 Stage 6 Arabic Extension – support materials

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Outcomes and other syllabus material referenced in this document are from the [Arabic Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/0c18eb9e-9803-441b-9a65-0bc4d7328ba2/arabic-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

Disclaimer

The interpretation presented in these materials should not be regarded as definitive. Although the notes provide support to the Arabic Extension prescribed texts, they are not to be considered authoritative.

Please note that this resource is intended only as an introduction to the study of the prescribed texts and issues, and does not attempt to cover all aspects of the Arabic Extension course. It is envisaged that teachers will draw from these materials according to the needs of their students rather than using every item, and that they will supplement these notes with additional material.

Controversial issues in schools

In exploring the issues prescribed for the Arabic Extension course, teachers are to adhere to the department’s policy: Controversial Issues in Schools. The policy provides direction for management of controversial issues in schools, whether by the use of teaching and learning materials or views expressed by teachers or visiting speakers. The policy can be accessed on the department’s [policy library](https://education.nsw.gov.au/policy-library/policies/controversial-issues-in-schools).

Third party sites

This resource contains links to third party websites and resources. The department is not responsible for the condition or content of these sites or resources, as they are not under the control of the department.

Introduction to the Arabic Extension course support materials

These materials were prepared for teachers of the Arabic Extension course. They aim to support the teaching of the prescribed texts and the prescribed issues, helping students achieve the outcomes of the [Arabic Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/0c18eb9e-9803-441b-9a65-0bc4d7328ba2/arabic-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=). They have been designed to be used as introductory material to be further developed by the teacher as part of their lesson planning. In order to deliver lessons that are specifically tailored to the needs and interests of their own students, teachers may wish to use excerpts from these materials, in conjunction with their own related activities and texts.

The Arabic Extension course requires 60 indicative hours to complete, and the Arabic Continuers HSC course is a co-requisite.

Study of the text prescribed for any Year 12 course may not begin before the completion of the Year 11 course. This exclusion applies to study in the Year 11 Arabic Continuers course and to Year 11 courses in other subjects. It also applies to the study of a prescribed text in another medium, such as the film of a novel.

Structure of the Arabic Extension course

The organisational focus of the Arabic Extension course is the theme – the individual and contemporary society.

A number of issues that exemplify aspects of the theme are prescribed for study. Students engage with the issues through the study of 2 prescribed texts and related texts.

Students need to be familiar with each of the prescribed text, as a whole.

Students may benefit from reading the [HSC examinations in Extension languages – advice to students](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/languages/stage-6/ext-advice-students.docx), as they prepare for the HSC.

Exploring the prescribed issues through the prescribed texts

The study of the prescribed issues through the prescribed texts will involve:

* exploring the relationship between the issues and the prescribed texts
* creating original text in response to aspects of the prescribed texts
* identifying meaning and how it is conveyed in the prescribed texts
* evaluating linguistic and cultural features of the prescribed texts
* analysing the sociocultural context of the prescribed texts.

The study of the prescribed issues through related texts

Study of the theme and issues through other related texts will allow students to:

* read, view and/or listen to a range of texts
* further develop knowledge of Arabic-speaking communities
* evaluate how the issues are presented in these texts.

You can view the [syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/0c18eb9e-9803-441b-9a65-0bc4d7328ba2/arabic-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) and the [2020-2024 course prescriptions](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension/arabic-extension-syllabus/course-prescriptions-2020-2024) on the NESA website.

Prescribed issues

| Transformation | Relationships | Tolerance of difference |
| --- | --- | --- |
| For example:   * change of attitudes * desire for wealth and power * aspirations | For example:   * responsibility towards others * family, extended family and friendships | For example:   * stereotypes * generation gap * gender issues |

The prescribed issues are mandatory, the dot points are not. They are suggestions only and are included to give a sense of the scope of the prescribed issues.

Objectives and outcomes

| Objectives | Outcomes |
| --- | --- |
| 1. Present and discuss opinions, ideas and points of view in Arabic | 1.1 discusses attitudes, opinions and ideas in Arabic  1.2 formulates and justifies a written or spoken argument in Arabic |
| 1. Evaluate, analyse and respond to the text that is in Arabic and that reflects the culture of Arabic-speaking communities | 2.1 evaluates and responds to text personally, creatively and critically  2.2 analyses how meaning is conveyed  2.3 analyses the social, political, cultural and/or literary contexts of text that is in Arabic |

Familiarising students with the prescribed issues through related texts

Before you start the study of the prescribed text, spend some time familiarising students with the prescribed issues through related texts. You will continue to use related texts throughout the course, however it is important that students have a broader understanding of the issues before studying the prescribed text.

