**

- What might have motivated Aimery to found this church?
- What is the link between Bellapais and Jerusalem?

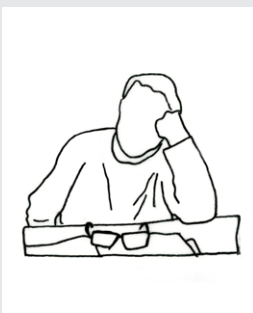
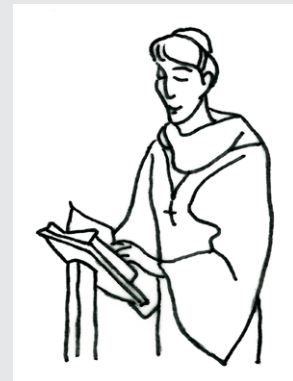
### The Monk: Blessed Hugh (or Hugo) of Fagiano

This monk had a distinguished career. He served as Dean of Rouen Cathedral, before becoming a monk in Bellapais Monastery in 1251, and Archbishop of Cyprus in 1260. He was known for applying strict rules. In 1263 he moved to Tuscany to establish a new abbey, called Episcopia, in the style of Bellapais.

Adapted from: Polignosi. n.d. Ούγος Α' Φαγιάνος Αρχιεπίσκοπος [Archbishop Hugo I Fagiano] Available at: <<http://www.polignosi.com/cgi-bin/hweb?-A=8214&-V=limmata>>

**To Find out:**

- What happens in a working abbey that Hugh might want to explain to the audience?
- What might Hugh say about the role and importance of the abbey?



### The Writer inspired by the site, and the Businessman who befriended him

English novelist and poet Lawrence Durrell (1912-1990), and Kyrenia born businessman Sabri Tahir (1924-2000) were friends. Tahir rented a house to Durrell at Bellapais where he wrote his book *The Bitter Lemons of Cyprus*, making the *Tree of Idleness* and local café well-known as a result. Tahir was a popular character and later served briefly as Mayor of Kyrenia but both his son, and later himself, were murdered.

**Find out:**

- Why Durrell might have been inspired by Bellapais?
- Lawrence Durrell is a well-known author. How can literature have an impact on tourism?

### Making your Script

**Think about:**

- the intended audience: you will need to present an effective narrative about people and place that is suitable for an audience of different ages;
- the extent and nature of information being communicated;
- the sensitivities in telling the story: consider avoiding causing offence to particular groups, whilst still respecting the historical information.

# SECTION 3 Famagusta

## 3.1 Teachers' Notes

### Arriving at the Site

You will be visiting the Walled City of Famagusta. Once you arrive in Famagusta, go to the city centre and ask the bus driver to park opposite Othello Tower, next to the St. George Church of the Latins. Walk to the main square and the dungeon where Namık Kemal was imprisoned. The focus for each educational level is different, therefore please check the teachers' notes for detailed information about the trail or area to visit.

### Site Description

The Walled City of Famagusta has a rich history as it has been home to different civilizations in the past including the Greeks, Crusaders, Lusignans, Venetians, Ottomans and British. With its port, the city was the centre for commercial activity during medieval times (Marangou and Coutas, 2005). Merchants from various cultural and religious backgrounds left some of their earnings by building places of worship (Dağlı, 2013). The walls were built by the Lusignans to protect the city, which due to its geopolitical role, experienced many conflicts. During the Venetian period, some of the bastions were constructed; the moat was excavated; and the entrances of the city were closed in order to enhance the defences. Despite the strengthening of the fortifications, the city was eventually conquered by the Ottomans in 1571. The Ottomans, who ruled the island until the British colonial period in 1878, built their own monuments, fountains and baths (Marangou and Coutas, 2005).

The **Othello Tower** or Citadel was built by the Lusignans and reinforced by the Venetians, and later named after the Shakespearean character Othello. As part of a European Union funded project implemented by the Bicomunal Technical Committee on Cultural Heritage and the United Nations Development Programme (UNDP), conservation work has been done on the Othello Tower (Dağlı, 2015). **St. Nicholas Cathedral**, later converted into a mosque, is a Gothic structure built by the Lusignans and its construction dates to the beginning of the 14<sup>th</sup> century. The cathedral was where the Lusignan kings were crowned (Keshishian, 1970). Within the grounds of the Venetian Palace, you may find a building which a Turkish poet, Namık Kemal, was imprisoned (Rüstem, 2015). **St. Peter and St. Paul Church** is believed to be constructed by a rich merchant from Syria. The 14<sup>th</sup> century building was briefly used as a mosque and later as a depot. The **Land Gate/Ravelin Bastion** is one of the two main entrances to the city besides the Sea Gate (Keshishian, 1970). The conservation project on Land Gate/Ravelin Bastion was completed in 2018.

### Sources of Further Information

- Dağlı, O., 2013. Mağusa'nın 2300. Yaşı Üzerine Notlar [Notes on 2300 Age of Famagusta] *Journal of Cyprus Studies*, 17(41), pp. 23-35.
- Dağlı O., 2015. *Medeniyetlerin Kesiştiği Kent Mağusa* [Famagusta: the town where civilizations intersect]. Lefkoşa: Havadis Yayınları.
- Keshishian, K., 1970. *Everybody's Guide to Romantic Cyprus*. Nicosia: K. Keshishian.
- Marangou, A. and Coutas, A. G., 2005. *Famagusta: The story of the city*. Nicosia: Marangou & Coutas.
- Rüstem, Ü., 2015. Imports from İstanbul: Ottoman exiles to Famagusta and their tombs. In: M. J. K. Walsh, ed., 2015. *City of Empires: Ottoman and British Famagusta*. Cambridge Scholars Publishing.
- Severis, R. C., 2005. *Monuments and Memories: Famagusta, the Emporium of the East*. Nicosia: Hellenic Bank.
- The Technical Committee on Cultural Heritage in Cyprus, 2018. *2008-2018: 10 years working together for our common heritage*. Available at: <<https://www.cy.undp.org/content/cyprus/en/home/library/partnershipforthefuture/2018-tcch-publication.html>>
- World Monuments Fund, n.d. *Historic Walled City of Famagusta*. Available at: <<https://www.wmf.org/project/historic-walled-city-famagusta>>.
- Famagusta Walled City Association, 2019. *Cultural Heritage*. Available at: <<https://www.famagustawalledcity.com/heritages>>.

# What does the Central square in Famagusta tell us about the history of Cyprus?

**Target Group:** Lower Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Heritage Management, National – Local History

**Geography:** Tourism, Human geography

**Scenario:** A non-governmental organization working in the field of cultural heritage is inviting students to create materials for tourists about historic sites in the Walled City of Famagusta. They would like to create a short heritage trail around the historic Square in the walled city. This trail will relate to the impact the different communities in Cyprus through history had on the urban landscape of Famagusta and on Cypriot history.



**Product and Assessment:** Learners are going to create a short heritage trail of the historic square in the Walled City of Famagusta. Decide if every small group will focus on every chosen building or if you will assign particular buildings to specific teams. Also decide on the 'success criteria' with the group.

Learners will be able to:

- analyse the architecture and human-made landscape of the square;
- recognise the presence of different people and administrations;
- create an accurate, interesting, and informative trail to demonstrate how different buildings help tell the story of people in Cyprus.

## Process

**Pre-visit, In-Class Session (2 x 40 minutes)**



### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will gain an understanding on the diverse history of the city to establish the basis of the heritage trail they will be creating.



**Context setting:** (17 minutes) Look at Famagusta's location on a regional map. Why do you think a city was founded here in ancient times and what economic benefits did this location provide? Learners should be given **R3.7** to complete the tasks and shown the map **R3.6** to look at the variety of landmarks within the walled city. Discuss the diversity of people in the history of Famagusta. Ask learners to chronologically list the civilisations which lived and traded in Famagusta.



**Discussion:** (5 minutes) What are the reasons why so many people came and stayed in Cyprus? (Potential answers: trade, wealth, geographical location, working opportunities)



**Exploration of a concept:** (5 minutes) Famagusta; a place where clues about the past can be discovered. What does this mean? What do city landscapes tell us about people from the past in the city? Several pages from Section 0 will help you discuss key building features from different periods.



**Activity:** (6 minutes) Show learners **R3.10** to get a sense of the size and importance of the city in the past. Photographic sources can provide valuable information and help us spot similarities and differences. They can be reliable, as they provide images of the past that we can no longer see. As with other sources, their creator, perspective, and purpose should be taken into consideration.



**Feedback, conclusions and dismissal:** (4 minutes) Recap on what has been discussed and ask learners to think of the reasons why it is valuable to have a heritage trail on diversity.



### Lesson 2

**Welcome class and explain learning outcomes:** (3 minutes) Learners will further elaborate on the city's mixed population and learn about the tension between preservation and development, which will strengthen their understanding of heritage.



## 3.3 Lower Secondary Teaching Plan



**Context setting:** (5 minutes) Learners will look at **R3.8** to learn about change and population in the city in a more recent history.



**Activity 1:** (15 minutes) The city fell in importance as the port became less efficient and silted up. It stagnated and very little was renovated or changed for a long time. Look again at **R3.10**, is this a reliable set of source to claim that Famagusta was declining between the 16<sup>th</sup> and 19<sup>th</sup> century? Does it matter if some less important buildings are neglected, collapsed, or removed while the important ones remain? Use the sources on **R3.9** to elaborate on the discussion.



**Activity 2:** (7 minutes) Read **R3.9**, ask them to complete the tasks. Discuss the sources and the deterioration of certain structures. Ask learners what this tells us about the change of size and importance in the city? It has been suggested that the walled city can be invisible to locals. What does this mean? Is this caused by a lack of knowledge and familiarity? Is it helpful if people are more aware of the history of Famagusta?



**Designing a trail:** (6 minutes) Show examples of heritage trails and discuss their characteristics. Explain that the heritage trail is a walking route for visitors to see interesting and important places. Ask learners what they would like to include in their trail and what information they would need to collect to do so.



**Feedback, conclusions and dismissal:** (4 minutes) Explain that to better understand the buildings at the square, they need to find out about specific sites as home learning. Allocate specific buildings to individuals or teams. Ask them to avoid using one source of information and to pay attention to the reliability of the sources. Preview the fieldwork and explain what learners are going to do and what they need to bring when they go to visit.



### On-site Session (120 minutes)

Use **R3.6** to locate sites and follow the route, starting and finishing at Othello Tower. The focus will be the structures near the main square. You can choose to continue the upper secondary trail if you wish to explore more.

On the way to the main square, you can stop at the following spots and discuss:

**Othello Tower:** What do the defences tell us about the past? (Possible answer: significance of the city, threats of conflict, rivalry).

**Desdemona Park:** Why are the names Othello and Desdemona used here? (Possible answers: fame, tourism, nostalgia, colonialism, affection for familiar names). Learners will find it helpful if you provide brief information about Shakespeare and Othello. William Shakespeare is a globally known English playwright and poet (1564-1616), who wrote plays including Hamlet, Macbeth, Romeo and Juliet, and Othello. Othello was written in 1603 and is believed to be set in Cyprus. The character Othello is a General. His wife, Desdemona is the daughter of a powerful Venetian family. Othello makes Cassio his lieutenant, and the unsuccessful candidate, Iago, spreads false rumours of an affair between Cassio and Desdemona out of jealousy. These rumours lead to a tragic end as Othello murders Desdemona and is arrested<sup>3</sup>.

**Sea Gate:** What does this feature tell us about Famagusta's past? (Possible answers: port city, access, control, taxation).

**Main square:** Split the group into smaller teams and set a time limit to look at the historical sites indicated in the trail. Learners should take photos, sketch, record sounds, look at information panels and write descriptions of the key features of specific buildings. Encourage them to identify evidence of change and continuity in the landscape in order to gather information to support the trail they will create. You can assign specific buildings to particular groups or ask learners to assign different roles within their groups.



### Post-visit In-Class Session (1 or more lessons)

Learners will need time to create their trail. The time needed will be determined whether the learners will work individually or in groups and how complex the task has been set.

3. Bevington, D., 2021. Othello. *Britannica Encyclopaedia*. Available at: <<https://www.britannica.com/topic/Othello-by-Shakespeare>>



# What can Famagusta tell us about heritage management?

**Target Group:** Upper Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Heritage Management, Historical Significance, Historical Evidence

**Geography:** Human Geography

**Scenario:** A report must be constructed for the European Union as to whether the Walled city of Famagusta should, at some point, be awarded with the Europa Nostra/ European Heritage Award. This will revolve around the significance of buildings and other features but also the levels and quality of preservation, decay, and replacement.

**Product and Assessment:** Learners will explore a series of sites in the Walled city of Famagusta to consider key features of the human-made landscape, and to discuss priorities for managing the historic past in the city to create a report. Decide personally or with the group on the format of the final report. Show examples of how reports are constructed briefly to help guide their understanding. You might choose to have the class submissions in written, posters, oral presentations, or electronically. Set agreed success criteria so that learners know how the work will be evaluated. This may include information about the nature, significance, authenticity and management of key buildings; narratives being told; and suggested enhancements to visitors' facilities and on-site interpretation. Reward work which shows thought and originality, not work which copies from guidebooks or online sources without showing selection and understanding.

Learners will be able to:

- recognise key features of the urban landscape;
- negotiate elements needed to create a high-quality report on the status and condition of heritage management.

## Process

### Pre-visit, In-Class Session (1 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (2 minutes) Learners will develop criteria for judging historical significance of buildings and human-made features in an historic landscape, recognise key historical features and visit Famagusta to write their report.

**Discussion:** (5 minutes) Ask learners to think about buildings considered significant in their neighbourhood, village or city. Are these sites considered world heritage? Why or why not? What do we mean by historical significance? Ask learners what makes some sites really significant in human history and who decides.

**Activity:** (4 minutes) Discuss the meaning of authenticity. Show some images of famous historic buildings globally (e.g. Sydney Opera House, Tower of London, Taj Mahal, Cathedral of Notre Dame, Piazza del Duomo). Why are they famous and memorable?

**Extending Knowledge:** (6 minutes) Introduce the award mechanism of Europa Nostra. There are three sites in Cyprus that received a Europa Nostra award for conservation (Home for Cooperation, Armenian Church and Monastery, Ömeriye Ottoman Baths). Discuss the reasons why a site such as Famagusta Walled City would be worthy of recognition.

**Research Activity:** (15 minutes) Set the group the task of researching previous award winners abroad by visiting the Europa Nostra website<sup>4</sup> or by providing printed material. You can automatically translate the website in Greek/ Turkish by using the translation feature on the bottom of the page. Ask learners to identify the criteria applied in the evaluation of sites. These criteria will be included in their analysis of the sites they visit. Encourage research on the sites in Cyprus, the criteria they fulfil and what sorts of sites are awarded internationally.

**Debate:** (6 minutes) Does it matter if some less important buildings are neglected, collapsed, or removed while the important ones remain? You can use the sources on **R3.9** and **R3.10** to elaborate on the discussion. Sheet **R3.9** showcases that deterioration and preservation can simultaneously be present in a human-made landscape. Sheet **R3.10** includes photographic sources which provide valuable information and help us spot similarities and differences.

4. European Heritage Europa Nostra Awards, n.d. *Winners*. Available at: <<https://www.europeanheritageawards.eu/winners/>>

# 3.5

Upper Secondary Teaching Plan



**Feedback, conclusions and dismissal:** (2 minutes) Gather materials, explain the arrangements for the fieldwork and dismiss class.



## On-site Session (120 minutes)

Use R3.6 to help walk the route. Start at Othello Tower and you may continue to the suggested sites St. Nicholas Cathedral, the Dungeon, the St. Peter and St. Paul Church, and the Land Gate. Vary the amount of time at different locations and ask learners to observe their surroundings carefully. You may add to the list of suggested sites depending on the size of the group and the time available. Indicative tasks:



- At each site, stop and look at the evidence left behind by people in the past.
- Collect information about the site and their key features (architectural styles and building materials). Collect evidence by taking photographs, taking notes, making annotated drawings and sketches.
- Discuss how the interpretation and visitor support can be developed. These may include displays, panels, reconstructions, audio-visual materials, information about period, use etc.
- Notice the use of buildings and elements of change, preservation, deterioration, alteration and the impact of tourism. You can check Section 0 for assistance.

## Post-visit, In-Class Session (1 or more lessons)

Learners construct their report in groups or individually. The format will determine the duration of the assignment. Allow time for assessment, discussion and feedback. You can decide to assess the work or ask learners to evaluate each other's work.

## Map of the Famagusta Walled City Trail

Begin at the Othello Tower, go across the road to Desdemona Park, and walk through to The Sea Gate, stop there to examine it, and then turn to the street on the right, opposite the Gate. Continue down the street and in 2-3 minutes you will find Bandabuliya on your right hand side. Continue walking for less than a minute down the same street into the main square. There are a number of historical buildings and monuments located within the square.

Optional for Lower Secondary: Once you enter the square and see the former St. Nicholas Cathedral on your left, you should stop and examine the building and the remaining arches of the Venetian Palace on your right. By walking under the Venetian arches, you will reach the dungeon, which is located in the grounds of the Venetian Palace. Continue walking down through the Venetian Palace until you reach a large courtyard, currently used as a carpark, and on your left you will see an exit. Leave the courtyard and you will immediately see the St. Peter and St. Paul Church to your right. The street on which the church is located has a crossroad, turn right here. At the end of the road turn left and you will see the ruins of unnamed churches on our left-hand side. Turn left from the second turning and walk to the end of the road. Turn left again and walk straight ahead until you see the Ravelin Bastion and Land Gate.



### Lower Secondary

- Bandabuliya
- Mufti of Damascus Turbe
- Former St. Nicholas Cathedral
- Main Square
- Cafer (Djafer) Pasha Fountain
- Cafer (Djafer) Pasha Hamam
- St. Francis Church
- Venetian Arches

### Upper Secondary

- Othello
- St. Nicholas Cathedral
- Dungeon
- St. Peter & St. Paul Church
- Ravelin/Land Gate

# 3.7

## What does a study of old Famagusta tell us about Cypriot history?

### A1

The port of Famagusta was a bridge between east and west which made the city quite rich. Merchants brought their own religious faiths, languages and cultures to Famagusta. These include Eastern Christians, Maronites, Assyrians, Carmelites, Jacobites, Armenians, Nestorians who built places of worship. This reached a peak during the 14<sup>th</sup> century. Currently, except for the Carmelite church, all the other churches are still standing.

Adapted from: Dağlı, O., 2013. Mağusa'nın 2300. Yaşı Üzerine Notlar. [Notes on 2300 Age of Famagusta...] *Journal of Cyprus Studies*, 17(41), pp.23-35.

### A2

The coast town of Famagusta served as a link between Europe and Asia Minor and became a business centre in the Mediterranean. The impact of natural disasters such as earthquakes and the war between Venetians and Turks harmed the city. After this period, many buildings were destroyed and the materials were used for the Suez Canal. Except for the Venetian walls, the Cathedral and other churches, the walled city of Famagusta has fallen into ruins.

Adapted from: Keshishian, K., 1970. *Everybody's Guide to Romantic Cyprus*. Nicosia: K. Keshishian.

### A3. The Port of Famagusta



Source: Famagusta, Cyprus. Photograph, 1981, from a negative by John Thomson, 1878.  
Credit: Wellcome Collection.

### Tasks

1. What do the sources tell us about Cypriot history?
2. Is the information in Source A1 supported by the information in Source A2?
3. Some sources mention many different religions and languages. What else would you need to know to ascertain how similar and different the various communities were in medieval Famagusta?
4. Does the apparent multiculturalism of Famagusta prove the rest of Cyprus experienced similar diversity?

# Examining Change and Continuity in Famagusta

## B1. British Government Report

In 1878 the British sent five commissioners to assess Cyprus. One of these commissioners was James Inglis who wrote the 345-page book about Famagusta. He mentions that in the Ottoman period the Famagusta district consisted of Famagusta (5,000 people), Karpasia (10,000 people) and Mesaoria (20,000 people). In 1879, there were 450 Turkish speakers in the Walled City, and 1500 Greek speakers in Varosha.

- Clothes were cotton, shoes were often tall boots made from goat skin.
- Men were tall, well-built and travelled by donkey, women were petite and always walked.
- Houses were clean and made of mud brick and stones with straight roofs.
- 10 Christian Schools teaching reading, writing, Greek, geography and arithmetic were supported by churches and villagers. 8 Muslim schools were in mosques, where reading, writing and the Holy Quran was taught. Students were interested in learning English.
- The Muslims and Christians were friends, generally mixed and lived in peace.
- The trustworthy Turkish speaking police were the best.

Adapted from: Dağlı, O., 2013. Mağusa'nın 2300. Yaşı Üzerine Notlar. [Notes on 2300 Age of Famagusta...] *Journal of Cyprus Studies*, 17(41), pp. 23-35.

## B2. Former St. Nicholas Cathedral

The square of Famagusta, located in front of the St. Nicholas Cathedral, has witnessed many important events such as the crowning of Peter I; procession of all inhabitants (Latins, Greeks, Armenians, Nestorians, Jacobites, Indian Christians of Malabar, Abyssinians, Saracens) praying for the end of the plague; the marriage of Caterina Cornaro and James II and the burial of James II.

Adapted from: Severis, R. C., 2005. *Monuments and Memories: Famagusta, the Emporium of the East*. Nicosia: Hellenic Bank.

## B3. Population in Famagusta

FAMAGUSTA MUNICIPALITY – 1891				
Male	Female	Mohamedan	Non-Mohamedan	Total
1782	1585	835	2532	3367

FAMAGUSTA TOWN – 1960									
Male	Female	Greeks	Maronites	Armenians	Turks	British	Gypsies	Other	Total
17284	17490	24506	24	152	6120	3663	68	241	34774

Adapted from: Republic of Cyprus, Ministry of Finance, Statistical Service, 2020. *Population Census*. Available at: <<https://bit.ly/38Ktlbl>>.

### Tasks

1. Does Source B2 show the former cathedral was important? Why?
2. What motive do you think the British Government might have had in sending five commissioners to survey Cyprus and report back?
3. Would you say the tone and content of the British report is neutral? Why or why not?
4. What do the sources tell us about change and continuity in Cypriot history? You can also link it to evidence from A1-A3 in your answer if you wish.



# 3.9

## Heritage in Danger? Regression, Stagnation, or Progress?

### C1

The Technical Committee on Cultural Heritage was established in 2008 to promote and protect the cultural heritage of Cyprus. The Committee believes that protecting cultural heritage promotes cooperation, sustainable development and mutual understanding. The work of the Committee is supported by a group of archaeologists, art historians, architects and town planners from all around the island. The conservation projects have included Orthodox, Maronite, Armenian churches, mosques, hamams, fortifications and watermills. The projects that took place in Famagusta Walled City by 2018 are: Mustafa Pasha Mosque, Othello Tower, Venetian Walls between Arsenal and Sea Gate, Martinengo Bastion, St. Mary's of the Armenian Church, St. Mary of Carmel, Ravelin (Land Gate), St. Anne's Church and Tanners' Mosque.

Adapted from: The Technical Committee on Cultural Heritage in Cyprus, 2018. *2008-2018: 10 years working together for our common heritage*. Available at: <<https://www.cy.undp.org/content/cyprus/en/home/library/partnershipforthefuture/2018-tcch-publication.html>>

### C2. Preserved Cathedral and deteriorated Latin Church today



Source: AHDR, 2020.

### C3. Unnamed Church



Source: AHDR, 2020.

### C4. Church of St. George of Greeks



Source: AHDR, 2020.

### C5

The World Monument Fund is a non-for-profit organization established in 1965 working on conserving cultural heritage around the world. According to the World Monuments Fund's 2012 report on Famagusta, although the walled city is intact, it no longer serves as a municipal centre. The city is rich in terms of heritage; however there are a large number of buildings that are not used. Also, inappropriate modifications have had an impact on the character of the town. Despite its rich heritage, tourism to the Walled City of Famagusta is usually limited to daytrips.

Adapted from: Mason, R., Fund, W. M., Tumer, E. U., Ünlü, A. K., Silman, R., and Schmid, W., 2012. *The Walled City of Famagusta: Preservation Studies*. NYC. US: World Monuments Fund.

### Tasks

1. What is meant by the term heritage in relation to the human-made environment?
2. What do the sources suggest about how well Famagusta's heritage is being preserved?
3. What else would you recommend is done to protect world heritage in Famagusta?
4. What do regression, stagnation and progress mean in history? Is there evidence that all three are at work in Famagusta's Old city?

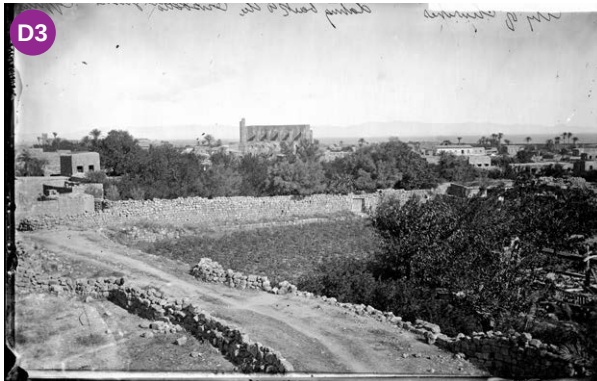
## Change and Continuity, Similarity and Difference



Source: Famagusta, Cyprus. Photograph, 1981, from a negative by John Thomson, 1878. Credit: Wellcome Collection.



Source: AHDR, 2020



Source: Famagusta, Cyprus. Photograph, 1981, from a negative by John Thomson, 1878. Credit: Wellcome Collection.



Source: AHDR, 2020



Source: Famagusta, Cyprus. Photograph, 1981, from a negative by John Thomson, 1878. Credit: Wellcome Collection.



Source: AHDR, 2020

### Tasks

1. What do photographic sources tell us about change and continuity in the human-made landscape?
2. In what ways can photographic sources be reliable?
3. In what ways might they be unreliable?

## 4.1 Teachers' Notes

### Arriving at the Site

Lefkara is a village in Larnaca, on the slopes of Troodos mountain range. To visit the village, take the exit for Skarinou on the Nicosia-Limassol road and follow the signs for Pano Lefkara, which lead to two different village entrances. Follow the signs towards the 'new road' and then towards the municipal parking. Buses can park opposite the nursery school on Giannou Kranidioti Street where you can assemble.

### Site Description

Pano (Upper) Lefkara and Kato (Lower) Lefkara, are separate villages about 1km apart at the foot of the Sotira mountain. In the Frankish period it was the 4<sup>th</sup> largest village of Cyprus (c 1,000 inhabitants) becoming the headquarters of the Bishop of Limassol in 1260, and the place where the leaders of the Order of the Knights Templars were exiled for three years in 1308. In 1464 King James II granted part of Lefkara to Sor de Naves, the Constable of Cyprus, and part to Peter Davila. Later the two villages became a property of the Venetian State (Patapiou 2014). In the early 20<sup>th</sup> century the local economy grew after it became a centre for creating "lefkaritika" embroidery or lace, which became famous for its high standard. The trade started by some women merchants who sold their lace locally and, later, in Alexandria of Egypt. Later, it grew into a successful profitable business, with men merchants travelling all over the world to sell the lace that were produced by women weavers in Lefkara. The village met great financial and cultural growth, resulting in better education for children and development in the infrastructure (Hadjiyiasemi 2016). The economic recession after the Second World War forced a big part of the population to migrate, with a further population decline after 1974 and a drift towards larger settlements for better employment prospects (Hadjiyiasemi 2016). In 1963, the Turkish Cypriot population of Lefkara were displaced and relocated to the Kofinou enclave until 1974, when they were transferred to the northern part of Cyprus, mainly to the Famagusta district (PRIO Cyprus, 2011).

The historic centre of Lefkara is protected by heritage regulations. The village is ideal for studying and viewing the traditional and neoclassical Cypriot domestic as well as more modern architectural styles. The addition of neoclassical elements on earlier buildings, which indicated the influence of the economic development, can also be observed.

The **Local Museum of Traditional Embroidery and Silversmith work**, situated in the restored house of Themistoklis Patsalos and his wealthy local family, was built in 1896. On the ground floor, the exhibition includes a rural type dining room, a storeroom with large jars and agricultural tools. The upper floor is dedicated to the Lefkara embroidery, traditional costumes and jewellery, silverwork and 19-20<sup>th</sup> century rural furnishing.

### Sources of Further Information

- Hadjiyasemi, A., 2016. *Λευκαρίτικα: Τέχνη και Παράδοση* [Lefkara Lace: Art and Tradition]. Nicosia: Laser Graphics.
- Lefkara Association, 1983-2004. *Περιοδικό «Τα Λεύκαρα»* ['Lefkara' Magazine]. Available at: <<https://apsida.cut.ac.cy/collections/show/24>>.
- Lefkara Municipality, 2010-2016. *Περιοδικό «Τα Λεύκαρα»* ['Lefkara' Magazine]. Available at: <<https://www.lefkara.org.cy/el/istoria-politismos/periodiko>>.
- Patapiou, N., 2014. *Αρχαιακές Μαρτυρίες για τα Λεύκαρα* [Archival Testimonies for Lefkara]. Parathyro Politis. Available at: <<https://bit.ly/2IIVJRI>>.
- PRIO Cyprus, 2011. *Routes of Displacement and Resettlement*. Available at: <<http://www.prio-cyprus-displacement.net/default.asp?id=245>>.
- RehabiMed, 2008. *Urban landscape rehabilitation in Lefkara, Cyprus: The recuperation of a modern past*. Barcelona: Col·legi d'Aparelladors i Arquitectes Tècnics de Barcelona pour le consortium Rehabimed. [pdf] Available at: <[https://issuu.com/asociacionrehabimed/docs/urban\\_landscape\\_rehabilitation\\_in\\_l\\_](https://issuu.com/asociacionrehabimed/docs/urban_landscape_rehabilitation_in_l_)>.



# Should Lefkara be redeveloped?

**Target Group:** Lower Secondary

**R# =** Resource sheet from this section

## Subject Links

**History:** Historical Evidence, Heritage Management, Women's History

**Geography:** Economic Geography, Tourism

**Scenario:** Lefkara, once a community of 2500 people, and famous for lace making, is now a small settlement, that is often full of tourists. There is now a proposal from a political party and an international business consortium to overturn laws around heritage protection to create a casino complex. The plan is to change the character of some of the buildings and knock down some of the older houses and streets to allow more cars to pass through the edge of the village centre to avoid traffic problems.

**Product and Assessment:** Learners will complete a report on the buildings and nature of Lefkara to help the authorities decide whether or not to allow the development and under which conditions, considering the historic character of Lefkara. The report should justify whether the historic character of Lefkara is/ isn't worth preserving and if heritage regulations should be removed for the sake of economic and entertainment purposes. Learners can include information about the history and architecture of the village, together with their arguments on the topic. Explain the criteria of the evaluation before starting the research. Some students might argue for sustainable development by preserving the historic centre and by clearing some less important buildings. They might also evaluate whether the creation of construction and mainly low-paid, low-skilled retail and food-industry jobs is justifiable.

Learners will be able to:

- formulate arguments for or against the protection of historic sites;
- develop knowledge about the history of Lefkara through the lenses of women's history;
- identify evidence of change in settlements and what is meant by 'tourist magnet' sites, their advantages, and disadvantages;

## Process

### Pre-visit, In-Class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Explain that although laws currently protect some sites of environmental and historic significance, they can sometimes be omitted, especially where money might be made, or jobs are created. In the threat of redevelopment of the famous site of Lefkara, learners will draft a report making a case for or against development.

**Context setting:** (16 minutes) Ask learners to find out why Lefkara is famous now. Provide printed material or allow time for online research on information about its significance as a tourist attraction. Discuss the idea that Lefkara is "a tourist magnet": a very famous place, that people feel they must visit because it is so famous. What are the advantages and disadvantages of such places for residents and visitors? Tourism can benefit the economy of the local community but it can also cause damage to the character of a historic site.

**Activity:** (15 minutes) To explore what the historical record tells us about Lefkara in the past, provide copies of R4.6. Source A1 provides evidence of land ownership during the Venetian period and a letter by Caterina Cornaro. To examine the presence or absence of specific groups of people in the historical record (e.g. ordinary people, children, women, royalty, and elites) learners need to consider the purpose of the written sources as well as whether literacy and the practice of writing were widespread. Another consideration is the types of sources that survive and why. In this case, the sources are administrative.

**Home learning:** (4 minutes) Ask learners to gather the opinions of their family members on the following:

1. Is the preservation of the historic environment or development more important?
2. How much did you learn about women in the past when you studied history? Which personalities did you cover and what was their role in history? Are women absent from history or from history books?

**Feedback, conclusions and dismissal** (2 minutes) Recap what has been learnt and inform learners that they will be engaging with the topic further in the following lesson.



## Lesson 2



**Welcome and settle class:** (2 minutes) Explain that in Lefkara historic buildings are connected with the stories of people in the past. For example, the narrow streets and inner yards were the locations where different generations of women embroidered the famous lace. Therefore, a significant change in the character of these sites risks erasing the history of the people. Since the women of Lefkara had a large impact in its history, redevelopment will be examined through the lenses of women's history.



**Discussion:** (4 minutes) Ask learners to elaborate on what they discovered on home learning task 2. Does the possible absence of women's stories mean that they were not important in the past?



**Extending Knowledge:** (20 minutes) Using sheet **R4.7** discuss the contribution of Alisavou Karaola and Theofila Hadjiantoni in establishing Lefkara as centre for craft and trade. Was one of the women more important than the other?



**Interrogating Sources:** (8 minutes) Provide sheet **R4.8**. The tasks explore what photographic, text evidence and oral history can tell us about the past. Ensure learners understand the term oral history. Discuss whether photographs are more, less, or equally valid sources compared to oral history. You can assign the making of an advantages and disadvantages chart as home learning to help learners evaluate the different types of sources.



**Discussion:** (4 minutes) Discuss home learning task 1. In Lefkara most of the houses are not homes of the rich; they represent typical 'domestic architecture' and are not unusual. Does it matter if the character of the village changes over time and if the sites associated with women of Lefkara are destroyed? Did their family members think that it is acceptable to change historic places for economic reasons? If heritage tourism reduces and gambling tourism increases, how might that change employment locally?



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed and inform learners about the practicalities of the site visit.



### On-site Session (90 minutes + 30 minutes if visiting the museum)

Look at the nature of the historic and modern settlement by following the trail **R4.10** and studying the different building types and features. Several of the sheets from Section 0 will assist you in helping learners make sense of typical Cypriot building features (floor plans and information on traditional buildings, information about neo-classical design). As you move around the village encourage learners to stop and note typical and unique architectural elements. Allow time for learners to make annotated building drawings or take photographs that will inform their report.

### Post-visit In-Class Session (1 or more lessons)

Individuals or groups need to be given time to write their report, providing the evidence to support their conclusion about whether changing the law protecting Lefkara should be allowed. If you have the available technology, the report could be produced using alternative media, such as a sound or video recording in a documentary or broadcast format.



# How should the women of Lefkara be remembered?

**Target Group:** Upper Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Women's History; Heritage Management, Memorialisation

**Scenario:** A wealthy ex-patriot family, with connections to the village of Lefkara wants to commission a memorial that represents the history of Lefkara. An international competition will be launched for the selection of the sculptor or monument designer. Learners are responsible to research the history of Lefkara and collect some material and the instructions that will be given to help the sculptors and monument designers in their proposal. The sponsor has specified that the design should evolve around the history of the women in Lefkara.

**Product and Assessment:** Learners' mission is to visit Lefkara, observe the buildings, find out about the nature of the village and get a feel for the place and women's experience on living in Lefkara. Individuals or groups will create a collection of materials which recount aspects of Lefkara's past to form a briefing pack for the artists about women's lives in Lefkara and their contribution to the community. Agree on the criteria with learners as to how you will judge their work. Learners will be able to:

- identify key historical narratives;
- discuss the notion of memorialisation;
- develop knowledge about the history of Lefkara through the lenses of women's history.



## Process

**Pre-visit, In-Class Session (2 x 40 minutes)**

### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will explore the history of Lefkara to draft a briefing pack for the international competition.

**Activity:** (20 minutes) Divide learners in three teams and provide them with a collection of modern images of busy tourist scenes in Lefkara and information about tourism, such as images of attractive buildings, websites promoting Lefkara and articles. Allow time for reading online research and then gather back together for a discussion. What images are being deliberately generated and maintained to promote Lefkara? What motive(s) can you suggest are behind this approach? What is being said about women's history in Lefkara and what is not?

**Discussion:** (14 minutes) Provide examples of monuments which commemorate different things and discuss the following:







- What are the key elements of monuments?
- Who is normally represented in monuments and in which way?
- What do we mean by the term stereotype?
- Why might many monuments be described as relying heavily on stereotypes? How can we avoid stereotypes in monuments?
- What characteristics or requirements would you set for the monument in this exercise in terms of materials, size, features etc?

**Feedback, conclusions and dismissal:** (3 minutes) Summarise what has been discussed today. As a home learning task, ask them to think the way women's history is presented in dominant narratives and popular culture.



# 4.5 Upper Secondary Teaching Plan

## Lesson 2

-  **Welcome class:** (1 minute) Ask the class to continue working in groups.
-  **Activity:** (28 minutes) To examine the historical evidence in written sources, photographs and architecture, provide a folder per group with the following:
- Sheets **R4.6 - R4.9:** Complete the tasks on the sheets. Discuss with learners what the sources tell us about Lefkara, and about the role, responsibilities, and status of women in the past. Did ordinary people and particularly women play a part in history or are they absent from the historical record? Should history books include more stories of 'ordinary people'? Are 'ordinary people' worthy to be represented in monuments?
  -   Optional: Sources about the architecture of Lefkara, from online research and printed sources. What can we learn about the history of Lefkara from its architecture?
-  **Discussion:** (8 minutes) Encourage further discussion about the following:
- What other sources might help you develop the brief for the artists?
  - What will you want to investigate or find out about women's lives in Lefkara when you visit?
  - Do you think that the artists should consider designing a monument that fits into the historic character of Lefkara? What would the implications for location, materials and/ or design be?
-  **Feedback, conclusions and dismissal:** (3 minutes) Recap on what had been discussed and remind the group of the arrangements for the fieldwork. Discuss what needs to be gathered during the on-site visit and consider distributing responsibilities to the groups.

### On-site Session (120 minutes)

Use the trail sheet **R4.10** to guide your walk and complete the tasks.

Additional tasks and discussion points:

**Towards Stop 2:** Ask learners to point out the representations Lefkara women in the touristic shops and in the photos chosen to decorate the walls. Most representations consist of photographs depicting women lace makers in the streets of Lefkara.

#### Stop 3:

- Before you enter the museum, reread the sources on the first women merchants, Alisavou Karaola and Theofila Hadjiantoni, and ask learners to see how much these women are mentioned in the museum.
- On the upper floor help learners notice the way women's history is presented. How does this compare with representations seen at the shops and in the street? How well does it compare with photographic evidence on sheet **R4.8**?
- Find the present the women of Lefkara weaved for the Coronation of Elizabeth II. What motives do you think the makers had in creating this object?
- Would you say that women's lives have changed much in Lefkara? What is your evidence?

**Stop 4:** What does the story of Anna Tingirides tell us about women in the past? How does it compare to the representation of women in the museum and in the streets?

**Stop 5:** At St. Andronicos Square ask learners to notice the artworks inspired by lefkaritika. Inform them that another project, by UNESCO<sup>5</sup>, has encouraged young artists to get inspired by the patterns of Lefkara lace and apply them in sculptures, clothing accessories and other objects. Why might preserving traditions or updating them be important here for modern women?