Students should engage with a variety of texts on the prescribed issues, discussing their ideas and opinions in class. This will give them an in-depth understanding from a number of perspectives and provide them with the vocabulary and range of ideas to assist in the oral and written sections of the Extension examination.

Reading and listening texts should be chosen which are appropriate to Extension level, but which also provide students with a range of vocabulary and linguistic structures to support them in expressing their own ideas in spoken and written form.

It is important to remember that the 3 prescribed issues can be studied from a number of perspectives, and that the sub-topics provided are suggestions only. There may be other sub-topics that can be explored through related texts and the prescribed texts.

The benefit of using a wide range of texts is that students will gain an in-depth background from which to draw ideas, and will develop the tools (including a more sophisticated approach to the issues) to enable them to answer any question in the HSC examination.

The following steps may assist teachers in teaching the issues. Not all steps would need to be included, depending on the length and complexity of the text.

* Find a suitable text (written, aural or visual), which is interesting, accessible and contains relevant vocabulary.
* Brainstorm the topic beforehand, creating a mind-map in Arabic of the students’ thoughts, relevant vocabulary.
* Read, view or listen to the text. Ask questions in Arabic where appropriate, paraphrasing the text where necessary.
* Explore key vocabulary, grammar and sentence structures.
* Discuss the main points of the text, creating a bullet-point summary together.
* Analyse the purpose, context and audience of the text.
* Brainstorm possible side issues, identifying useful expressions.
* Allow students to formulate their own opinions about the issues raised in the text and express their ideas through speaking or writing.
* Compare and contrast between the way the issue(s) is explored in the related text and in the prescribed text.
* Create a task in which students are required to use new vocabulary and expressions in new contexts – for example, class debate, role-play or monologue.
* Ask students to research their own text and present it to the class, focusing on the issues discussed and the perspectives from which these issues are presented.

Preparing students to present opinions and argue a case

To achieve the outcomes of the Extension syllabus, students must be able to use Arabic to discuss attitudes, opinions and ideas and to formulate and justify an argument.

To prepare students to respond capably to a broad range of questions, beyond just the sub-topics of the prescribed issues, teachers need to use strategies that encourage students to think in terms of opinions and arguments.

Emphasis needs to be placed on developing skills that can be applied to any content. Students should not attempt to fit a prepared response to a question, but rather use general structures and prepare a range of phrases that could be used to present any opinion and justify any argument. Students need to be exposed to a variety of topics and trained to quickly develop a logical argument with their own point of view embedded in the response.

Activities and resources that could be used to develop this include:

* soapbox activity
* brainstorming and mind-mapping
* class discussions
* presenting a point of view
* developing skills for monologues and short essays
* developing knowledge of specialist vocabulary
* recording responses
* sample dot points from similar prescribed issues in other languages
* HSC Standards Packages (2002).

Soapbox activity

A soapbox is an impromptu speech on a set topic. To familiarise students with current affairs and to encourage speaking, ask students to discuss something that has occurred in world current affairs that week that is of interest to them.

Consider doing soapbox initially in English, until students are familiar with the format. Once the students are ready to practise the activity in Arabic, limit the scope to the prescribed issues, discussing any relevant current news items, songs or TV programs that raise similar issues. To engage the whole class, have students complete a table, like the one below, while listening to their classmates speak. Review unfamiliar vocabulary before moving on to the next student.

| Language structures used | Unfamiliar vocabulary |
| --- | --- |
|  |  |

Brainstorming and mind-mapping

Have students brainstorm the prescribed issues and complete a mind-map to organise their thoughts. Students should think broadly about subjects that would relate to specific issues. Graphic organisers are useful tools to assist students in organising each prescribed issue into topics and sub-topics.

Useful graphic organisers include:

* placemat protocols
* plus/minus/interesting (PMI) charts
* affinity diagrams
* lotus diagrams.

Placemat protocols

These are useful for achieving breadth and depth in monologues and short essays on a topic. They can be used to:

* critically assess texts
* develop a comprehensive range of strategies and skills appropriate to the text being read
* justify a point of view.