### Post-visit, In-Class Session (1 or more lessons)

Groups work together on drafting the design brief for the artists. They must collate their chosen materials, engage in discussion, and debate and prepare to present their findings.

5. Cyprus National Commission for UNESCO, 2016. *Lefkara Embroidery Lace Course Exhibition* (© Cyprus National Commission for UNESCO). [video online] Available at: <<https://www.youtube.com/watch?v=Jfy4k1kg05E>>.

## The imperfect historical record

Over the course of history, the types of evidence that survive can be quite random. This can make it very challenging to have a comprehensive understanding of the history of the site and its' people. Sometimes history is like a jigsaw without all the pieces available.

### A1. Archival testimonies from Lefkara

In the archives of the Venetian administration, Lefkara is either referred to as one or two villages, *Apano* (Upper) and *Cato* (Lower) Lefkara. The census of 1565 mentions that Upper Lefkara had 376 francomati<sup>6</sup> and Lower Lefkara 85. In 1465, King James II gave Lower Lefkara to his supporter Piero Davila as a fief<sup>7</sup> and Upper Lefkara to Sor de Naves. Later on, the villages went under the control of the Venetian administration. Marco Sinclitico became the feudal lord of Lefkara in 1548. In the proceedings of the meetings of the Venetian administration we encounter a debt of 1.876 ducats that Marco needed to pay for Lefkara. Due to lack of rain, drought, and locust raid, the production didn't yield crops.

In 1489 the Queen of Cyprus Caterina Cornaro asked the Doge to fulfil the promise she made to free her household staff from enslavement once she departed from Cyprus. Eighteen of the Queen's staff are recorded, with five from Lefkara: Philip of Fotis, Vasilis of George of Kagalis (Chanchali), Irene (Rini) of George of Kagalis, John of Michalis Patticas (Patica) and Savvas Papagiannis of Stilindra.

Adapted from: Patapiou, N., 2014. Αρχειακές Μαρτυρίες για τα Λεύκαρα [Archival testimonies for Lefkara] *Parathyro Politis*. Available at: <<https://bit.ly/2IIVJRI>>.

### A2. Houses in Lefkara

YEAR	INHABITED HOUSES	
	KATO LEFKARA	PANO LEFKARA
1881	86	295
1891	92	409
1901	100	477
1911	92	575
1921	98	605
1931	106	666

Adapted from: Republic of Cyprus, Ministry of Finance, Statistical Service, 2020. *Population Census*. Available at: <<https://bit.ly/38Ktlbl>>.

### A3. Population of Lefkara

YEAR	TURKISH CYPRIOTS	GREEK CYPRIOTS
1831*	53	379
1891	219	1916
1921	270	2055
1946	473	2530
1960	361	1714
1973	31	1330
1976	-	1356

\*In 1831 census only males were counted.

Adapted from: PRIO Cyprus. 2011. *Routes of Displacement and Resettlement*. Available at: <<http://www.prio-cyprus-displacement.net/default.asp?id=245>>

### Tasks

1. What can we learn about Lefkara from source A1?
2. Look closely at the names of the nobles and the servants mentioned in A1. What inferences can you make about names in Cyprus at the time? Do you notice any similarities or differences with contemporary names in Cyprus?
3. Caterina Cornaro's letter is a rare find, as it mentions the names of ordinary people. Why do you think that names of ordinary people do not generally appear in the surviving historical records of Venetian Cyprus? What sorts of people would you expect to be mentioned? Why?
4. Look carefully at sources A2 and A3. Do these figures tell us anything about Lefkara at different points in its history?

6. Francomati were part the lower social class in Frankish and Venetian Cyprus. They were the ones who managed to buy their freedom and own land. They were paying taxes to the central administration and, in some cases, to the feudal lords.

7. Fief: an estate of land in Medieval Cyprus. It was loaned from the king to the elites as an exchange to their loyalty, military support and money when needed.

# 4.7

## The Lefkara Lace Traders

C1



**Alisavou Karaola** (left) is credited to be the first merchant of the Lefkara Lace. Her husband, Giannis Kolokasides (Karaolas), died, leaving her with five small children and no income. The local magistrate advised her to gather local embroideries and sell them. Despite worrying the authorities would jail her “for asking too much” she followed the advice and travelled to Troodos mountain, where the British government officials were staying with their families. After a difficult journey of several days, she arrived with her donkey loaded with her goods. She didn’t know a word in English so the guards and their dogs nearly turned her away. Eventually, someone interpreted for her and she managed to sell everything, making 80 pounds. For her return journey she decided to tear her clothes apart and wear them upside down, pretending to be a beggar, so thieves in the mountains would ignore her.

Another woman from Lefkara, **Theofila Hadjiantoni**, was the first lace merchant to travel abroad, visiting Alexandria in Egypt in 1896. She transferred her lace designs from cotton to linen fabric. The first trip did not return a profit, but her second in 1897, on which her husband travelled with her, resulted in 500 pounds, which she brought back home in a bottle. Alisavou then also travelled to Alexandria, with her son in 1898-1899, when he was only 16 years

old. They travelled on the deck of the postal ship, paying 8 shillings. In the beginning they were hosted by Avraamides from Kato Lefkara, who had a coffee shop where they stayed for a month.

Lefkara lace became very popular, and to meet demand women in other villages were trained, with each village specialising in one or two designs. Merchants from Lefkara travelled abroad, in Alexandria, Izmir, Istanbul, Greece, and then across mainland Europe and to the UK, and the USA. The newspaper ‘The Voice of Cyprus’ (02/05/1925) records there were 350 lace merchants working in Europe, sending back an income of 400,000 British pounds per year. The lace brought prosperity and an improving standard of living and, for some, even medal winning recognition.

Adapted from: Angelidou, K. 1983. Πρωτοπόροι Κεντηματέμποροι [Pioneer Lace Merchants] *Magazine ‘Lefkara’*, 2, pp.11-13 and Hadjiyiaseimi, A., 2016. *Λευκαρίτικα: Τέχνη και Παράδοση* [Lefkara Lace: Art and Tradition] Nicosia: Laser Graphics Ltd

### Tasks

1. How do you think Alisavou's worries about supporting her family has led to a transformation in her life? Do you think this affected the lives of other women in the village?
2. Write a short text for a wall plaque to be hung in Lefkara on a woman's history trail for each of the two women mentioned here.

# The Lace Makers

D1



Postcard of lace merchant Loizos Chr. Loizou with the lace makers who were producing his merchandise in 1920-1925

Source: 'Lefkara' Magazine

D2



Lace makers in Lefkara, Ververis 1955

Source: To Mati 2570©

The Leventis Municipal Museum of Nicosia - Photographic Archive, Cyprus

## D3. Interview with Lace Makers: Margarita and Chryso Kola

**Mrs Margarita:** Usually all women embroidered in Lefkara, Greek Cypriots and Turkish Cypriots. They occasionally helped their husbands in seasonal agricultural tasks, but unlike women in other villages, here it was not their main job. Their main occupation was embroidering. The women had a very big advantage because they were able to stay at home, raise their children the way they wanted to and at the same time have their own income, be it small. The woman of Lefkara was progressive.

**Mrs Chryso:** It was the wife who managed the house. Men were gone for months. Some embroidery merchants who were in Europe during the war of 1940 stayed there for years.

**Mrs Margarita:** You use the phrase 'Marikkou from Lefkara' when you have assigned a job to someone who takes up too much time to get it done. You tell them; "Who is going to do it? Marikkou from Lefkara?". This indicates that the women of Lefkara were servants but in reality they were aristocratic women. Some even had maids from other villages, from Pitsillia and Palechori. [...] They were famous for their honour and this saying is insulting to the women of Lefkara. Now we even have a cafe here, called 'Marikkou from Lefkara' [...] There were poor women too, but because they embroidered, they would all have a small income. They were waiting to finish their embroidery, to take it to the merchant, get paid and then buy clothes and shoes for their kids."

Interview conducted by Evie Grouta and Ioli Nicolaou in July 2020.

## Tasks

1. What deductions can you make about twentieth century lace making in Lefkara from photographs D1 and D2?
2. What evidence do you have that Lefkara lace might have been important in transforming women's lives?
3. What do sources D1-3 suggest are the advantages and disadvantages of working in the Lefkara Lace industry?



# 4.9

## Cyprus's First Female Dentist: Anna Tingirides

### E1. Anna Tingirides

Born: Lefkara, 1901.

After graduating from the Elementary school in Lefkara, Anna attended the High School of Faneromeni in Nicosia. At the end of the First World War, she decided to study dentistry at École Dentaire in Paris, where her brother was living. She found working in French difficult at first, but her language skills improved. The courses were theoretical and practical, and she later admitted that when she pulled out her first tooth she shook with nerves.

She returned to Cyprus in 1923 and opened a dental practice in Larnaca. She brought with her the fashion of short hair and 'Charleston' dresses. In 1926 she married teacher Achilleas Tingirides and in 1939, when the Second World War began, they both moved to Lefkara in the fear of Larnaca being bombed. Anna stayed in Lefkara and ran her dental surgery until her death. She was particularly successful among the Turkish-Cypriot women of the village to whom she was introduced by a Turkish Cypriot police officer. She was also preferred by foreign diplomats. She dared to study at a time when women were second-class citizens. Not only did she succeed, but worked successfully for sixty-two consecutive years.

Adapted from: Militou, M., 1985. Πορτραίτα: Άννα Τιγγιρίδου [Portraits: Anna Tingirides] *Magazine 'Lefkara'*, 10, pp.32-33.

### E2



Source: Archive of Yiorgoulla Loukaidou

### Tasks

1. Does Source E1 suggest Anna Tingirides had a typical life for a twentieth century woman of Lefkara?
2. Devise a short text for a plaque about Anna Tingirides as part of a women's history trail in Lefkara

## Examining the Buildings of Lefkara

6

Go back to the junction between Achilleas Tingirides Street and G. Ch Charalampous Avenue and turn right following the signs to the church of the Holy Cross. From there, facing the church, take the street on the left. At the end of the street turn left and immediately right. At Nea Chalkidona Street turn right until you reach the Turkish Cypriot neighbourhood.

What evidence exists to show that the Turkish Cypriot community lived here? Are there any clues in door and window colour, for example, or are there empty or neglected buildings?

Why is a mosque preserved in an area where there is currently no Muslim population?

Head back to the parking via Nea Chalkidona Street.

5

With the plague in Anna Tingirides Square on your right continue straight down Achilleas Tingirides Street and turn right at G. Ch Charalampous Avenue to reach St. Andronikos chapel and square, the medieval center of the village.

What differences does this area have with the area surrounding the municipality?

4

On exiting the museum locate Anna Tingirides Square and point out the former dentist's practice.



1

### START HERE:

On Giannou Kranidioti Street follow the signs to the central square. Once you reach the city hall, turn right, and walk up to the Police Station and the Health Centre.

What sort of buildings do you notice while walking these streets? What are the main design features? What do the buildings tell you about the people of Lefkara at the time they were constructed?

2

Return to the main square. The road in front of you splits in the two main commercial streets. Take the one on the right and follow the signs to the museum. On your way notice the architecture and the photos displayed on the walls.

Note that this area has many narrow streets or dead ends and presents problems for people with mobility difficulties or wheelchair users.

3

### At the museum:

Can you identify the main features of the museum's architecture?

## 5.1 Teachers' Notes

### Arriving at the Site

Kormakitis is a village in Kyrenia and is located in the north-western corner of the island. Once you see the sign of the entrance to the village, turn from the second right and ask your bus driver to drive until you see the museum, where you can park.

### Site Description

Kormakitis is known as the largest Maronite village in Cyprus (Bielenberg and Constantinou, 2010). Maronites alongside Armenians and Latins constitute the three officially recognized minority groups under the Republic of Cyprus (Kyriakou and Kaya, 2011). The Maronites arrived in Cyprus in four waves of migration in the 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> and 13<sup>th</sup> centuries mainly from Lebanon and Syria. Part of these migrations were based on an invitation by Guy de Lusignan to Christian communities. During the Lusignan period, the Maronite community was the second largest community of the island. However, the Venetian and Ottoman rule led to a decline in the population due to reasons including high taxation, pressure from other religious communities, and natural disasters (Hourani, 1998). In 1224 there were around 60 Maronite villages and in the 20<sup>th</sup> century there were only 4, which is indicative of this decline. Although Maronites residing in Agia Marina, Karpaseia and Asomatos were displaced immediately in 1974, many Maronites of Kormakitis continued to live in their village. However, there has been a decline in the population in the village of Kormakitis over the years (PRIO Cyprus, 2011). In the last decades schemes were developed for the resettlement of Maronites in their villages, resulting in the relocation of a number of families and the increase of the population (Lysandrou, 2019). A rapid decline in the use of the language spoken in Kormakitis, Sanna or Cypriot Maronite Arabic, has been observed. The reasons and dynamic of this decline deserve further study. However, research shows that there are no Sanna speakers under the age of 25 (Karyolemou, 2010). The language Sanna (Cypriot Maronite Arabic) is recognised as a minority language prescribed in the European Charter for Regional or Minority Languages (Bielenberg and Constantinou, 2010). Currently, there are efforts for its revival.

The **Kormakitis Museum** is a community history museum, opened in 2012 and located in the former village school. It was restored by UNDP-PFF with funding by the EU and contributions of the Maronite Welfare Foundation and the Kormakitis Community Council. The items exhibited were donated by the locals to the Kormakitis Trust. They include clothing, furniture, pottery, handicrafts, and tools used in agriculture.

### Sources of Further Information

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# Is Cypriot Heritage Preserved or at Risk?

**Target Group:** Lower Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** National - Local History, Cause and Consequence, Change and Continuity, Heritage Management

**Geography:** Human Geography, Movement

**Scenario:** A museum in Cyprus is updating its displays about the different communities of Cyprus to improve its coverage of diversity, challenging the traditional two community narrative. Learners will develop the content of the exhibition or support material on the Maronite community of Cyprus. They should emphasize the changing circumstances of the community in recent Cypriot history.

**Product and Assessment:** Learners will produce, in teams or individually, material which explains the history of the Maronite community of Cyprus throughout history. The material can take the form of interpretation panels with text and images, information for guides or audio recordings to be embedded in QR codes. Learners will draw on evidence from research they conduct in the classroom and from a visit to the Maronite village of Kormakitis.

How museums build narratives and display artefacts can also be discussed on-site if the museum at Kormakitis is visited. Learners need to be encouraged to be respectful on how they present the Maronites, not just as a reducing community but a powerful contribution to diversity in Cyprus.

Learners will be able to:

- discuss about diversity in Cyprus;
- gain knowledge about Maronite Cypriots, including their villages, culture, tradition and their endangered language of Sanna;
- define the intended audience, which may consist of people from different ages and backgrounds;
- notice the benefit of carefully chosen titles and subtitles;
- use a variety of reliable and well-chosen sources.

## Process

### Pre-visit, In-Class Session (1 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will create material to tell the story of the Maronite Cypriots in a museum setting. They will gather information from sources and a site visit to Kormakitis. This information includes the history of the Maronite community, aspects of their culture, tradition, religion, language and current challenges.

**Context Setting:** (6 minutes) Ask learners if they are aware of the existence of Maronite Cypriots, their history, and origins. Introduce briefly information about the Maronite community. Explain that Maronite Cypriots have been on the island for centuries and that they arrived on the island in multiple waves of migration, mainly from Lebanon and Syria. Ask: What would you like to look at to find out more? Where could you find this information? (Potential answers: interviews, personal accounts of members of the community, audio-visual material such as videos and photographs)

**Activity:** (10 minutes) To explore the culture of the Maronite community, use sheets **R5.6** and **R5.7**, and any other sources you have. The tasks in **R5.6**, invite learners to discuss the decline of the Maronite community in Cyprus and the changes in the village of Kormakitis. Minority languages are under the threat of disappearing due to mixed marriages, the lack of exposure to the language in education and the tendency to learn languages that are linked with social and economic advantages. **R5.7** provides sources about the culture of the Maronite community and the efforts for its preservation. The sources showcase that the focus of the preservation of the Maronite culture are the religious buildings and icons and everyday objects. Prompt learners to think of other elements of cultural heritage that they would like to see in a museum setting (e.g. traditional recipes, the relationship of Maronites to other communities, traditional games, songs).

**Discussion:** (3 minutes) Ask learners if the Maronite community is fully integrated into Cypriot society and whether it matters if their language and culture declines or disappears. Should more be done to preserve and value cultures of certain groups?



## 5.3 Lower Secondary Teaching Plan



**Activity:** (12 minutes) Provide learners with sheets **R5.8** and **R5.9**. In **R5.8** the sources and tasks explore the changes in the population of the village and what we can learn about the community from the languages they use. The street signs in Kormakitis are in English, Turkish and Greek. Some signs are in Greek, such as the one seen in source C5, which mentions surnames that are common in the Maronite community (e.g. Skorti, Mavrohanna). In **R5.9** two interviews with Maronite Cypriots give an insight into the opinions of two members of the community. Encourage learners to consider the diversity of opinions within an ethnic community and discuss what other opinions they would like to hear (Potential answers: children, elderly people, community representatives, people living in Kormakitis, people living abroad).



**Discussion:** (4 minutes) Ask learners if they are aware of other groups of people in Cyprus or abroad that share similarities with the Maronite community.



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed and explain the practicalities of the site-visit to Kormakitis.

### Optional Lesson 2



If you wish, have another session to initiate discussion on the positive value of multiculturalism and Cyprus's long and rich history of diversity. This might trigger comments about existing communities (e.g. Armenians, Latins, Gurbeti) and recent arrivals (e.g. Syrian, Filipino, Kurdish, Turkmen). See Pedagogic Chapter in V2 on discussing potentially sensitive issues, misconceptions, and prejudice.



### On-Site Session (90 minutes)

Use the trail in **R5.10** and follow instructions and activities. Remind learners to be respectful when dealing with other cultures and traditions, especially when visiting religious settings different to their background. Encourage them to observe evidence of change and continuity in the landscape and to think about the possible narratives that their museum materials will include.

### Post-visit In-Class Session (1 or more lessons)

Learners prepare the material for the museum. The format of the material might determine the time needed for their preparation. If you wish, exhibit the material at school.



# Where are the Maronites?

**Target Group:** Upper Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Heritage Management, National – Local History, Multiperspectivity, Multiculturalism

**Geography:** Human Geography, Movement

**Scenario:** A new youth channel is making a short documentary and discussion programme called “We are Cyprus.” The documentary-news editor has commissioned a series which looks at different Cypriots and celebrates the island’s history and diversity while promoting understanding and tolerance of difference. Other programmes in the series will tell varied stories about modern and past islanders, visitors and travellers. Episode 1 needs to attract listeners and introduce them to the history of Maronite Cypriots.

**Product and Assessment:** Learners will write the script of Episode 1 for a podcast series. Agree with the class whether this is a group or individual task and whether they will record their script. Set a clear time limit and explain that all people deserve to be treated with dignity and respect. Their information gathering must not make people in the Maronite community feel like they are under scrutiny. They should make sure that their lives and culture are being respectfully described, their uniqueness valued and the challenges of modern living mentioned without being sensationalised. Sensationalisation could refer to the exaggeration or misrepresentation of stories in order to provoke certain feelings among audience members, which is common in some media content. The resulting podcast, broadcasts or scripts can be teacher or peer assessed but criteria for either needs to be established before starting the research process. Learners will be able to:

- discuss about diversity in Cyprus;
- develop knowledge about the history of Maronite Cypriots;
- create a script for a podcast/radio show based on their research.

## Process

### Pre-visit, In-Class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will investigate the history of a religious and linguistic minority group in Cyprus to generate an interesting, stimulating, and engaging account of Maronites for a podcast show.

**Discussion:** (5 minutes) What sorts of podcasts would attract youth? How long might an episode be? What might be included? Where will the background information and content be found?

**Context Setting:** (20 minutes) Ask learners if they are aware of the existence of Maronite Cypriots and what they know about them. Set the groups or individuals the task of finding out more about who the Maronites are, to provide an historical context to the audience. You can either provide printed material or access to the internet. Invite learners to take notes of information they would like to include in their script. Since the first episode is introductory, it will be useful for the audience to be exposed to the history of the Maronite community.

**Discussion:** (6 minutes) Invite learners to think whether their family or the general public know a lot about the Maronites and other communities living in Cyprus (e.g. Armenians, Latins, Gurbeti) and recent arrivals (e.g. Syrian, Filipino, Kurdish, Turkmen). Devise together some questions they would ask their family members to find out. For guidelines on how to conduct oral history interview check the publication of AHDR<sup>8</sup>.

**Home learning:** (4 minutes) To gain further knowledge about the Maronites and about the opinions of the society about the Maronite and other communities ask learners to:

- Try the agreed interview questions out with their family members.
- Continue researching the Maronite community’s history.

8. AHDR, 2011, *Introducing Oral History. When living people’s stories become history*. Nicosia: UNDP-ACT. Available at: < <https://www.ahdr.info/our-work/supplementary-educational-materials>>.

# 5.5 Upper Secondary Teaching Plan



Care may be needed if they are to interview or use the internet given the levels of misinformation, racism, and negative attitudes. They should start writing the historical background element of the script, which can be used as an introduction to Maronite Cypriots. The interviews will help them reflect on the level of awareness the Cypriot society has about the long-standing religious, ethnic, linguistic, and cultural groups. Such information could be discussed in the episode.



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed and the research tasks to be continued as home learning.

## Lesson 2



**Welcome class:** (2 minutes) Explain that in this session they will be focusing more on what needs to be done to draft their script and how the visit to Kormakitis can assist them in their assignment.



**Discussion:** (6 minutes) Ask learners to mention their key findings from the interviews. Do these information agree with their research findings? Are some of this information useful for the script? Encourage learners to observe similarities and differences between the interview responses.



**Activity:** (11 minutes) To explore the culture of the Maronite community, use sheets **R5.6** and **R5.7**. The tasks in **R5.6**, invite learners to discuss the decline of the Maronite community in Cyprus and the changes in the village of Kormakitis. Minority languages are under the threat of disappearing due to mixed marriages, the lack of exposure to the language in education and the tendency to learn languages that are linked with social and economic advantages. **R5.7** provides sources about the culture of the Maronite culture and the efforts for its preservation. The sources showcase that the focus of the preservation of the Maronite culture are the religious buildings and icons and everyday objects. Prompt learners to think of other elements of cultural heritage that they would like to include in their script (e.g. the relationship of Maronites to other communities, songs, famous Maronites).



**Discussion:** (3 minutes) What is the role of media in the preservation of the culture of specific groups? Are Maronites represented in media?



**Activity:** (11 minutes) Provide learners with sheets **R5.8** and **R5.9**. **R5.8** explores the changes in the population and what we can learn about the community from the languages they use. The street signs in Kormakitis are in English, Turkish and Greek. Some signs are in Greek, such as the one seen in source C5, which mentions surnames that are common in the Maronite community (e.g. Skorti, Mavrohanna). In **R5.9** two interviews with Maronite Cypriots give an insight into the community's opinions. Encourage learners to consider the diversity of opinions within an ethnic community and discuss what other opinions they would like to hear.



**Discussion:** (5 minutes) Did you get more ideas about themes to be included in your script?



**Feedback, conclusions and dismissal:** (2 minutes) Discuss the practicalities of the site visit.



## On-Site Session (90 minutes)

Use the trail in **R5.10** and follow instructions and activities. Remind learners to be respectful when dealing with other cultures and traditions, especially when visiting religious settings different to their background. Encourage them to observe evidence of change and continuity in the landscape and to think about the possible narratives that their script will include.

## Post-visit In-Class Session (1 or more lessons)

Learners work on finalising their script, which can be assessed by you or their peers.

# Cypriot Heritage at Risk?

## A1

The total population of the Maronite community in Cyprus is around 5000-6000. Prior to 1974, Cypriot Maronites lived mainly in four villages: Karpaseia, Ayia Marina and Asomatos and Kormakitis. Kormakitis was the largest one with over 1000 people. Following the conflict, many Maronites relocated from Kormakitis and as a result, the population of the village decreased. Mainly elderly people continued to live in the village.

Adapted from: Dayioğlu, A., 2015. *Maronites in north Cyprus*. Available at: <<https://ssrn.com/abstract=2689537> or <http://dx.doi.org/10.2139/ssrn.2689537>>

## A2. Maronite Cypriot Language: Sanna

Sanna, the Cypriot Maronite Arabic is listed as a severely endangered language by UNESCO and recognized as a minority language by the Republic of Cyprus. It differs from other dialects of Arabic due to the influence of other languages on the island over time. Sanna is still used by the locals at Kormakitis, but younger members of the Maronite community elsewhere in Cyprus do not use the language. After 1974, many Maronites dispersed across the island and young Maronite children enrolled into schools teaching in Greek. In order to revive the language and prevent its disappearance, summer camps are organized annually to teach Sanna to people of Maronite heritage.

Adapted from: Bielenberg, B. and Constantinou, C. M., 2010. Empowerment through language: current efforts and recommendations for Cypriot Maronite Arabic. Nicosia: PRIO Cyprus Centre.

## A3. Teachers and students in front of the school



Source: Cyprus Maronite Welfare Foundation

## A4. The degrading school at Kormakitis



Source: AHDR, 2020

## A5. Collapsed building



Source: AHDR, 2020

## Tasks

1. What reasons are given here to explain why many members of the Maronite Cypriot community left their villages and did not return?
2. Can you suggest any reasons about why the use of Sanna has declined?
3. What would you need to do to examine what changed in Kormakitis?



# 5.7

## Cypriot Heritage Preserved?

### B1. St. George Cathedral



Source: AHDR, 2020

### B2. St. George Cathedral site description

The cathedral of St. George was built in 1932 and is described as a good example of a modern church. It was funded by donations from the residents and the Archbishop of the Maronites of Cyprus. The plans for the cathedral were created by the Maltese architect, Fenek. In 1941, additions were made to the existing cathedral. Today icons of *Our Lady of the Apocalypse*, *St. George*, *St. Barbara*, *Archangel Michael*, *Prophet Elijah*, and *St. Maron* can be seen here among others. Before the cathedral was built, the main church was St. George church, which is located next to the former Franciscan nunnery.

Adapted from: Skordi, M., 2019. *The Maronites of Cyprus: History and Iconography*. Nicosia:

### B3. Old St. George Church site description

Old St. George Church, built in 16<sup>th</sup> century, is the first Maronite heritage site preserved by the Bi-communal Technical Committee on Cultural Heritage. With this project, work including the removal of modern repairs from the original stone, ensuring accessibility for people with disabilities and restoration of doors were completed. In 2015, members of the Maronite community and religious leaders of different faiths came together for the official ceremony.

Adapted from: Technical Committee on Cultural Heritage, 2018. *2008-2018: 10 years working together for our common heritage*.

### B4. Old St. George Church



Source: AHDR, 2020

### B5. Exhibit at Kormakitis Museum



Source: AHDR, 2020

### Tasks

1. What evidence is there showing that the Maronite culture and presence in Cyprus is being recorded and preserved in the historical record? Are these actions enough?
2. What is being preserved? What would you be interested to learn or see in a museum exhibit about the Maronites?
3. How can we tell the history of minority communities in a respectful way?



# The Maronite Cypriot Population

## C1. Changed Circumstances

During the 1970s many Maronite Cypriots were working in the fields of agriculture and farming. Following the displacements after 1974 (mainly to Nicosia), many members of the community started working in different fields including the civil service, education and law. Their children started enrolling into Greek Cypriot schools. Mixed marriages led to a decline in the use of Sanna (Cypriot Maronite Arabic).

Adapted from Karyolemu, M., 2018. Language revitalization, land and identity in an enclaved Arab community in Cyprus. In S. Drude, N. Ostler & M. Moser, eds., *Endangered languages and the land: Mapping landscapes of multilingualism, Proceedings of FEL XXII/2018 (Reykjavík, Iceland)*, 14–18. London: FEL & EL Publishing.

## C3

In terms of education the decaying school in the village was not renovated as the population consisted of elderly people. Despite obstacles, many religious sites were re-opened for community to use. In terms of political rights, the people of the village were not able to elect their own muhktar for years. Two muhktars were appointed: one by the Turkish Cypriot authorities, and one by the Greek Cypriot authorities. From 2005, the Turkish Cypriot authorities gave the people of the village the chance to elect their own muhktar. The Maronites are excluded from intercommunal meetings on a political level.

Adapted from Dayıoğlu, A., 2014. *Kuzey Kıbrıs'ın "Ötekileri": Rumlar, Maruniler, Romanlar, Aleviler, Kürtler*. ["Others" of the cyprriot north: Greeks, Maronites, Romas, Alevis, Kurds] İstanbul: İstanbul Bilgi Üniversitesi Yayınları.

## C4. Street sign in English, Greek and Turkish



Source: AHDR, 2020

## C6

ENGLISH	SANNA
How are you?	Ash pitsai?
I am good, and you?	Kaes int/inti? - int (male), inti (female)
My name is _____. What is your name?	Ana ismi o _____. Aisho ismak/ismik? - ismak (male), ismik (female)
I love you.	Ana p̄xupak/p̄xupik - p̄xupak (male), p̄xupik (female)

Interview with Antonis Kourras conducted by Kemal Aşık in November 2020.

## C2. The Population of Kormakitis

YEAR	TOTAL POPULATION
1831 (only men were counted)	91
1891	430
1901	513
1911	628
1921	676
1931	736
1946	894
1960	1111
1973	1257
1978	no data available
1996	220
2006	195

Source: PRIO Cyprus. 2011. *Routes of Displacement and Resettlement*. Available at: < <http://www.prio-cyprus-displacement.net/default.asp?id=245>>

## C5. Sign of grain warehouse in Greek



Surnames on the sign: Kalakouti, Skorti, Yiallouri, Mavrohanna, Hannadjia. Source: AHDR, 2020

## Tasks

1. What can you learn about the Maronite Cypriot community's characteristics and experiences from the sources?
2. What evidence can you give to show that the Maronite Cypriots appear to have been integrating into the wider society over a long period?
3. What can you infer about the use of languages in Kormakitis?

# 5.9

## Resilient Cypriot Heritage

### D1. Interview with Antonis Kourras

I am 30 years old and a member of the Maronite community in Cyprus. I feel lucky being a member of a minority as it taught me to understand and accept diversity. I have been the President of the Cyprus Youth Council since 2020, where I represent the youth of the Maronite community at a National and European level. I am also an active member of the civil society of Cyprus and the peace building process.

The culture is a mixture of Arabic and Cypriot characteristics, which I find really interesting. There are many traditional practices that survive, especially in religious worship. For example the Aramaic language is used during the Holy Mass. Despite our language being similar, we cannot understand the traditional hymns in church. It is very important for the heritage of Cyprus that the community's heritage is preserved. I believe that what has already been done is really helpful to achieve this. Until today, one church in Kormakitis, one church in Karpaseia and one church in Ayia Marina Skyllouras were supported by UNDP projects. In the near future, UNDP will start conservation works in the Maronite church of Saint Anne in Famagusta.

Kormakitis is where my heart is, where my grandparents and parents were born, where I remember the most beautiful childhood memories. I go to Kormakitis every weekend to visit my grandmother. The most important place in the village is my grandmother's house where I relax, but also learn about the village and the community. I love its nature, its forest, its sea. When I go to there, I feel that I'm home. My dream is to live in Kormakitis in a united Cyprus.

Interview with Antonis Kourras conducted by Kemal Aşık in November 2020

### D2. Interview with Georgia Skordi Siammouti

I am a teacher and the director of the Primary School of Saint Maronas in Nicosia. It's a public school where the majority of children are part of the Maronite community.

Maronites took their name from St Maron, who lived near Mount Taurus located in Syria. Initially they were a large community and had around 60 villages. This number decreased and in 1878 and only 4 villages were left. The inhabitants mainly worked in agriculture and some moved to the cities. Being here for centuries, the Maronites have the same characteristics as the other people of the island. The Maronites are Catholic and have different religious practices. Another characteristic is the language, the Cypriot Maronite Arabic, which is recognized as a minority language of Europe. It is spoken mainly in Kormakitis and efforts are made to record it and teach it to new generations. The cultural heritage of the Maronite community is part of the heritage of Cyprus. Cultural heritage expresses the accumulation of long-standing valuable experience, represents identity and history, enriches life and is a legacy to be passed on to younger generations.

Both my husband and I come from Kormakitis. All 3 of my children state that they are from Kormakitis. It is the land of my parents and my ancestors. My grandparents lived feeling trapped there. I am not considered a native speaker of the language, but I can speak and communicate with relative comfort. Although I was not born and raised in Kormakitis, it is a source of energy for me. Every bit of land, every corner, every sound, and every smell gives me inspiration and awakes memories. I often visit my village and keep my parents' house there. One of the most important places for me is the church of Saint George, which dominates the square majestically.

Interview with Georgia Skordi Siammouti conducted by Evie Grouta in January 2021

### Tasks

1. Do you think that all Maronites think like Antonis and Georgia?
2. What would you discuss with them to learn more for your assignment?

## Exploring Kormakitis

3

### Stop 3:

Before the coffee shop, turn right and look for the old cemetery and the school. What is preserved and what is not? Now, go back to the coffee shop and turn right.

4

### Stop 4:

You are now at St. George Cathedral. What are the architectural characteristics of St. George Cathedral? Document your observations by taking notes, taking photographs and sketches.

Now, you will use a different route to go to the starting point. During this route, observe the streets, buildings, street names, car number plates, inhabited houses to infer information about the past and present status of Kormakitis. Continue walking through the square and turn left to St. Hardini Street. Turn right and then left at Naguzi Street. Turn left again. Turn left once more to Father Gabriel Nikolaou Street. Continue walking, cross the intersection and you will see a decaying building at the end of the street. Turn left, walk to the end of the road, and turn right. Once you continue walking straight ahead, you will reach your starting point, the museum.



1

### Stop 1:

At the museum: What is exhibited here? What else would you like to see?

After you visit the museum, remember to notice surrounding street furniture (post-boxes, lamps, telephone boxes, drain covers, signs) in the village. After exiting the museum, turn left and walk down the street for 4 minutes. Turn right to the narrow street of St. Frangiskos where you will find the large door to the grounds of the Old St. George Church.

2

### Stop 2:

At the Old St. George Church: Document your observations by taking notes, taking photographs and doing sketches. What are the characteristics of a Maronite church?

Exit from the door you entered and turn right. At the end of the street, turn your right again. Walk to the end of the road, notice a fountain on your left and a coffeeshop with a telephone box on your right.

# SECTION 6 Palaepaphos, Kouklia

## 6.1 Teachers' Notes

### Arriving at the Site

Kouklia is a village in Paphos. When you enter the village, follow the signs to the archaeological site up on the hillside, park in the visitor car park and enter through the visitor reception building.

### Site Description

This UNESCO World Heritage site is one of the key religious sites of the ancient world. The site is linked with an ancient cult associated with the "Great Goddess", the goddess of fertility, who was worshiped in Cyprus since the Neolithic period. Some archaeologists think that Mycenaeans settling in Cyprus from the beginning of the 12<sup>th</sup> century CE built sanctuary in honour of the local goddess of fertility. In one popular version of the story the legendary King Kinyras founded the sanctuary and was its first High Priest. Another legend claims King Agapenor of Tegea in Arcadia of Greece established the city and sanctuary (Department of Antiquities, 2020), but there is little solid evidence to help us decide what is true.

Archeological evidence reveal that Palaepaphos was the largest trading and religious centre of western Cyprus from the beginning of the Geometric period until the end of the Classical period, before the last King of Palaepaphos, Nicocles, moved his capital to the newly founded Nea Paphos. The old town stayed as an important religious centre, since the cult of Aphrodite continued until the spread of Christianity. During the Roman period it became the centre of the newly established 'Koinon Kypriou' (Confederation of the Cypriots) which dealt with religious affairs, the worship of the Roman emperor and the control of the island's bronze coinage. During the medieval period Palaepaphos was renamed Couvouklia and became the headquarters of the royal official who directed and controlled the area's sugar cane plantations and refineries in the area. Today, the area is known as Kouklia village (Department of Antiquities, 2020).

Remains from several periods were excavated, including the sanctuary of Aphrodite, Roman houses, the city wall and the palace of Hadji Abdullah, the Lusignan Manor house and sugar cane refinery and the monumental tomb of Laona. The Department of Antiquities operates an archaeological site and museum, where visitors can access some of the aforementioned sites. The **Sanctuary of Aphrodite** consists of traces of temples from two eras, a late Bronze Age shrine and a late 1<sup>st</sup> or early 2<sup>nd</sup> century C.E. Roman temple (Department of Antiquities, 2020). Nearby, the **Roman Peristyle House** the **House of Leda**, with the famous mosaic of Leda and the swan, were excavated. The **Lusignan/Ottoman Manor House**, was originally used as the administration centre for the Lusignan sugar-cane plantations and refineries and later on as an Ottoman administration centre in 1571. The complex demonstrates medieval and Ottoman design and encloses a central open-air court, entered via a gate tower. The East Wing has a large, vaulted chamber downstairs, used for events and concerts, and an archaeological museum upstairs. (Department of Antiquities, 2020; Maier, 2007)

Just outside the modern site boundary is **The Church of Panagia Katholiki**, built in the 12<sup>th</sup> or 13<sup>th</sup> century, was the principal church for the village. Stone and votive inscriptions from the archaeological site can be found on the walls and some circa 15<sup>th</sup> century wall paintings can be seen inside. Remains of a small, ruined cloister with pointed arches adjoining it survive on the site. (Maier, 2007)

### Sources of Further Information

- Department of Antiquities, Republic of Cyprus, 2020. *Palaipaphos (Kouklia)*. Available at: <<http://www.mcw.gov.cy/mcw/DA/DA.nsf/All/81C8FB61069022D242257A78002452DA?OpenDocument>>.
- Maier, F. G., 2010. *Guide to Palaipaphos (Kouklia)*. Nicosia: Bank of Cyprus Cultural Foundation.
- University of Cyprus, n.d. *Palaepaphos Urban Landscape Project*. Available at: <<https://www.ucy.ac.cy/pulp/general-information>>.
- Visit Cyprus, 2020. *Kouklia, Palaipafos – Audio Guide* [audio guide]. Available at: <[https://www.visitcyprus.com/index.php/en/multimedia/item/57024-kouklia-palaipafos-audio-guide-english?catid=0&cur\\_lang=en-GB](https://www.visitcyprus.com/index.php/en/multimedia/item/57024-kouklia-palaipafos-audio-guide-english?catid=0&cur_lang=en-GB)>



# How can we make an archaeological site more interesting for young people?

**Target Group:** Lower Secondary **R#** = Resource sheet from this section

## Subject Links

**History:** Interpretation, Archaeology, Heritage Management, Historical Evidence

**Geography:** Tourism, Sense of Place

**Scenario:** The youth club of Kouklia is compiling a report with recommendations on how to advance the visitor facilities at the Palaepaphos archaeological site, enhancing the experience of young people in particular. As part of the process, the youth club is collecting the opinions and recommendations of students who have visited the site.

**Product and Assessment:** Learners will produce a presentation for the youth club. First agree with the group what format the presentation should take. It could be in the form of an oral or written presentation. You can also explore more creative ways of presenting their recommendations.