Procedure



* Use a marker pen to divide an A3 sheet of paper into the format shown above.
* Divide the class into groups of 4 and give each group 1 ‘placemat’ (A3 sheet).
* Nominate a group leader. The group leader cuts sections of the placemat and gives each student in the group one of the outside sections.
* Give students (including the group leader) a selected text to read individually.
* The group leader writes the topic of the text in the centre section of the placemat.
* After a predetermined period (the length of time will depend on the length and complexity of the text), ask students to summarise the most important points they have read in the text in dot point form on their section of the placemat.
* Reassemble the placemat.
* In the centre of the placemat, the group leader lists common points identified by all four students.
* When this is complete, give each student a specific period of uninterrupted time (for example 3 minutes) to justify orally the inclusion of individual points not listed by others (those that are not listed in the centre of the placemat).
* The group leader presents a summary of findings to the whole class.

Plus/minus/interesting (PMI) charts

These graphic organisers are useful for looking at both sides of an argument, or seeing things from a different perspective. The PMI chart is a creative thinking strategy used in Edward De Bono’s CoRT Thinking Program.

PMI charts help students to:

* see both sides of an argument
* view things from a different point of view
* think broadly about an issue
* suspend judgement
* make informed decisions
* work as individuals, in pairs or as members of a group.

Procedure

The strategy can be used in a range of classroom activities, including analysing texts and exploring issues. Give students a format for recording their ideas such as the table below.

| Plus | Minus | Interesting |
| --- | --- | --- |
|  |  |  |

Individually, in pairs or in small groups, students apply 3 questions to a statement or task provided by the teacher:

* What are the positive ideas about this?
* What are the negative ideas about this?
* What is interesting about this?

Within a specified time limit, students brainstorm their responses, having appointed a recorder and a reporter. At the end of the designated time, the reporter reports back on the group’s most original or creative ideas from each of the categories.

It is useful to model the activity first, using as a topic a statement such as: The lifestyle of all countries is enriched by immigrant cultures or a recently shared text or experience.

PMI-based activities can support the development of a range of skills including:

* understanding and interpreting the topic, question or statement
* using strategies to assist or facilitate brainstorming
* contributing to discussion
* comprehending and explaining opinions and information
* evaluating a range of viewpoints and distinguishing them from their own
* applying the process of PMI to a range of situations.

Affinity diagrams

These are useful for brainstorming issue-related ideas and organising them into topics. The affinity diagram is an interactive data collection method that allows groups of people to identify and sort large quantities of ideas within a short time frame.

Procedure

* Clearly define and write the question or topic for the session at the top of a flip chart.
* All class members individually and without discussion, write their ideas on a separate sticky note and place these in front of them.
* Class members randomly place ideas on the topic flip chart.
* Class members, working as a group, silently place ideas into like categories.
* Label the idea for each category by writing it on the flip chart.

Lotus diagrams

This graphic organiser is useful for issues and sub-topics. The lotus diagram takes its name from the lotus flower, whose petals open in an overlapping way.

You can photocopy the diagram on to A3 paper, use colour-coded sticky notes on a display wall or use an online graphic organiser, for example [Miro](https://miro.com/templates/lotus-diagram/).

Procedure

* The diagram comprises 9 boxes, each made up of 9 squares. The main topic goes into the centre square of the centre box.
* Around the centre square of the centre box are 8 numbered squares. Students write up to 8 ideas about the central topic in each of the numbered squares.
* Each of the 8 squares then has a box of its own, with the corresponding number in the centre square. Students place the information from the square labelled 1 in the centre box into the centre square of box 1, and so on.
* In the outer squares of each box, students add more ideas to expand on each numbered idea.



Class discussions

Use class discussions, in English or Arabic (depending on context), to gather ideas and debate pros and cons related to a particular topic or question. The results of the discussions can then be organised and used to formulate responses to particular topics and questions in Arabic.

Use material already published on the topic as a discussion starter – see the list below. Discussion could involve expanding ideas or identifying vocabulary, phrases and structures in Arabic that will be useful in any response.

Useful resources include:

* articles in textbooks
* past HSC papers/questions
* a brainstormed list of possible prescribed issue-related topic questions
* news items and internet articles related to the prescribed issues.

Presenting a point of view

Encourage students to think about both sides of the argument for a given stimulus statement or question before deciding which stance they will take – for or against, or a more balanced approach.

Students should take the point of view they feel they are best equipped to argue.

Exercise 1

In order to practise presenting a point of view through classroom discussion, as described above, students formulate a response to a question in Arabic and then present a different point of view on the same topic.