Learners will be able to:

- develop knowledge about Palaepaphos;
- discuss the terms *interpretation*, *heritage*, *accessibility*;
- identify different interpretation methods (new interpretation boards, guidebook for younger readers, e-materials, QR codes, augmented and virtual reality content)

## Process

### Pre-visit, In-Class Session (2 x 40 minutes)



#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will conduct research and a site visit at the archaeological site of Palaepaphos to produce a presentation with recommendations on how to make the site more youth friendly.



**Context Setting:** (10 minutes) Show images of the site and a site map to help learners understand the geographical layout of the site. Make a presentation to set the context. Explain that Palaepaphos is a very important and complex site where different archaeological features overlap and merge, where relatively little evidence remains above ground over much of the site, and that some of the objects that might help tell the story are not available. Over time some objects were removed for display in museums elsewhere, and systematic looting over an extended period removed stones and key artefacts from the site with no record kept<sup>9, 10</sup>.



**Video Input:** (6 minutes) Explain that Palaepaphos is one of the three sites in Cyprus included in the World Heritage Sites list. Show the short, animated film at UNESCO's website<sup>11</sup>, which briefly explains the nature of the World Heritage Sites programme. Greek/Turkish subtitles can be enabled in the video settings via the command 'auto-translate'. Discuss: Why is the site so important? How can this be communicated to young visitors and Cypriots as part of appreciating national heritage or history?



**Exploration of a Key Concept:** (4 minutes) Inform learners that the term *interpretation* is a word that archaeologists and heritage experts discuss a lot in relation to heritage sites. Ask the class to define the term. Explain that interpretation is a way of understanding the past and communicating it to the visitors and that their task is to think of innovative youth-friendly interpretation methods. There are different types of interpretation including popular understandings, representations for entertainment or more scholarly, fact-based understandings.



9. Maier, F. G. 1997. A hundred years after Hogarth: Digging at Aphrodite's Sanctuary at Palaipaphos in *Cahiers du Centre d'Études Chypriotes*, 27, pp. 127-136.

10. Georgiou, A., 2015. History of Research at Palaepaphos in *Kyprios Character* [online] Available at: <<http://kyprioscharacter.eie.gr/en/scientific-texts/details/archaeology/history-of-research-at-palaepaphos>>.

11. UNESCO World Heritage Centre, 1992-2021. *World Heritage*. Available at: <<http://whc.unesco.org/en/about/>>.

# 6.3 Lower Secondary Teaching Plan



**Activity:** (15 minutes) To further discuss issues related with *interpretation* and *accessibility* provide learners with sheet **R6.6** and read together and discuss the introduction. Learners should read the sources and respond to the tasks. The last task encourages learners to think of groups of people who are excluded from museums and heritage sites in Cyprus. Here you might discuss whether museums and heritage sites are accessible for people with different forms of disability, and whether their interpretation materials are suitable for various ages, interests and linguistic abilities.



**Feedback, conclusions and dismissal:** (2 minutes) Recap what has been discussed and inform learners that in the next lesson they will learn more about archaeological remains at Palaepaphos.

## Lesson 2



**Welcome class and explain learning outcomes:** (4 minutes) Learners will study different sites at Palaepaphos, exploring the complexity of understanding archaeological sites and different interpretation methods.



**Rotation of Activities:** (33 minutes) Provide learners with sheets **R6.7 – R6.9**. Either lead learners through the work sheet by sheet, or have groups working on different elements of the whole site and rotating every 11 minutes. The focus should particularly be on aiding interpretation and understanding what they will see on-site or how to support visitors. Learners might need to carry out research to aid information gathering for each site as home learning. Sheets **R6.7** and **R6.8** provide floor plans of archaeological architectural finds as well as screenshots of 3D reconstructions. The tasks encourage comparison of the elements of these two distinctive interpretation elements and discussion around the processes their creators go through. It is useful to consider that the amount of information depends on the available evidence, the extent of which a site is excavated (e.g. much of the house of Leda is still underground), the removal of evidence due to looting, as well as the extent to which information on the site is analysed and published by experts. As for 3D reconstructions it is important to take into consideration who the creator is and whether their work is based on archaeological evidence and reviewed by experts or whether they rely on imagination. It is also useful to discuss to which extent products of imagination have a place in museums and heritage sites. Learners might argue that although such material might be inaccurate, some of them might capture the interest of young visitors in learning more about sites that are difficult to interpret.



**Feedback, conclusions and dismissal** (3 mins) Recap on work completed and discuss the practicalities of the site visit.



## On-Site Session (90 minutes)

Use Sheet **R6.10** to move around the site and complete the tasks. The trail guides you through the sites in the archaeological park, the House of Leda, the Roman peristyle house, the Lusignan/ Ottoman Manor house, the museum and the temple of Aphrodite. To visit the last stop, the church Panagia Katholiki, you will need to exit the boundaries of the archaeological park. Learners could refer back to sheets **R6.7 – R6.9** and their notes from class. At each location ask learners to look closely at the key features of that site, talk about how difficult it is for young people to interpret it and what interpretation material could help them understand it better. Challenge them to propose different ideas at each stop (e.g. viewing images on boards or via QR codes, reading text, listening to sound files or video recordings, augmented and virtual reality content).

## Post-visit In-Class Session (1 or more lessons)

Allocate time to complete their presentation. Depending on the available time and technology you might ask learners to produce the suggested material.

# What is the best way to explain the historical significance of the Palaepaphos Archaeological Park?

**Target Group:** Upper Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Interpretation, Historical Significance, Historical Evidence, Heritage Management, Archaeology

**Geography:** Tourism

**Scenario:** The council of Kouklia wants to promote cultural tourism through their YouTube channel, and part of their strategy involves a competition for upper secondary school students to submit videos of Palaepaphos, the best ones of which will be published online. The competition guidelines require short, interesting, and informative videos explaining and exploring the significance of different parts of the site.

**Product and Assessment:** Learners will research the site and then create a video explaining the historical significance of Palaepaphos. They need to think of ways to present their knowledge of visible and invisible evidence. This is a demanding task, and the product needs to appeal to a general audience online. Learners can focus on one or more of the features inside the area of the archaeological site. You will need to decide whether learners will work as individuals or in teams. You should also agree the assessment criteria with learners so that they are aware of how the work will be graded.

**Potential extension:** Develop a debate where different groups argue which site is more significant.

Learners will be able to:

- develop knowledge about Palaepaphos
- discuss the terms *interpretation*, *heritage*, *accessibility*, *historical significance*;
- assess the reliability, utility, provenance, and interpretation of the sources they use.

## Process

**Pre-visit, In-class session (2 x 40 minutes)**

### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will study the site at Palaepaphos, looking at each element of the site decide what is significant for the purposes of creating a video.


**Context setting:** (10 minutes) Make a presentation about the Palaepaphos site using information gathered from online materials and written sources. Show the site location on a regional map and talk about the history of the area. Learners should be able to make notes and begin to establish why the site was significant in the past and remains significant today. Avoid over-emphasising one element of the site above the others. Understanding the site is challenging. The area of the temple of Aphrodite has undergone various changes at different points in history. Although a lot of attention is given to the temple, the Roman peristyle house, the House of Leda, and the Lusignan/ Ottoman Manor house are each significant in different ways.


**Exploration of a Key Concept:** (7 minutes) Videos require commentary on the significance of Palaepaphos or specific remains. What do we mean by historical significance? Ask the class to define the term and discuss it. Then explain that a British history education expert, Counsell, proposes the following five criteria to help us measure if something is historically significant or not:

1	Revealing	Does it tell you a lot about history?
2	Results	Did it have a big effect on history?
3	Remarkable	Was it important at the time?
4	Remembered	Do people still remember it today?
5	Relevant	Are the issues it raises still important for us today?


12. Counsell, C., 2004. Looking through a Josephine-Butler-shaped window: focusing pupils' thinking on historical significance. *Teaching History* 114, pp. 30-36.


# 6.5 Upper Secondary Teaching Plan


 **Activity** (18 minutes) Learners now have criteria for judging significance. They should be given sheet **R6.6** to discuss issues related to *heritage* and *interpretation*. Read the introduction with the group and discuss what the terms heritage and interpretation mean. There is a discussion on the notion of heritage as a facet of national memory in Volume 2. Explain that interpretation is a way of understanding the past and communicating it to the visitors and that their task is to think of innovative youth-friendly interpretation methods. Different types of interpretation include popular understandings, representations for entertainment or more scholarly, fact-based understanding. Task 3 asks learners to consider the language of the available supporting material for museums and heritage sites. Choices around language reveal the priorities of the target groups, such as locals, tourists from specific countries and the implications of it in terms of accessibility. The last task encourages learners to think of groups of people who are excluded from museums and heritage sites in Cyprus. Here you might discuss whether museums and heritage sites are accessible for people with different forms of disability, and whether their onsite and online interpretation material are suitable for various ages, interests and linguistic abilities.

 **Feedback, conclusions and dismissal:** (2 minutes) Recap what has been discussed and inform learners that in the next lesson they will learn more about archaeological remains at Palaepaphos.

## Lesson 2

 **Welcome class and explain learning outcomes:** (4 minutes) Learners will study different sites at Palaepaphos, looking at each element of the site to find out more and judge their level of historical significance for the purposes of their video.

 **Rotation of Activities:** (33 minutes) Provide learners with sheets **R6.7 – R6.9**. The focus should particularly be on aiding understanding of what they will see on-site or how to support the audience of their video understand the significance of each site. Sheets **R6.7** and **R6.8** provide floor plans of archaeological architectural finds as well as screenshots of 3D reconstructions. When discussing 3D reconstructions, it is important to consider who the creator is and whether their work is based on archaeological evidence and reviewed by experts or whether they rely on imagination. It is also useful to discuss to which extent products of imagination have a place in museums and heritage sites and in related online material. Learners might argue that although such material might be inaccurate, some of them might capture the interest of young visitors in learning more about sites that are difficult to interpret.

 **Feedback, conclusions and dismissal:** (3 mins) Recap on work completed, link to the task of telling the story of the site and judging significance.

## On-Site Session (90 minutes)

Use Sheet **R6.10** to move around the site and complete the tasks. The trail guides you through the sites in the archaeological park, the House of Leda, the Roman peristyle house, the Lusignan/ Ottoman Manor house, the museum and the temple of Aphrodite. To visit the last stop, the church Panagia Katholiki you will need to exit the boundaries of the archaeological park. Learners could refer back to sheets **R6.7 – R6.9** and their notes from class. At each location ask learners to look closely at the key features of that site, talk about how difficult it is for young people to interpret it and what information or material they could include in their videos to help them understand it better (augmented or virtual reality content, layouts)

## Post-visit In-Class

Allocate time for learners to create their videos.

## Telling stories at and with historical locations

The past around us tells us things, but we have to decide what stories we take from it. Historians talk about heritage, a sort of shared past, but also talk about *interpretation*, because people tell the story they choose to use. The story is not always neutral because it is an interpretation. At historical locations how stories are told can be neutral or biased, and in diverse communities the choice of language(s) can include or exclude. The words can also add emphasis and build the story to favour a particular viewpoint.

Training in museum and heritage studies often includes modules on creating interpretation material that respond to cultural sensitivities. It also includes less controversial things like developing the visitor experience. Sophisticated methods can enhance the visitors' experience. The methods include augmented and virtual reality, QR codes and sound files that can be triggered at particular locations, computer simulations and reconstructions that educate and entertain.

### A1

The webpage of the Department of Antiquities explains that the first UN listing in 1980 included Kato Paphos (Ancient Nea Paphos) and Kouklia village (ancient Palaepaphos), on the basis of the following criteria:

- Criterion (iii): 'The archaeological remains of both sites are of great antiquity', such as the Temple of Aphrodite at Palaepaphos.
- Criterion (vi): 'The universal religious and cultural importance of the cult of Aphrodite, local fertility deity of Palaepaphos, which developed into the world goddess of love and beauty, is an indisputable fact that contributes to the outstanding value of these properties.'

Adapted from: Department of Antiquities, 2020. *UNESCO Monuments*.  
Available at: <[http://www.mcw.gov.cy/MCW/DA/DA.NSF/DMLunesco\\_en/DMLunesco\\_en?OpenDocument](http://www.mcw.gov.cy/MCW/DA/DA.NSF/DMLunesco_en/DMLunesco_en?OpenDocument)>.

### A2

Access to heritage is a fundamental right for all. Accessibility includes aspects such as: the physical, intellectual, financial, social, emotional. Museums usually rely on providing interpretation through captions and panels. Too often, specialists write these texts having other specialists in mind and not the general public. There is a need to include content that is meaningful to visitors. Lately, some museums partner up with diverse individuals and communities, in order to examine and present their collections from different perspectives.

Adapted from: Sani, M., n.d. *Making Heritage Accessible: Museums, Communities and Participation*.  
Available at: <<https://rm.coe.int/faro-convention-topical-series-article-5-making-heritage-accessible-mu/16808ae097>>.

### Tasks

1. Why might some sites be designated as World Heritage Sites?
2. What do you think visitors need to understand complex archaeological sites?
3. How many languages would you use for your visitor interpretation material? Why?
4. A2 mentions that everybody should be able to visit heritage sites. Who is excluded from museums and heritage sites in Cyprus? How can we ensure that more people feel included?



# 6.7

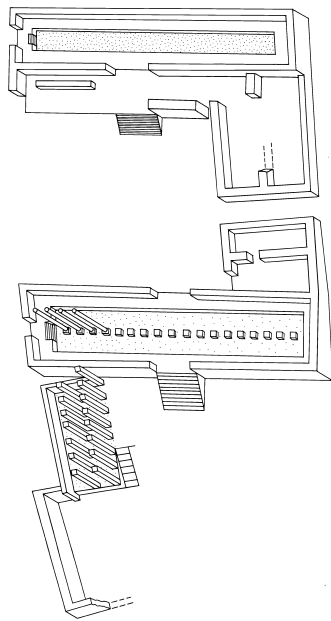
## Understanding the Remains of the Temple of Aphrodite at Koukليا

### B1. Archaeological Report

The first monumental shrine on the site was erected c. 1200 BCE and consisted of a large open cult area with a smaller, covered inner area- a variation of the Near Eastern court-sanctuary also found elsewhere in Cyprus. The Romans rebuilt the site c. 100 CE, following a similar plan. Important information about the use of the site can be inferred from the votive monuments deposited there over centuries. Several thousand fragments of Archaic, Classical, Hellenistic and Roman terracotta objects demonstrate strong Greek influences on the original fertility cult, but also Phoenician traces reflecting the impact of Astarte on the worship of Aphrodite.

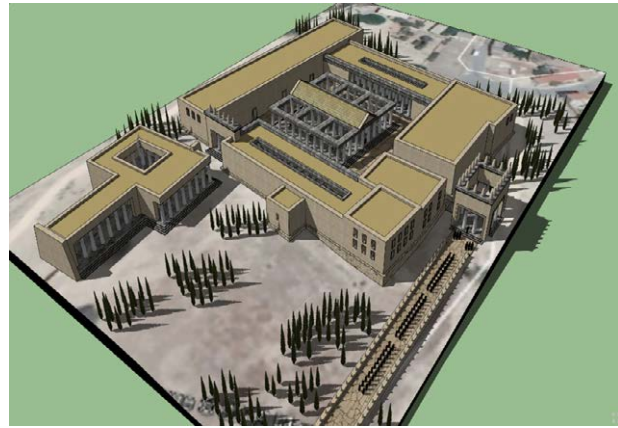
Adapted from: von Wartburg, M., 2019. *Aphrodite at Paphos: The History of the Sanctuary (Site TA)*. University of Zurich. Available at: <<https://bit.ly/3iUJQpK>>.

### B2. Temple Roman Era Floor Plan



Source: Department of Antiquities

### B3. 3D reconstruction of temple remains.



Source: Iakovidis, V., n.d. Sanctuary of Aphrodite at Palaipafos 3D Warehouse . Available at: <<https://bit.ly/36EMzyQ>>.

### Tasks

1. What can we learn from each source?
2. Look at Sources B2 and B3. Why do you think each reconstruction was made? What questions would you ask their creators?
3. Do you think the designer of B3 used B2 to help them create the design?
4. Would one of them be easier for visitors to understand than the other? Why?
5. Do you think that products of imagination should be included in interpretation material?

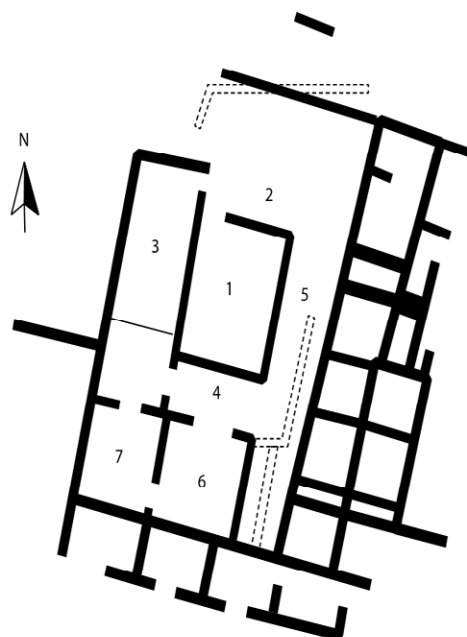
## Evidence from the Roman Era Remains

### C1. Site Description – Roman Peristyle House at Palaepaphos

The household was arranged around a central peristyle courtyard with colonnaded porticos on all sides - a typical Roman floorplan but with some relatively large spaces probably designed for multi-person events. Part of room 3, and all of rooms 4 and 5 were paved with blocks. The northern part of room 3 and all of room 2 have geometric mosaic flooring. The central peristyle courtyard (room 1) was floored with plain blue-grey marble tesserae.'

Adapted from: Loset, B. M., 2016. *The Houses of Roman Cyprus: Spatial Syntax, Social Ritual and Identity in Southwestern Roman Cyprus*. Master thesis. Texas: Southwestern Baptist Theological Seminary.

### C2. Roman Peristyle House Floor Plan (Palaepaphos)



Source: Loset, B. M., 2016. *The Houses of Roman Cyprus: Spatial Syntax, Social Ritual and Identity in Southwestern Roman Cyprus*. Master thesis. Texas: Southwestern Baptist Theological Seminary, based on information from the archaeological report of Maier.

### C3. 3D reconstruction of a Roman Domus based on the Villa of the Mysteries in Pompeii (Peristyle courtyard and Atrium)



Source: Damián, C., 2018. Roman Domus 3D Virtual Walk Artstation. Available at: <<https://www.artstation.com/artwork/YwzbP>>.

#### Tasks

Archaeologists often judge the significance of buildings based on their size and for which purpose they were built.

1. What can we learn from each source?
2. Why do you think that archaeologists did not produce a 3D reconstruction of the peristyle house?

# 6.9

## Interpreting A Medieval and Sixteenth Century Building: The Lusignan/ Ottoman Manor House

### D1. Site Description

The manor house of Kouklia was built by the Lusignan Kings in the thirteenth century to act as an administrative centre for local sugar production. The building consists of four wings around a central open-air court. Parts of the gate tower and east and south wings are medieval structures, and the remainder was reconstructed or developed in the Ottoman period. The medieval, Frankish, gothic-style hall, formed out of neatly worked stone in the East Wing, is seen as one of the finest surviving monuments of its period in Cyprus. It has four cross-vaulted bays, lighted by narrow pointed windows. The arches and the ribs of the vaulting rest on corbels with decorative keystones. The single-room upper storey has rectangular windows and a flat roof, supported by massive beams.