Exercise 2

Students brainstorm HSC-style questions in pairs, based on sub-topics from their mind-maps.

* Give each pair a different topic.
* Ask one student to speak for the affirmative and one for the negative.
* Each pair prepares a 1.5-2 minute speech, initially in English. This is conducted as a debate, where the other students act as adjudicators after hearing each of the arguments. The other students must justify their decision based on the logic of the argument. This exercise can be done in Arabic when students become more confident.

Developing skills for monologues and short essays

Students should develop the skills necessary to prepare monologues and write short essays, as well as the ability to present and support a point of view or develop an argument in Arabic. These skills are necessary for the speaking and writing sections of the HSC examination. However, note that short essay writing is not the only text type specified for productive use in the Extension course.

Exercise

Give students a question/stimulus statement. For example: Self-acceptance is harder than accepting others. What is your opinion? Give reasons for your answer.

* As a class, brainstorm ideas and record them on the board.
* Organise points/ideas into ‘for’ and ‘against’ the argument.
* As a class, decide which side of the argument is easier to present.
* Using the ideas gathered, ask individual students to write their own response.
* Share the sample responses as a class.
* Deconstruct the sample responses and come up with a skeleton structure common to all good responses – introduction, main body and conclusion.
* Go through the sample response structure below.
* Joint construction – students create a group response in Arabic to the same question by fleshing out their argument using the sample structure. Working in pairs or groups of 3, students take an aspect of the structure and write a paragraph on it.
* When all students in the group have finished, put the paragraphs together to make a whole response. The opening statement, brief outline and concluding statements can be written at the same time. There may be some repetition through the argument, but students should gain confidence and the ability to put together a response before writing individual responses.
* Individual construction – students write their own response to the same question using ideas and skills gathered in this exercise.

Sample response structure

* Make an opening statement contextualising the question.
* State your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view.
* Provide point 1 related to your argument with 2 detailed examples.
* Provide point 2 related to your argument with 2 detailed examples.
* Draw your conclusion. Do not just reiterate the point that you made in your introduction. Provide some future advice/direction/suggestion related to your conclusion.

Developing knowledge of specialist vocabulary

Learning some commonly-used vocabulary and expressions related to the prescribed issues will help students respond to speaking and writing tasks.

Exercise 1

Cut up a mixture of specialist vocabulary or expressions – some in English and some in Arabic – and put them into a hat. Students then take turns drawing one out and translating it into the other language.

Exercise 2

Have students make a domino game where they have to match the Arabic vocabulary or expressions with the English equivalent. You can set up this activity as a group or individual activity (you will need several sets) and make it into a competition by timing students. This is useful as a revision activity.

Exercise 3

In order to develop students’ ability to express complex ideas in simple language rather than relying on a dictionary, put a list of difficult and hard to translate English words into a hat. Have students draw words one at a time and express them in Arabic they are already familiar with. You may need to rephrase some words in English before the students express them in Arabic.

This exercise is particularly relevant practice for the speaking exam where dictionaries are not permitted. However, even in writing tasks, students should try to avoid using unknown words from the dictionary as much as possible. Finding an alternative way of expressing an idea is an excellent skill to develop.

Recording responses

For the oral examination, students respond with a monologue on 1 question from a choice of 2. They are given 7 minutes to prepare their response and may make notes and refer to them during the examination. Students are expected to speak for approximately 3 minutes.

The monologues are recorded, therefore students need to become accustomed to having their speaking responses recorded. They also need to learn how to make effective use of the preparation time and be well-practised in planning and writing dot points for their monologues.

Exercise 1

Students take a question or stimulus statement out of a hat and give themselves 7 minutes preparation time. At the end of the 7 minutes they record their response. They should not stop the recording until they have completed their response. When finished, they play back the recording. This is an excellent exercise to help students become accustomed to forming ideas and developing a response within the time limit of the HSC oral examination.

Exercise 2

Have students record a monologue and bring it to school for peer assessment. This will help them to develop confidence in recording their voice and to become used to speaking clearly and at an even pace. Peer assessment is recommended for this exercise, as other students learn from their peers’ strengths and weaknesses.

The exercise should be used as a stimulus for a constructive discussion aimed at improving the performance of the whole class as well as that of the student whose performance is being assessed.

An explanation of the marking guidelines is necessary at this point so that students are made aware of the criteria examiners will apply.