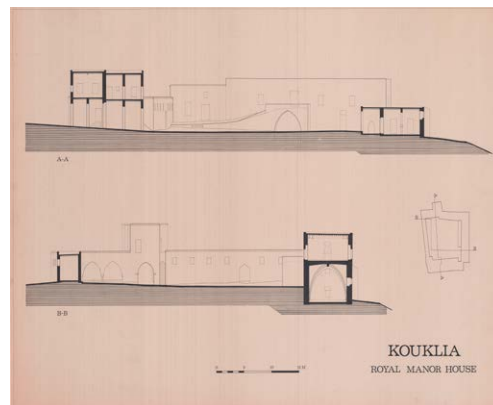
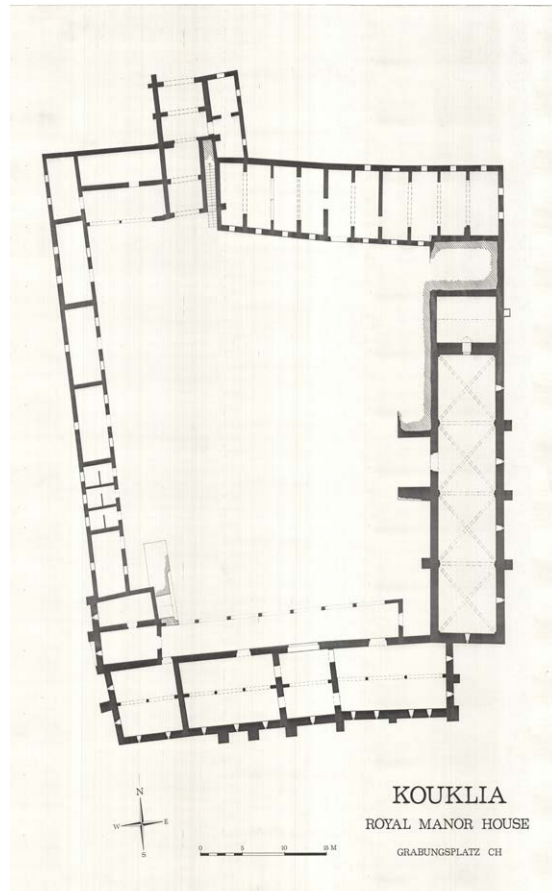
Adapted from: Maier, F.G., 2010. *Guide to Palaipaphos (Kouklia)*. Nicosia: Bank of Cyprus Cultural Foundation.thesis. Texas: Southwestern Baptist Theological Seminary.

### D3. The gate tower



Source: AHDR, 2020

### D2. The Lusignan/ Ottoman Manor House Plan



Source: Department of Antiquities

### Tasks

1. The only whole building on the site is the manor house. Do you think whole buildings are easier for the visitor to enjoy, and to understand? Why?
2. What sorts of clues might be visible to show if and how a building has changed over time?
3. Can you suggest anything that might be added in the outside spaces to help visitors notice and understand key features?
4. Is there an argument for not having too many signs and information boards at a site?

## Understanding the Site at Palaepaphos

4

Go to the Lusignan Manor House and visit the museum. There are more architectural remains and objects here. Take note of any object/ panel/ element that attracts your attention and helps you understand life in Palaepaphos.

E3. One TripAdvisor reviewer commented:

'Place full of very ancient history but not much to see. Some archaeological artefacts and building and a little museum. Not expensive and if nearby it is worth to visit.

What might be said or added at this location to make the visitor experience more memorable and distinctive?

5

Walk around these ruins and try and work out the pattern that the remains of walls and floors would make. Describe what you can see, make a rough sketch, or take photographs. How difficult is this part of the site to interpret?

How might we help visitors/ the audience get a sense of the size, importance and use of this site?

6

Find as many ancient elements as possible on the walls of the church.

Why do you think that the practice of using ancient stones on newer structures is banned today?

The church is still used as a religious building. Do you think that interpretation materials should be limited at functioning religious buildings or should they be treated similarly to all other heritage sites?



2

What evidence here helps you understand the site? Collect any information you can.

E1. The archaeologist Cheryl Bommarito noted:

'From the original building only the central dining room is preserved which is covered with an outstanding mosaic floor dated to the 2<sup>nd</sup> century A.D. and which depicts the mythological scene of Leda and the Swan. The panel on-site is a modern copy.'

Why might interpretation here be especially difficult?

Bommarito, C., 2021. *Sanctuary of Aphrodite at Palaepafos*. Available at: <<https://nostoneleftturned-archaeologyadventures.com/sanctuary-of-aphrodite-at-palaepafos/>>.

3

Look at the site and notice the interpretation boards. Is this site any easier to interpret?

E2. 'The [Roman] household was arranged around a central peristyle courtyard with colonnaded porticos on all sides ...with some relatively large spaces probably designed for multi-person events.' (Loiset, 2016)

What would you want to help the visitors/ audience understand here?

Loiset, B. M., 2016. *The Houses of Roman Cyprus: Spatial Syntax, Social Ritual and Identity in Southwestern Roman Cyprus*. Master thesis. Texas: Southwestern Baptist Theological Seminary.

# SECTION 7 The Buffer Zone

## 7.1 Teachers' Notes

### Arriving at the Site

The Ledra Palace area in Nicosia is located in the UN controlled Buffer Zone. The area between the two crossing points is accessible for everyone. For further information on how to access it, contact AHDR.

Starting point: Northern side of the Ledra Palace Crossing Point. Ask the bus driver to drop you off at the bus stops near Kyrenia Gate. From there, walk towards the roundabout and then turn left. Walk down the street until you reach the traffic lights. Cross the road and continue straight down the street until you reach the Ledra Palace crossing point. Follow the trail in sheet 7.10 starting from point A-E and then 2-5, encouraging learners to think how a person walking from the other direction experiences the buffer zone.

Starting point: Southern side of the Ledra Palace Crossing Point. At Markos Drakos roundabout, take the exit towards Ledra Palace. Ask the bus driver to drop you off a few metres after you exit the roundabout, where there is space to park the bus. Walk down the street towards the crossing point. Follow the trail in sheet 7.10 starting from point 1-5 and then A-E, encouraging learners to think how a person walking from the other direction experiences the Buffer Zone.

### Site Description

The Green Line or the United Nations-controlled Buffer Zone, extends around 180 km. across the island. Some parts of the Buffer Zone are closed and empty, while in others, such as Pyla village, approximately 10,000 people from both communities continue to live or work. Some parts of the Buffer Zone, such as the area between the crossing points of Ledra Palace, can be accessed more easily, while other parts require a special permission (UNFICYP, 2021a). Since 2003, several Crossing Points opened in Cyprus, allowing movement across the divide, the first being Ledra Palace (AHDR, 2011:21). In the same year, the Green Line Regulation, which regulates the movement of persons, goods and services across the Green Line, was put in force.

The area between the Ledra Palace Crossing Points includes several buildings in various conditions. Here, you may see the famous Ledra Palace Hotel, now used by the United Nations Peacekeeping Force in Cyprus (Hatay, 2017). The building opposite the hotel was once a complex of commercial shops and residential apartments, owned by the Armenian Cypriot Mangoian family. Now, it is known as the Home for Cooperation, a hub for intercommunal interaction, which was established in 2011 by the Association for Historical Dialogue and Research. Another significant location in the Buffer Zone is the Nicosia International Airport where access is restricted to the general public. The airport was initially used by the Royal Air Force until 1960, when it was handed over to the Cyprus Government. The airport facilities were developed with the addition of a new terminal in 1968. It was used for military and civilian aircrafts and for commercial purposes, playing a significant role in tourism in Cyprus. Since the conflict in 1974, the airport has been part of the UN protected area. Currently, the airport terminal, the control tower and an airplane lying within the grounds have deteriorated due to weather conditions over the years (UNFICYP, 2021b). The abovementioned sites are frequently used by politicians and the civil society for peacebuilding purposes.

### Sources of Further Information

- AHDR, 2011. *Home for Cooperation (H4C)*. Nicosia: UNDP-ACT.  
Available at: <<https://www.ahdr.info/our-work/supplementary-educational-materials>>.
- Demi, D. 1997. *The Walled City of Nicosia: Typology Study*. Nicosia: Nicosia Master Plan.
- Foley, M. and Lennon, J.J., 1996. Heart of darkness. *International Journal of Heritage Studies*. 2(4), pp.195-197.
- Hatay, M., 2017. Ledra Palace blues: The rise and fall of an iconic hotel. *Ahval News*.  
Available at: <<https://ahvalnews.com/cyprus/ledra-palace-blues-rise-and-fall-iconic-hotel>>.
- UNFICYP. 2021a. *About the Buffer Zone*. Available at: <<https://unficy.unmissions.org/about-buffer-zone>>.
- UNFICYP. 2021b. *The United Nations Protected Area (UNPA) and Nicosia Airport*.  
Available at: <<https://unficy.unmissions.org/united-nations-protected-area-unpa-and-nicosia-airport>>.



# What is so special about the Buffer Zone in Cyprus?

**Target Group:** Lower Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Historical Significance, Cause and Consequence, Military History, Change and Continuity, Peacebuilding

**Geography:** Sense of Place

**Scenario:** The United Nations Postal Administration produces its own stamps for use on mail sent from the United Nations Headquarters (New York); the Palais des Nations (Geneva, Switzerland); and Vienna International Centre (Austria). There is a plan to create a set of postage stamps to commemorate the UN Buffer zone in Cyprus and the peacekeeping activities happening within it.

**Product and Assessment:** Learners will design a commemorative envelope, its factual and explanatory insert and stamps of different values which represent the Green Line across Cyprus. This will require a commemorative envelope, the design of several stamps and an insert for the envelope explaining the nature of the buffer zone, peacekeeping actions and perhaps specific places. The UN has decided any images need to be non-controversial, positive and appropriate for a global audience. The nature thriving in the buffer zone and the buildings within the zone (e.g. Nicosia Airport, The Home for Cooperation, Ledra Palace Hotel) might also be suitable images. Learners have to weigh up what they would symbolise and how a narrative around cooperation and peacebuilding can be built.

Learners will be able to:

- develop knowledge about the Buffer Zone in Cyprus;
- develop knowledge about the efforts of UNFICYP and civil society;
- design postage stamps and justify their design choices;
- discuss the different narratives and aspects of historical significance of sites.

## Process

### Pre-visit, In-Class Session (2 x 40 minutes)



#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Explain that they are going to produce a set of stamps, the explanatory insert and envelope to commemorate the work on UNFICYP and the 'Green Line.' Explain that to complete the task they will carry out some research about UNFICYP and the Buffer Zone in Cyprus, and also visit the zone between the Ledra Palace Crossing Points.



**Discussion:** (3 minutes) What are the features of a stamp which is commemorating a person, place, or event? Show them some examples of UN stamps and envelopes about how symbols and images are used on stamps. The collection of UN commemorative stamps can be viewed online.<sup>13</sup>



**Context setting:** (5 minutes) Briefly introduce the Buffer Zone in Cyprus and UNFICYP, drawing on the existing knowledge of learners.



**Discussion:** (12 minutes) Ask learners what they associate with the term *peace*. Explain that peace is not simply the absence of conflict but also means the presence of concepts such as social equality, gender equality, human rights, protection of the environment. In the context of the Cyprus problem, the term *peacebuilding* describes the peace talks of political leaders, the military presence of UNFICYP and several other projects and initiatives from individuals and civil society organisations to maintain communication and build trust between the communities of the island. The stamps and explanatory card within the envelope might include content related to activities of peacekeeping or peacebuilding or the history of buildings in the buffer zone. If you wish, you might ask learners to conduct online research or examine printed material. Explain that you want them to get a strong sense of peace efforts in Cyprus and to reflect on their visual representation. Discuss the sensitivities or controversy of the topic and ask learners to avoid causing any offense to a particular group or community, one-sided perspectives etc.



13. United Nations Postal Administration, 2021, *UN Stamps*. Available at: <<https://unstamps.org/>>.

# 7.3 Lower Secondary Teaching Plan



**Activity:** (15 minutes) To explore sites in the Buffer Zone, learners will look at material related to the Nicosia International Airport. Provide Sheet R7.6 to read and discuss the airport's history, significance, and any elements of change. You can provide other printed material or ask learners to conduct research online. For a 360° Tour of Nicosia International Airport visit the website of Lemon Image<sup>14</sup>.



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed and explain that next time they will look into other places in the Buffer Zone.

## Lesson 2



**Welcome class:** (2 minutes)



**Activity 1:** (11 minutes) To learn more about the Buffer Zone between the Ledra Palace crossing points, learners read the sources in Sheet R7.7. The sources encourage discussion about change in the name of the street and nearby landmarks. In the photographic material, encourage them to notice the characteristics of the street (location, relative width, exclusive setting with a big important hotel).



**Activity 2:** (11 minutes) To explore the history of a building, now called the Home for Cooperation, located in Ledra Palace area, ask learners to read Sheet R7.8 and complete the task to discuss how the use of the building changed over time. For additional sources on the Home for Cooperation and its' activities you can access the publication *The Home for Cooperation (H4C)*<sup>15</sup>.



**Activity 3:** (11 minutes) Explain that learners will explore more elements of change in the Ledra Palace hotel area, using Sheet R7.9. The sources reveal conflicting aspects of the area and the task invites conversation on these (Possible answers: prestige of the hotel, fear, loss, displacement, resilience, adaptation, and work to address the legacy of the intercommunal conflict). Discuss: To what extent is the Buffer Zone a dividing line or a place for dialogue and cooperation?



**Feedback, conclusions and dismissal:** (5 minutes) Recap on what has been discussed. Ask learners to brainstorm on ideas for their stamp design and discuss the practicalities of the site visit.



### On-site Session (60 minutes)



Use sheet R7.10 to walk around the space between the Ledra Palace crossing points. For the suggested answers to tasks on the trail, check the AHDR website. If you wish to arrange a presentation by an AHDR team member about peacebuilding activities, consider allocating more time for the site visit.

### Post-visit, In-Class Session (1 or more lessons)

Learners design their stamps, write-up the insert for the commemorative envelope, and make a presentation for peer assessment.

14. Lemon Image, 2020. *360° Tour of Nicosia International Airport*.

Available at: <[http://lemonimage.com/wp-content/uploads/360\\_vr/nicosia\\_airport/index\\_1.html](http://lemonimage.com/wp-content/uploads/360_vr/nicosia_airport/index_1.html)>.

15. AHDR. 2011. *Home for Cooperation (H4C)*. Nicosia: UNDP-ACT. Available at: <<https://www.ahdr.info/our-work/supplementary-educational-materials>>.

# Should the Buffer Zone become a dark tourism destination?

**Target Group:** Upper Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Historical Significance, Peacebuilding

**Geography:** Heritage Management

**Scenario:** A foreign travel company specialising in cultural tourism is proposing to include high quality vacations in Cyprus with visits to sites associated with the conflict of the 1960s and 1970s. They have stated they want to 'respect historical truth, acknowledge where narratives are contested and allow for multiperspectivity'. They would like to test out some of their plans with a group of history teachers from abroad in Nicosia, visiting the Buffer Zone and H4C. They now need to decide if such visits are achievable and will offer an attractive experience, or whether they will create too many challenges. You will act as their advisors.

**Product and Assessment:** Learners will compose and record a presentation in any format you want (oral, poster, video etc.). You should agree the criteria which will be applied to assessing this work with the class. The presentation for the travel company should explain:

- What is 'Dark Tourism', its benefits and risks? What are the sensitivities of specific locations?
- What might be included in a tourist visit to the AHDR and H4C and its surroundings?
- Are there any 'ground rules' for avoiding controversy and heightening community tensions?
- What is your overall recommendation? Is this sort of venture a help or a hinderance to the peacebuilding process?
- **Optional:** Should Cypriots from different communities have a say in the design of the project or should the tour company take all the decisions?

Learners will be able to:

- develop knowledge about dark tourism;
- develop knowledge about the buffer zone and peacebuilding in Cyprus;
- formulate arguments.

## Process

### Pre-visit, In-class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (4 minutes) Learners will examine the concept of *Dark Tourism*. This concept describes the use of sites of loss, pain, and difficult memory as tourist attractions. Learners will investigate the ethical issues in tourism and *heritage industry* in relation to sensitive and controversial issues to prepare a presentation on whether the Buffer Zone should become a dark tourist destination.

**Research:** (30 minutes) Divide learners into groups and ask them to conduct research on concept of Dark Tourism (definition, sites in other countries, opinions). Provide the group with printed materials or ask them conduct research online.

Consider the following:

- Dark tourism can be defined as the visitation of locations of disasters or loss of life for purposes of remembrance, education and entertainment. These sites may include holocaust museums, concentration camps, sites of battles, prisons and so on.
- The concept of dark tourism is highly associated with the media attention a location receives. The more media attention a historic event or location receives, the more likely that dark tourism will take place there (Foley & Lennon, 1996).
- Warn learners that some extremist websites will deny historical facts such as war crimes and terrorism and may seek to radicalise or offer anti-Islamic, anti-Semitic, racist, or other biased sources. They can be very subtle and convincing in their manipulation and presentation. If possible, check progress and ensure none of the learners are accessing inappropriate websites.

**Feedback, conclusions and dismissal:** (6 minutes) Ask learners to share their findings and their opinions on dark tourism. Explain that in the next lesson they will focus on specific sites in the buffer zone of Nicosia.



# 7.5 Upper Secondary Teaching Plan

## Lesson 2



**Welcome class and explain learning outcomes:** (2 minutes) Explain that in this lesson learners will look at how different locations have connections to the troubles and peacebuilding in Cyprus and how they might be used with tourists.



**Research Activity:** (36 minutes) To explore sites in the buffer zone of Nicosia, provide learners with an evidence bag (a plastic wallet or an envelope) containing:

- Sheet R7.6, introduces the history of Nicosia International Airport.
- Sheet R7.7, includes sources on Ledra Palace area and how it changed over time.
- Sheet R7.8, examines change through a building now called Home for Cooperation in Ledra Palace area.
- Sheet R7.9, reveals conflicting aspects of Ledra Palace area.
- Other sources or links of online material on Nicosia Airport and the 360° Tour of Nicosia International Airport on the website of Lemon Image<sup>16</sup>. You may find photos of the airport on AHDR website.
- Personal accounts about people's experiences related to the Buffer Zone.



Using the above, reflect on places tourists might visit to learn about the *Cyprus problem*. Learners can discuss the content of the sheets in relation to the scenario and make notes to support their decision making about dark tourism. They should consider whether these places present ethical challenges (e.g. unpleasant stories of death, grief, displacement and other sensitive and controversial issues) and practical difficulties (e.g. safety, destruction, restricted spaces, littering, access to basic tourist facilities such as parking, toilets, refreshments, shops).



**Feedback, conclusions and dismissal:** (2 minutes) Collect materials, summarise what has been discussed and explain the practicalities of the site visit to the Buffer Zone between the Ledra Palace crossing points.



### On-site Session (60 minutes)



Use sheet R7.10 to walk around the space between the Ledra Palace crossing points. For the suggested answers to tasks on the trail, check the AHDR website. If you wish to arrange a presentation by an AHDR team member about peacebuilding activities consider allocating more time for the site visit.

Additional discussion points:

- Could this be a location that should be visited on a dark tourism visit to Cyprus?
- What advantages does it offer for group visits and what challenges does it present?
- Consider the issue of potentially encouraging mass tourism to the H4C. Would organisations here welcome such attention? Would this interfere with peacebuilding?
- What else might you want to find out about peacebuilding work done here to deepen the quality of your presentation?

### Post-visit, In-class Session (1 or more lessons)

Learners consolidate, write-up and record their presentations, using the media available, and then present them for assessment.

16. Lemon Image, 2020. 360° Tour of Nicosia International Airport.  
Available at: <[http://lemonimage.com/wp-content/uploads/360\\_vr/nicosia\\_airport/index\\_1.html](http://lemonimage.com/wp-content/uploads/360_vr/nicosia_airport/index_1.html)>.

# An airport forgotten by time

## A1. The History of Airport from UNFICYP's Perspective

“The Airport began service as Royal Air Force Station, Nicosia, and saw heavy use during the Second World War. It opened as a commercial airport two years after the end of the War, in 1947, but the area surrounding the airport itself remained the location for the Air Station. After Cyprus gained independence in 1960, the airport and its surrounding area were transferred to the Cyprus Government. [...] The airport facilities were expanded with a new terminal building in 1968. [...] By July 1974, Nicosia International Airport was welcoming a strong tourism trade. On 15 July 1974, Greek National Guard officers staged a military coup d'état. [...] On 20 July, Turkish forces, responding to the Greek coup, launched a series of air raids on the airport. On 23 July, fighting between Turkish and Greek forces was especially fierce in the airport vicinity. [...] When ceasefire lines were drawn on 16 August 1974, the area declared as a United Nations Protected Area (UNPA) was included within the buffer zone. In keeping with UNFICYP's mandate to maintain the status quo, the airport has remained a United Nations Protected Area since 1974. By mid-1994, [...] despite further talks between both communities, the airport remains closed.”

Adapted from: UNFICYP. 2021. *The United Nations Protected Area (UNPA) and Nicosia Airport*. Available at: <<https://unficy.unmissions.org/united-nations-protected-area-unpa-and-nicosia-airport>>.

## A2. The abandoned terminal



Source: AHDR, 2019

## A3. The terminal



Source: Press and Information Office

## A4. The abandoned control tower



Source: AHDR, 2019

## A5. The control tower



Source: Costas Farmakas, Press and Information Office

## Tasks

1. What is the evidence of change in the airport since 1940?
2. Why might a place that is restricted or inaccessible be of interest for outsiders?



# 7.7

## The Street with Three Names

### B1

The Ledra Palace area is located at a street which was called *Edward the VII Avenue*, name after the king during the British colonial period. At the back, the Djirit<sup>17</sup> Hisarı was a popular playground and a showcase for the might of the colonial ruler. After the Second World War, in Cyprus, like elsewhere, colonialism was being challenged, but the two main communities had different visions for the future of the island. The union of Cyprus with Greece (Enosis) was pursued by some Greek Cypriots; and some of the Turkish Cypriots responded with a demand for a division of the island between Greece and Turkey (Taksim). Those aspirations appear on either side of the street: The Djirit Hisarı, was named *Taksim Alanı* (stadium) in 1958, by the Turkish-Cypriot leader Dr. Fazıl Küçük. In 1962, a statue of Markos Drakos, a prominent pro-Enosis Greek Cypriot fighter who died during a confrontation with British forces in 1957, was inaugurated at the beginning of the street by the then President of Cyprus, Archbishop Makarios, and Edward VII Avenue was renamed after him.

Adapted from: AHDR. 2011. *Home for Cooperation (H4C)*. Nicosia: UNDP-ACT.

### B2. Edward VII Street in the 1950s



Source: Haig Mangoian

### B3. Edward VII Street (n.d.)



Source: Press and Information Office

### B4. Construction work of Mangoian Property (now H4C) in 1950s



Source: Haig Mangoian

### B5

If you walk through the crossing point and into the southern part of the city, the road leads to a statue of Markos Drakos. In the Greek-speaking Cypriot community the dead fighters of EOKA are called *heroes*. In the Turkish-speaking Cypriot community the dead fighters of 1963-74 are usually called *martyrs*. In the northern part of the city, the same street was renamed II. Selim Caddesi, after the Turkish sultan who reigned between 1566-1574. On the northern part of the crossing point the road leads to the Martyrs monument, which was inaugurated by Dr. Fazıl Küçük in 1963.

Adapted from: AHDR. 2011. *Home for Cooperation (H4C)*. Nicosia: UNDP-ACT.

### Task

What reasons can you give to suggest why street names are sometimes replaced with new names? Would you consider renaming this street? Why might this be welcomed by some citizens and a sensitive and controversial step for others?

17. Djirit means javelin throwing on horseback

# The Home for Cooperation (H4C)

The Home for Cooperation is an intercommunal community centre located at Ledra Palace area. It was renovated by AHDR in 2011 and has hosted various organisations and initiatives, including the Cyprus Dialogue Forum, Cyprus Youth Council, Europe Direct, Humanitarian Relief Mission, Peace Players Cyprus, Religious Track of the Cyprus Peace Process, Voice of the Island and Home Cafe.

## C1. Sandbag barricade across the road near the Mangoian building (now H4C) in 1964/5



Source: Sten Boye Poulsen

## C2. The building in 1998



Source: Alev Tuğberk, 1998

## C3. The Home for Cooperation today



Source: AHDR, 2021

## C4

'The building was constructed in the early 1950s in a street with a rich past and a promising future. Traces testifying to the varied heritages with which the area was endowed were an integral part of the landscape. The Venetian walls, the Djirit Hisari (Javelin Fort), the monuments in the Arabahmet district and the Armenian cemetery were close to the premises. If one was to dig the ground, remnants from the material culture of older epochs were to be found. The neighbourhood itself was a living example of multiculturalism. It hosted the homes and enterprises of Armenian, Latin, Greek and Turkish Cypriots and it included the leading hotel of Cyprus: the Ledra Palace. The Ledra Palace Hotel, together with the beautiful mansions of the neighbourhood, testifies to the optimism and aspirations of the people who chose to build homes or start businesses in this street. The building was a product of such aspirations. Constructed by the Mangoian brothers, it was meant to serve the increasing residential and commercial needs of the area.'

AHDR, 2011. *Home for Cooperation (H4C)*. Nicosia: UNDP-ACT.

### Task

How did the building and its use change over time?



# 7.9

## Change in the Buffer Zone

### D1. The Ledra Palace Hotel

The Ledra Palace Hotel, built for 200.000 pounds, opened in 1949. The hotel had many facilities such as restaurants, a bar, a tennis court, a ballroom, and the island's first swimming pool (built in 1962). The hotel hosted musicians from Europe, Lebanon and Egypt and was preferred by renowned international figures. The ballroom, which was once a place where Cypriot elite danced, became a venue, and still is, where political leaders of the two communities meet for negotiations.

Adapted from: Hatay, M., 2017. *Ledra Palace blues: The rise and fall of an iconic hotel. Ahval News.*  
Available at: <<https://ahvalnews.com/cyprus/ledra-palace-blues-rise-and-fall-iconic-hotel>>.

### D2. Exchange of Prisoners at the Ledra Palace Hotel Car Park 18.10.1974



Source: Giorgos Hadjipavlou, Press and Information Office

### D3. After 1974

After 1974, the prominence of the landmarks around the street was overshadowed by the consequences of conflict. The buildings were damaged and deserted, barricades emerged, and different representations of history appeared. However, ordinary people continued to live and work here, even when the area was almost completely inaccessible to locals. Rita Mangoian and her husband, Eric Andersen established a new business on the ground floor of the Mangoian building, making t-shirts mainly for UN soldiers. The *Ledra Palace crossing* became the place where people could cross from one side to the other with special permission. In the hotel politicians held meetings to discuss the 'Cyprus problem' and citizen groups and civil society organisations from either side of the Buffer Zone met to pursue common projects. Buffer Zone was not only a line of separation; it was also a point of contact. In 2003, when several Crossing Points were opened to the public, this was the first one.

Adapted from: AHDR. 2011. *Home for Cooperation (H4C).*  
Nicosia: UNDP-ACT.

### D4. Peace building activities in front of the H4C



Source: AHDR, 2017

### D5. The Story of AHDR

"A key point in my life was 2003, when together with other colleagues we founded the Association for Historical Dialogue and Research from which the Home for Cooperation emerged, in 2011. This has allowed us to support peace building in Cyprus, creating original conditions for dialogue and cooperation across the divide."

Interview conducted with Marios Epaminondas by Evie Grouta in  
December 2020

"I am thrilled to see how much we have come forward in opening up the space for a wider audience. Each time I see a new face or a group of people, young or old, my heart fills with joy. I am proud of being a member of a team that has managed to transform the area into a lively space. Even my colleagues from other countries feel at home at the H4C when visiting the Buffer Zone."

Interview conducted with Alev Tuğberk by Kemal Aşık in January 2021

#### Task

In what ways do the sources tell stories of great sadness but also of resilience and positivity for the present and the future?

# Exploring the Buffer Zone

**A** What is being signalled about identity here?

**B** Stand close to the flag poles and look around you. What is the evidence of military conflict in the past and military presence currently?

**C** Are there any cars parked in the area? What do the number plates tell you about who works or visits the area?

**D** Find a place in the street where you can see the moat, the walls and the bastion. Why would a luxurious hotel be built in this area?

**E** Spot the marks on the stonework of Ledra Palace hotel and the Home for Cooperation. What do they tell you? Why do you think that the architects who renovated the H4C decide to keep the marks?

**1** Look carefully at what is displayed on the buildings, barricades, and signs. Whose flags fly just past here?

**2** Notice the buildings on your right and left. What are they used for?

**3** Notice the largest building, the Ledra Palace Hotel. What is written above the entrance gate? What happens here?

**4** Opposite Ledra Palace Hotel there is a derelict building. Describe it (but don't go inside). What other evidence of conflict in the past can you see?

**5** Face the Home for Cooperation. Why is the sign in three languages? What other symbols of cooperation/ peace/ acceptance can you see in the area?

Map labels: Turkish Cypriot Crossing Point, Mula Bastion, Home For Cooperation, Gallery, Ledra Palace Hotel, Goethe Institut Zypern, Greek Cypriot Crossing Point.

# SECTION 8 Nicosia Across the Divide

## 8.1 Teachers' Notes

### Arriving at the Site

You will be visiting the walled city of Nicosia. For groups visiting the northern side of the city you may ask the bus driver to drop you at Ledra Palace checkpoint and, from there, walk towards Mula/ Zahra bastion. You may depart from the bus stops at Kyrenia Gate. For groups with access to the southern side of Nicosia walled city, you may start from Paphos Gate, which is in walking proximity from the bus station in Solomos square. If you choose to follow the recommended trail you can depart from the Archbishop Palace. A trail is recommended in sheet 8.6 but you can choose to make your own.

### Site Description

The now divided capital city of Cyprus is known as Nicosia in English, Λευκωσία [Lefkosia] in Greek and Lefkoşa [Lefkoshia] in Turkish. It has been the capital since the Byzantine period and experienced a peak during the Frankish period, during which the city was fortified. The current version of the surrounding walls was constructed by the Venetians, before the city was later conquered by the Ottomans (Keshishian, 1972). Nicosia is ideal for investigating the history of different civilizations, exploring concepts of movement and migration of various populations, and identifying the distinctions of power, class, and status in architecture.

The **Arabahmet** neighbourhood or the Armenian quarter provides opportunities for exploring the history of the Armenian Cypriot community and the themes of power and class with structures, such as the mansions of Dervish Pasha and Hidayet Hanim, and the Arabahmet cemetery. The **Samanbahçe** area is the first social housing project within the walled city, initially providing housing for low-income families, showing an example of internal movement (Yıldız & Manioğlu, 2015). The **Sarayönü Square** is the historic administrative centre of the city (Turkan, 2008). **Büyük Han** and the **St. Sophia Cathedral/ Selimiye Mosque** tell us stories of travellers and pilgrims. The **Pafos Gate**, previously known as Porta Demenico on the West of the city (Keshishian, 1972), and the surrounding area is a significant place for the Latin and Maronite communities, with the nearby places of worship (Marangou and Coutas, 2009), which are now also used by more recent migrant communities, such as the Sri Lankan and Filipino communities. The **Faneromeni Square**, and the nearby school, is a place of multiculturalism with people of different ethnic, cultural, and linguistic backgrounds, providing a significant example of diversity in the city today. The Hadjigeorgakis Kornesios Mansion and the Archbishop Palace located nearby to the **Ömeriye mosque**, are perfect examples of past and present power and status that can be examined through architecture (Marangou and Coutas, 2009).

### Sources of Further Information

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# Who are the people of Nicosia?

**Target Group:** Lower Secondary **R#** = Resource sheet from this section

## Subject Links

**History:** Historical Evidence, Change and Continuity, Similarity and Difference

**Geography:** Human Geography, Sense of Place

**Scenario:** A travelling exhibition named 'Shared and Diverse Histories' will tour schools and community centres. Students from all over Cyprus are invited to submit design ideas and content for the exhibition. The organisers would like to focus on evidence of former and current residents of Nicosia and what we can learn about them through visual clues.

**Product and Assessment:** Learners will create a list of recommendations about the content of the exhibition and text for the interpretation panels. They will draw on sources and physical evidence of the city landscape to gather evidence of changing population, diversity, class, and power. Discuss the project brief and take collective decisions on the format of the product and the specifications (e.g. size, quantity, image-text balance, readability, languages to be used).

**Potential extension:** Learners could make some video or sound recordings for their display and print out their display panels to be exhibited at school.

Learners will be able to:

- draw knowledge on diversity in Nicosia;
- identify architectural elements on site that showcase class, wealth, power and influences from different rulers;
- discuss *identity*.

## Process

### Pre-visit, In-class Session (2 x 40 minutes)

#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Learners will investigate and form narratives showing how diversity, wealth, power, and class can be seen in the historical record and physical evidence of the city landscape itself, and how studying diverse experiences of city life helps us understand complexity and significance in history. The results of their investigation will be presented in the form of a list of recommendations for an exhibition or the actual content of the interpretation panels.

**Activity:** (10 minutes) Ask learners to form teams and provide them with printed copies of old maps<sup>18</sup> of the walled city of Nicosia. Invite learners to look closely for evidence of the characteristics of people who lived there at the time. These might include names of religious buildings (e.g. Catholic church, Protestant church, mosques and Orthodox churches), names of streets, neighbourhoods, bastions and banks.

**Discussion:** (3 minutes) Inform learners that historians can distinguish other characteristics of an area through a map, such as whether residents are wealthy or not. Invite them to think about how we can tell if someone is wealthy, powerful, or rich. (Potential answers: appearance, behaviour, actions of others, companions, possessions). In some cases, rich and poor people live in specific areas. What visible clues give away if you are in a wealthy or a poor area? The size of the buildings, their maintenance and other signs of visible wealth/ poverty indicate the status of an area. Invite them to give examples of wealthy/ poor areas that are familiar to them.

**Discussion:** (3 minutes) Explain that living areas tend to undergo various changes throughout history. Rich people might choose to move out of a wealthy neighbourhood and vice versa. Ask learners to speculate about why, and what might change the character of a district (Potential answers: popularity, new businesses, construction of richer/ cheaper properties, evidence of multiple occupancy in poor areas, decorative state of buildings, maintenance or upgrading/ downgrading, visible wealth/ poverty).

18. If you have access to technology, you can use the interactive maps, showcasing landmarks of the old city from 1878 to 1974. Alternatively, you can provide screenshots of the aforementioned maps or google maps. AHDR and IMS Forth, 2021. *Nicosia a story of shared and contested city*. Available at: <<http://www.nicosiaproject.eu/>>.

# 8.3

## Lower Secondary Teaching Plan



**Discussion:** (4 minutes) Some areas seem to become a magnet for particular communities, grouping together rich, poor or *immigrants*. Does the existence of such areas affect the integration of immigrants into the society? How or when is an immigrant considered part of the community?



**Activity:** (15 minutes) To find out more about other communities, learners will explore the sources about the Armenian Cypriots as a case study in sheet **R8.6**. If you wish to have more background information about the Armenian Cypriot community check extra material on the website. After learners complete the tasks ask: If some Cypriot minority groups have been present for centuries, why are they still described with their ethnic identity, e.g. Armenians? Are ethnic identity labels such as *Greek Cypriot*, *Turkish Cypriot*, *Maronite Cypriot* helpful or damaging? Learners might say this is a sign of 'recognition' or 'alienation'.



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed.

### Lesson 2



**Welcome class and explain learning outcomes:** (2 minutes) Explain that learners will explore how physical evidence and stories of past and present owners or residents of buildings give us clues of diversity in the built landscape.



**Discussion:** (3 minutes) Ask learners what types of sources help us find out about the former and current residents of the city (Potential answers: historical records, letters, legal papers, shop names, official and private papers, street names, maps, plans, images, and photographs).



**Activity 1:** (15 minutes) Using Sheet **R8.7** begin a conversation about evidence of relative wealth of famous landmarks in Nicosia. To complete the tasks, learners can assess both the visible elements of the buildings and the stories of the people who used them.



**Activity 2:** (15 minutes) Learners will need sheet **R8.8** to consider how graveyards might provide evidence of the origin, status, and significance of people in the past. Encourage learners to compare how these are expressed in cemeteries of various religions and cultures. Different mourning, funeral and burial practices can be further discussed if the Arabahmet mosque is part of your site visit.



**Feedback, conclusions and dismissal** (5 minutes) Recap on today's main points and discuss the practicalities of the site visit.



### On-site Session (120 minutes)

Provide learners with sheet **R8.10** to help them orientate themselves and move around the neighbourhoods of the old Nicosia. Encourage them to notice the nature of the buildings by carefully observing evidence of former and current residents of the city. Several pages from Section 0 (V1&2) can assist you in recognising architectural features and symbols from different time periods.



### Post-visit In-class Session (1 or more lessons)

Learners prepare their recommendations or interpretation panels for the exhibition. Allow time to present their work in a gallery setting (pinned on the wall) and carry out peer assessment.

# What do stories from the city tell us about population movement and migration in Cyprus?

**Target Group:** Upper Secondary **R# =** Resource sheet from this section

## Subject Links

**History:** Multiculturalism, Change and continuity, Cause of Migration

**Geography:** Cause of Migration, Sense of Place, Human Geography

**Scenario:** The Association for Historical Dialogue and Research (AHDR) is intending to launch a campaign on social media on World Migrants Day (December 18<sup>th</sup>). The campaign will tell a range of stories about migrant experiences in Cyprus throughout history. The aim is to examine whether population movement is a recurring feature of human history, and to look into the perceptions towards migrants and asylum seekers.



**Product and Assessment:** Learners will be able to devise part of the campaign. They will investigate the lives and experiences of people who migrated to Cyprus, to build a series of narratives in the form of personal stories. Each 'story' might be anything from a short post without any illustrations to several hundred words with one or more pictures online. Learners should produce sample social media posts, demonstrating the quality of the narratives.

Learners will be able to:

- draw knowledge of migration in Nicosia in the past and the present;
- discuss stereotypes and prejudices for migrants and asylum seekers;
- identify the *push* and *pull* factors of migration;
- analyse change and continuity in the use of sites and the different layers of historical significance.

## Process

### Pre-visit, In-class Session (2 x 40 minutes)



#### Lesson 1

**Welcome class and explain learning outcomes:** (3 minutes) Explain that learners will research the evidence in the city landscape and in life stories from Nicosia to create material for the campaign.



**Discussion:** (3 minutes) What can you see that indicates population diversity and movement when you walk around? (Possible answers: the use/ abandonment of housing, diversity of religious buildings, shops, and restaurants, architectural elements with influences from various cultures).



**Activity:** (15 minutes) Ask learners to form teams and provide them with printed copies of old maps<sup>19</sup> of the walled city of Nicosia. Invite learners to look closely for evidence of the characteristics of people who lived there at the time. These might include names of religious buildings (e.g. Catholic church, Protestant church, mosques and Orthodox churches), names of streets, neighbourhoods, bastions and banks.



**Activity 2:** (12 minutes) Then look at sheet R8.7 to examine more evidence about people who lived in Nicosia in the past. Learners can examine both the visible elements of the buildings and the stories of the people who used them. Encourage deductive and inferential thinking using the sources. What other evidence would verify their assumptions?



**Discussion:** (4 minutes) Encourage the class to discuss the distinctive characteristics of neighbourhoods with large concentration of people from a specific ethnic minority. Do these neighbourhoods look different to others? Learners might make deductions based on their experiences. Remind learners that when studying history, deductions need to be supported by logic and possible evidence or known features of the past.



**Feedback, conclusions and dismissal:** (3 minutes) Recap on key learning points. Preview what will be covered in the next lesson.