Sample dot points from similar prescribed issues in other languages

Review the prescribed issues and suggested sub-topics for other languages from the [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension). If they are similar to those set for Arabic Extension, use them as a source of ideas for practice speaking and writing questions.

Be aware that the sub-topics listed for any one prescribed issue are many and varied. They are not limited to the dot points in the syllabus nor to those that have been examined in previous HSC examinations.

HSC Standards Packages

It is important that students are familiar with the marking rubric and guidelines for each section of the HSC examination. HSC Standards Packages (2002) contain the marking guidelines as well as a sample examination paper, syllabus, answers and sample student responses at band cut-off points. The Standards Packages are a useful teaching and learning tool and are available on each language-specific page of the [NESA website](https://arc.nesa.nsw.edu.au/go/hsc/std-packs/).

Exercise 1

Select a number of sample answers from the Standards Package speaking and writing sections and have students award marks to them by applying the marking guidelines. Students can discuss the marking criteria and justify their marks from an examiner’s perspective.

Exercise 2

Students listen to and read a number of speaking and writing samples from across the range of bands. They can use the exemplar samples as a model for their own monologues and writing.

Proformas for planning monologues and essay writing

In both the oral examination and the written examination, students are required to present and support a point of view in Arabic. Teachers will need to support their students in developing these skills. The following proformas have been designed to help students develop a structured approach to responding to monologue and short essay questions.

Depending on context, you may wish to introduce the proformas using English, moving to Arabic as students develop more confidence in planning monologues and essay writing. You can also adapt the proformas to meet the needs of your students.

In order to gain confidence and competence in these skills, students should write as many monologues and short essays as possible. Monologues can be recorded for practice. Please note that short essays are not the only text type prescribed in the Stage 6 Extension syllabus. Students also need to be familiar with the text types for productive use listed in the Stage 6 Continuers syllabus.

Sample planning proforma 1

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 2 detailed examples) |  |
| Second point  (Include 2 detailed examples) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Sample planning proforma 2

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 1 detailed example) |  |
| Second point  (Include 1 detailed example) |  |
| Third point  (include 1 detailed example) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Writing and speaking

Producing authentic texts

Learning authentic phrases and expressions is a good way to build up vocabulary. However, these phrases and expressions must be used in context. Students should be encouraged to keep a list of words and expressions they can use to build an argument or use in a discussion. They should write down one or more sentences in which these expressions could be used. Some phrases and expressions are set out below and require students and teachers to build meaningful sentences.

How to refer to the title or subject

الإشارة إلى العنوان أو الموضوع

* هذه القصة القصيرة تستحق القراءة بمزيد من العمق
* بتفاصيل أكثر دقة
* بتحليل أكثر عمقاً
* بتحليل مفصل
* *من الجدير بالذكر*

Starting a paragraph

في مطلع الفقرة

* من الناحية الأولى
* على سبيل المثال
* استناداً إلى
* ولهذا السبب نجد
* وهذا نراه متمثلاً في
* خير مثالٍ على هذا
* انطلاقاً من

Expressions to use within a paragraph to add structure

عبارات الرَّبط ما بين الأَفكار والفقرات

* في البداية
* إلى هذا الحد
* أيضاً
* بسبب
* أخيراً
* ممّا يؤدّي إلى
* بناء على ذلك
* ولهذا السَّبب نجد
* من ناحيةٍ أخرى
* بناءً على
* على الرغم من
* ومع ذلك/لكن
* بينما/عوضاً عن
* بإختصار
* بإيجاز
* علاوة على ذلك
* في الواقع
* إستناداً إلى
* في المقابل

Introducing an impersonal statement

تقديم بيان غير محدد

* من الممكن
* هذا ممكن
* من المهم
* من الضروري
* هناك فترة محددة ل
* ليس هناك وقت
* إنه حول
* هذا يكفي
* انها مسألة
* في بعض الحالات

Numbers of people and things

أعداد الناس والأشياء

* الأغلبية/معظم
* الكثير
* القليل/البعض
* بعض الناس

Expressing doubt

التعبير عن الشك

* ربما
* لست متأكداً
* قد يكون ذلك
* يمكن ان تكون
* هذا يعتمد
* إعتماداً على

Indicating times and periods

تبيين الأوقات والفترات

* في هذا العصر
* في الوقت الحاضر
* مرة أخرى
* في هذه الأوقات
* في المستقبل
* في هذه اللحظة
* في المستقبل القريب
* في الفترة ...
* في الأجيال القادمة
* في نهاية القرن
* في السبعينات
* لمدة طويلة
* قرب نهاية القرن ...