19. If you have access to technology, you can use the interactive maps, showcasing landmarks of the old city from 1878 to 1974. Alternatively, you can provide screenshots of the aforementioned maps or google maps. AHDR and IMS Forth, 2021. *Nicosia a story of shared and contested city*. Available at: <<http://www.nicosiaproject.eu/>>.

# 8.5

Upper Secondary Teaching Plan

## Lesson 2



**Welcome class and explain learning outcomes:** (3 minutes) In this lesson learners will explore more personal stories from the past and the present, related to internal relocation and migration.



**Discussion:** (3 minutes) Ask learners to list reasons for someone to relocate internally or migrate and think about the causes and consequences of migration. Explain the concept of *push and pull factors*. Push factors “push” people away from their home (e.g. war, natural disaster, unemployment) and pull factors “pull” people to a new home (e.g. better opportunities).



**Activity 1:** (13 minutes) To start looking into stories of movement and migration, learners will explore sources about the Armenian Cypriots as a case study in sheet **R8.6**. If you wish to have more background information check extra material on the website. After learners complete the tasks ask: If some Cypriot minority groups have been present for centuries, why are they still described with their ethnic identity, e.g. Armenians? Are ethnic identity labels such as *Greek Cypriot*, *Turkish Cypriot*, *Maronite Cypriot* helpful or damaging? Learners might say this is a sign of ‘recognition’ or ‘alienation’. In relation to the Armenian Cypriot community: What questions might you ask if you were interviewing someone from this community today? How might you use any of these stories to represent the Armenian Cypriot experience in the campaign?



**Activity 2:** (13 minutes) Read and discuss Sheet **R8.9**. to explore modern experiences of coming to Nicosia. Discuss how one might verify if the stories recorded are ‘typical’ experiences. Does it matter if they are not typical? Explain that all stories reveal an experience, but a limited number of stories carries the risk of generalisation and over-simplification. Discuss the push-pull factors related with the stories. What are the most common misconceptions about the nature of migration, and the motives of migrants? Do you think that examining migration in the past is useful to understand modern migration?



**Discussion:** (7 minutes) Sheet **R8.9** shows both positive and negative experiences. How might the social media campaign best introduce and deal with difficult topics alongside more positive stories? Would the campaign present any ethical challenges? (e.g. privacy, confidentiality, generalisation)



**Feedback, conclusions and dismissal:** (2 minutes) Recap on what has been discussed and explain the practicalities of the site visit.



### On-site Session (120 minutes)



Provide learners with sheet **R8.10** to help them orientate themselves and move around the neighbourhoods of the old Nicosia. Encourage them to observe evidence of who moved in and out and lived and worked here and how the place or the use of buildings has changed over time. Several pages from Section 0 (V1&2) can assist you in recognising architectural features and symbols from different time periods.

### Post-visit In-class Session (1 or more lessons)

Allow time for further research, preparing the material for the campaign and assessment.

# Armenian Community in Nicosia

## A1. The Armenians in Nicosia in the early 20<sup>th</sup> century

Most people settled in Nicosia, the government centre and the largest town on the island. Some stayed in the courtyard of the church, until they were able to rent a house. Others found a large home to rent, keeping one room for their own use and subletting the others. Nearly all found homes or rooms in the Turkish quarter, in Arabahmet. Rent was cheaper; the church and school were there, as were some *deghatsi* ("native") families; the language and customs of the neighbours were familiar; and it was thought that it would be easier in Cyprus to set up a new business there. For many of the refugees, Cyprus was thought of as a place to wait. During the first ten to fifteen years community life had begun to evolve. Though the divisions between *deghatsi* and *kaghtagan* ("refugee") remained, these too started to be bridged. The refugees had differences among themselves, some were orphans, some were wealthy and other families had managed to stay together. Diversity in the community was expressed through the degree of wealth, the length of time in Cyprus, political affiliations and education. However, language, the role of the church and the club were shared and promoted a new kind of national identity and a sense of community.

Adapted from: Pattie, S. P., 1997. *Faith in History: Armenians Rebuilding Community*. Washington and London: Smithsonian Institution Press.

## A2. The Armenian Church in the Ottoman Era

During the Venetian period the Armenian church of Notre Dame de Tire was used as a warehouse. After the Ottoman conquest of the island in 1571, the Armenians requested the Governor Muzaffer Pasha, to take back the church. Sultan Selim II decided to allow Armenians to practice their religion in Notre Dame de Tire. A tax of 1000 silver coins (*akçe*) should be given as an exchange for a certificate indicating the terms and conditions for the Armenian priest. They were forbidden to spread or practice their religion outside of their churches and monasteries.

Adapted from: Çevikel, N., 2000. *Kıbrıs Eyaleti; Yönetim, Kilise, Ayan ve Halk (1750-1800)* [The Cyprus Province: the Administration, Church, Ayan and the People (1750-1800)]. Famagusta: Eastern Mediterranean University.  
and Keser, U., 2016. *Kıbrıs'ta Ermeniler (1914-1964)* [Armenians in Cyprus (1914-1964)]. Ankara: Tulpars Publishing.

## A3. Displacement in the 1960s

The school and the church were the gathering spot for the Armenian community. Once the troubles started in Nicosia, the courtyard between the two buildings became a space where members of the community stayed until they went to the southern part of the island. Elsie Utidjian, who worked at the British Council as a secretary, was in charge of receiving phone calls and transferring messages between those in the courtyard and those who have already left. She would also be in contact with officials. Dr. Küçük's office would call her to provide information about when it would be safe for people to go to their houses to collect belongings and when not to. Elsie would also transfer the messages between the elderly people and their relatives. Elderly people were initially the most stubborn about not leaving, but they were eventually persuaded to join their families.

Adapted from: Pattie, S. 2013. Refugees and Citizens: The Armenians of Cyprus. *The Cyprus Review*, 25(1), pp.133-145.

## A4. Armenian Cypriots fleeing the Arabahmet neighbourhood in 1960s



Source: Fanis Parparis, Press and Information Office

## Tasks

1. What do the sources tell you about the history of the Armenians?
2. What do the sources tell you about the relationship of Armenian Cypriots with other communities or the authorities of the island in different time periods?
3. What do the sources tell you about differences and similarities within the Armenian community? Can you think of any groups within other communities that are characterized by a specific term?



# 8.7

## Evidence of Change, Class and Wealth

### B1. Hadjigeorgakis Kornesios Mansion site description

Located in the St. Antonios neighbourhood, the mansion was built during the medieval period and is believed to have been inhabited by the Podocataro family, famous during the Venetian period. The building was repaired in 1793 for the needs of the dragoman (tax collector) Hadjigeorgakis Kornesios and today the part of the mansion that survived was renovated by the Department of Antiquities. The owner, Hadjigeorgakis Kornesios, was a Greek Orthodox born in Kritou Terra in Paphos. His close relationship with the family of the Archbishop Chrysanthos led to his succession as a dragoman to the Sultan in 1779-80. He was one of the most influential men during the Ottoman period and became rich in his 30 years of service, before being beheaded in Constantinople-Istanbul. The mansion has the shape of the Greek letter Π, with a central garden large enough to include a fountain and a three-room private bathhouse or hammam. Constructed of blocks of local sandstone, the ground floor provides the working and living spaces for the household servants. The formal, typical Ottoman style high quality painted and gilded reception space or *onda* is at the end of the East Wing.

Adapted from: Savva, K. and Savva, M., 2009. Ο δραγομάνος Χατζηγεωργάκης Κορνέσιος [The dragoman Hadjjiorgakis Kornesios]. *Chroniko Politis*, 22.

### B4. St. Sophia Cathedral site description

The cathedral was built in the French tradition. The Lusignan monarchs, Queen Alice of Montferrat and King Hugh III of Lusignan, are buried there. Peter II, Janus, and John II were crowned there in 1372, 1399, and 1432. The last crowning took place after repairs, following the attacks of Egyptian Mamelukes. On the main entrance there are designs and inscriptions scratched by pilgrims. A couple of them originate from the fourteenth century, but the majority are from the fifteenth. Many pilgrims have put their names on the wall, such as Jehan Potiez de Mon on a pointed helmet, Guy Hodois Pn Wlstatier with a coat of arms and Aubulard with a shield. One can also spot a Maltese cross and a monogram G with a cross that resembles some tokens issued by Italian merchants in the 15<sup>th</sup> century.

Adapted from: Enlart, C., 1987. *Gothic Art and the Renaissance in Cyprus*. Trigraph: London.

### B2. Hajigeorgakis Kornesios Mansion



Source: AHDR, 2021

### B3. Lady Hidayet's House site description

Ahmet Belig Pasha bought the house of Izzet Bey from the Kaytazzade family, and in 1900, gave it as a wedding gift to his daughter Lady Hidayet on her marriage to Ahmet Rasım Bey. Her son Fikret Rassım, a medical doctor and his then heirs inherited the house. During the British period, Reverend Archdeacon Joshua Spencer had requested Izzet Bey to transform one of the rooms into an Anglican Protestant chapel for soldiers and their families, while a different room was used as the British school.

Adapted from Başışkan, T., 2019. *Tarihi Lefkoşa'da Geçmişe Yolculuk: [Journey to the Past in Historic Nicosia]* Limasol Bankası Kültür Yayınları: Lefkoşa.

### B5. Lady Hidayet House



Source: AHDR, 2021

### Tasks

1. What inferences can you draw about the quality and nature of housing for important families in Cyprus in the past?
2. What inferences can you make about the people of Nicosia from the names and titles mentioned here?
3. What do the different uses of buildings tell us about change and continuity?
4. What sorts of other historical sources would you want to look at to help support your assertions and inferences? Why might visiting the buildings, examining the floor plan and being able to see any period images of the homes be useful?

## Exploring an Ottoman Cemetery

### C1

Arabahmet Mosque has a courtyard which includes a hazier (graveyard), and a şadırvan (water tank with a fountain for worshippers to wash before praying). The graveyard was partly renovated in 1992-96 CE. Many important figures are buried in the cemetery. Mehmet Kamil Pasha was born in Cyprus in 1833 and he served as Ottoman Sadrazam (Grand Vizier) four times, until he was dismissed in 1913 after the Babiali Riot. He moved to Egypt and then returned to Cyprus, where he died. In 1926 Sir Ronald Storrs erected a memorial over his grave, with an inscription in English. Ishak Pasha of Ayntab, was the beylerbeyi (governor) of Rumeli and also served as mutasarrif (governor) of Cyprus. He died in 1860 and his tomb is the most attractive one in the graveyard, with a cylindrical headstone and footstones and a sarcophagus decorated with rosettes, flowers, and leaves. Other notable figures buried here are: Sherife Emin, Sherife Zeynep, Hacı Mümüne, Arif Efendi, Seyyid Hasan Efendi, Gürcü Muhammed Aga, Esad Efendi, Es-Seyyid Hüseyin Aga and Hafız Hasan Adil Efendi.

Adapted from: Bağışkan, T., 2009. *Ottoman Islamic and Islamised Monuments in Cyprus*. Turkish Education Foundation.

### C2. The Graveyard Today



#### Tasks

1. What reasons can you give to explain why important and famous people might choose to be buried in a particular cemetery?
2. What would it be helpful to know about burial practices in the past to better understand a cemetery of this period?
3. Ottoman era grave markers are very distinctive, and have simple, precise calligraphy. A few include symbolism related to the life of very important people. How would you describe the ornamentation of the graves in the cemetery?
4. What would you say are the most important features of cemeteries?

Source: AHDR, 2020

# 8.9

## Contemporary Stories of Movement

### D1. A woman from the Philippines in old Nicosia

I came to Cyprus in 1996 and I have been living in the old city for the last 12 years with my teenage son. I used to take care of an old lady and I now work for a money transfer company in old Nicosia. When my son studied at Faneromeni Primary School, I was involved in the parents' association and I am very active in the Federation of Filipino Organisations in Cyprus, which is also based in the walled city. We organise activities and charity events to help people in need. The Filipino community usually gathers at the centre or at a room in St. Joseph Catholic church. Every Sunday, the only day off for domestic workers, a lot of Filipinos gather in the old city to attend the church mass and eat at Filipino restaurants. In the summer I like walking in Ledras Street to buy ice cream and going to the municipal swimming pool. I like the city, but rent is becoming higher and some buildings need repair. I have met Cypriot people who are very friendly and treated me well. Some locals respect you only if you speak their language and eat their food. In my current job they treat me like family, but this is not the case with all the Filipinos here. I know people working at rich houses who are treated like servants or slaves, they are not allowed to cook their food or talk to their families. Some Filipinos create families here and stay, but for me there is no place like home.

Interview with Susanna Baguilat conducted by Evie Grouta in January 2021

### D2. A Higher Education Student in Nicosia

I am a Jordanian-Palestinian student studying in Nicosia. I have a love and hate relationship with the city. Nicosia has given me the exposure to diversity and the opportunity to have an experience abroad. The city is significant as it is enriched with culture, history, and beautiful simple architecture. I have been exposed to a lot of kindness, but I have also experienced racism. VOIS (Voices of International students in Cyprus) have helped me in the hardest times, when I was exposed to a lot of cruelty in the city. When the justice system failed me as an international student, they did not. I can say that the international student community here is treated unfairly and that all stems from the educational systems that children are exposed to. In the end, we are all human.

Interview conducted by Kemal Aşık in October 2020

### D3. Serpil from Turkey to Arabahmet neighbourhood

I moved from Denizli to Cyprus in 1990. I am the only one from my family living here and I am working as a cleaner. I met my husband here, but he is also a Turkish citizen. When he lost his job in Turkey, he wanted to migrate to England, and thought the best way was to come here first, but he could not make it to England. He makes furniture for a living. We live in the Arabahmet area with our three children. Arabahmet is a place mostly forgotten by the locals and the municipality. People tend to have a bad opinion and ignore this area and we feel neglected. We are happy here, everybody is so helpful to each other. There used to be more cultural activities that gave us a sense of belonging. Now there are new pubs in the neighbourhood that just create noise. We don't go there, this new culture doesn't fit with the spirit of the neighbourhood.

Interview with Serpil Biro conducted by Ceyda Alçicioğlu in November 2020

### D4. A Cypriot artist

I am an artist working in the fields of performance, graphics, music, video, literature etc. I moved to southern Nicosia 3 years ago but, even before that, I visited the area frequently to meet friends or for work. I enjoy living here. The old part is beautiful and diverse. The only downfall is traffic, but you can still choose to walk or cycle everywhere. For me, Nicosia represents meeting as well as separation. It can leave a bittersweet taste from time to time, considering that its potential is divided into two. The most significant spots in Nicosia for me are: Zahra Street, Ermou Street, Arasta Street and Faneromeni square.

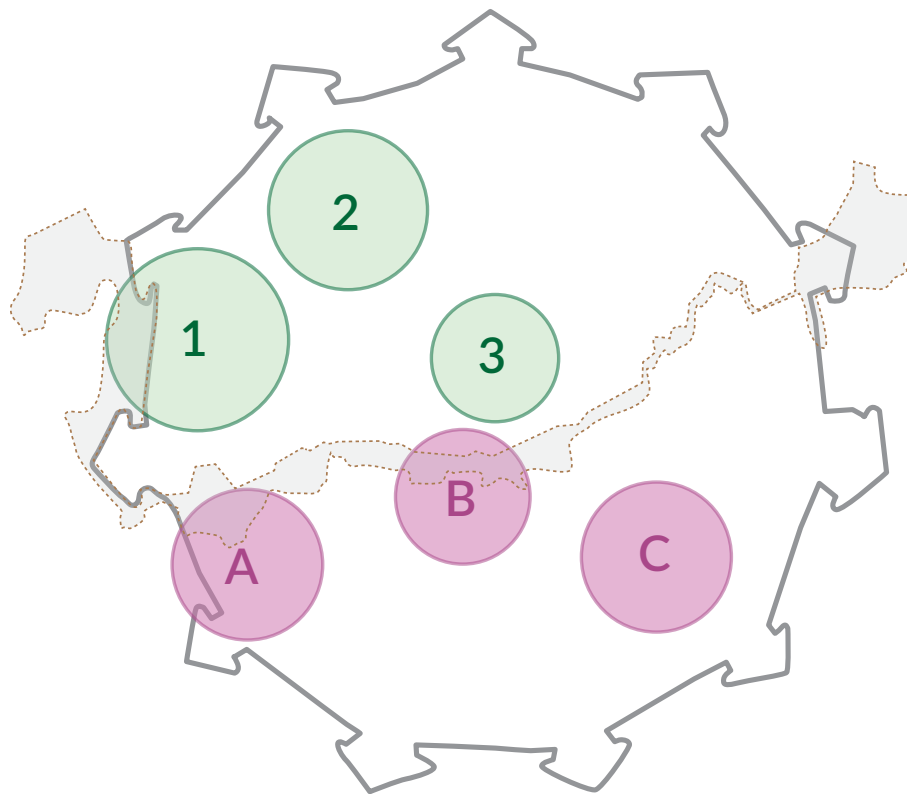
Interview with Erdogan Kavaz conducted by Kemal Aşık in February 2021

### Tasks

1. What information would you need to decide if the stories are typical or not?
2. What would you suggest might make the lives of migrants who have negative experiences better? Who should be responsible for making your suggested changes?
3. Some sources are about economic migrants, people who want to relocate for a better standard of living. What might make economic migration desirable and what makes it difficult?



## Nicosia: Evidence of Change in the City



### Area 1-2-3

Start from Mula/ Zahra Bastion (Area 1). While walking, notice the architecture of **Lady Hidayet's Mansion** and other houses on Zahra street. Then visit the **Armenian Monastery** and try to find any differences it may have to other places of worship. Pass by the **Dervish Pasha Mansion** and the Arabahmet mosque to identify symbols of power and status. When you get to the **Samanbahçe** area (Area 2), think about the architecture of Zahra Street and compare it to the architecture you see here. What does this tell you about class? On the way back pass by the **Sarayönü (Atatürk) Square** where you may see the historic administrative centre. From the Sarayönü Square walk to **Büyük Han** and **Selimiye Mosque** (Area 3) where you should spot the marks on the main entrance, left by pilgrims who visited the site. Here you can also try to think about the changes in function of both buildings.

### Area A-B-C

Start from **Paphos Gate** (Area A). Spot the **Holy Cross Catholic Church** and **Our Lady of Graces Maronite Church**, examine their architecture and take notes or photographs of all other elements of diversity in the area. On your way to **Faneromeni Square** look for elements of modern migration. You might find some in the names of the nearby shops. When you get to **Faneromeni square** (Area B), stand in front of the façade of **Faneromeni School**. What type of buildings do you recognise here and how do they differ from the buildings spotted nearby Paphos Gate? Head to **Ömeriye mosque** (Area C) and look at the skyline. The height of a building indicates the status or influence of the owner or the institution. Then visit the nearby **Hadjigeorgakis Kornosios Mansion** and the **Archbishop Palace** where you can define architectural elements of class and power in the two buildings.

### Activity: 360° view

This activity can be done anywhere. Just find a place that interests you, take a blank piece of paper and draw the four cardinal points. Start rotating and write down everything you notice in each direction.

Here are some questions that will help you in your enquiry on Nicosia:

- What sorts of buildings can you see? What is their function?
- Which are the higher buildings?
- Which elements of diversity can you spot?
- Which elements of power, class and wealth can you see?
- Are there elements of change?







## Volume 1 Sites

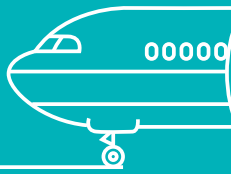
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1. Amiantos
  2. Bellapais Abbey
  3. Famagusta
  4. Kormakitis
  5. Lefkara
  6. Palaepaphos, Kouklia
  7. The Buffer Zone
  8. Nicosia Across the Divide
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## Volume 2 Sites

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9. Kyrenia
  10. Larnaca Salt Lake and Hala Sultan Tekke
  11. Lefka
  12. Limassol
  13. Lapithos
  14. Moutallos, Paphos
  15. Peristerona
  16. Salamis
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