Giving examples or quoting an opinion

إعطاء أمثلة أو اقتباس رأي (الاستشهاد بأقوال أو آراء أخرى)

* وهذا نراه متمثِّلاً في
* على هذا النحو
* بالنسبة الى البعض
* المثال الأكثر وضوحا
* وفقا للمؤلف

Comparing ideas

مقارنة الأفكار

* البعض يقول ... آخرون يعتقدون أن ...
* بالمقارنة مع طريقتنا في الحياة اليوم
* للمقارنة بين ...
* إذا قارنا أنشطتنا بـ ...
* تناقضاً مع ...

Ending a discussion

إنهاء المناقشة

* في النهاية
* ختاماً/أخيراً
* في الختام يقال أن

Glossary of key words for the HSC

The table below contains key words and their meanings in the context of HSC language courses. The table may help teachers and students understand how to respond to questions and tasks which use these terms.

| **Term** | **Description** |
| --- | --- |
| Account | Account for, state reasons for, report on. Give an account of; narrate a series of events or transactions |
| Analyse | Identify components and the relationship between them; draw out and relate implications |
| Compare | Show how things are similar or different |
| Construct | Make, build; put together items or arguments |
| Contrast | Show how things are different or opposite |
| Critically analyse or evaluate | Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analyse or evaluate |
| Define | State meaning and identify essential qualities |
| Demonstrate | Show by example |
| Describe | Provide characteristics and features |
| Discuss | Identify issues and provide points for and/or against |
| Evaluate | Make a judgement based on criteria; determine the value of |
| Explain | Relate cause and effect; make the relationships between things evident; say why and/or how |
| Explore | Examine or discuss (a subject, an option, an idea, a possibility) |
| Express | Put opinions, thoughts or views into words |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Justify | Support an argument or conclusion |
| Outline | Sketch in general terms; indicate the main features of |
| Propose | Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action |
| Recommend | Provide reasons in favour |
| Recount | Retell a series of events |
| Reflect | Think deeply or carefully about something |
| Summarise | Express, concisely, the relevant details |

Adapted from [A glossary of key words – NESA](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords)

Overview of syllabus text types

The text types listed in the Continuers Stage 6 syllabus are assumed knowledge for Extension students. Each Extension syllabus lists text types for production in the external examination. Below is an overview of some of the text types with which Extension students should be familiar. Refer to the Continuers and Extension syllabuses for complete lists.

| Syllabus text type | Purpose | Structure | Language features |
| --- | --- | --- | --- |
| Article | * to sustain an argument * to describe * to inform, persuade, amuse or entertain | * titles or headings * development of ideas or argument * sequencing and linking of ideas * statement of conclusion or advice | * range of tenses * linking words * language can be descriptive, factual, judgemental, emotive or persuasive, depending on context |
| Conversation | * to exchange information, opinions and experiences * to maintain and sustain communication | * exchange of opening salutations * question or statement followed by response * 2-way interaction (sustained) | * question forms * strategies to maintain conversation (fillers) * interjections * incomplete sentences * language level depends on context and relationship between participants |
| Description | * to inform * to entertain * to describe * to classify | * general statement or classification * introduction and elaborated description of characteristic features | * specific details * descriptive words * range of tenses * varied vocabulary * comparative expressions * literary devices (for example simile, imagery) |
| Diary or journal entry | * to record personal reflections or experiences | * chronological or stream of consciousness | * first person * range of tenses * sequencing (time) words * abbreviated words or sentences * subjective or informal language |
| Discussion | * to give different points of view * to examine issues from more than one perspective * to make recommendations based on evidence * to sustain an argument | * presentation of main idea in introduction * evidence or data to support main idea * interaction between participants to clarify understandings * conclusion or reiteration of main idea * balanced | * linking words to sequence ideas logically * qualifying words (for example, usually, probably) * persuasive, descriptive, discursive or personal language, depending on context * comparative expressions |
| Email or fax | * to use technology-based methods of communication * to inform * to seek a response | * conventions (for example subject line, email address) * specific details without elaboration * salutations and sign-offs | * abbreviated words and sentences * simple language structures |
| Essay | * to discuss * to analyse * to assess * to guide or teach | * orientation or introduction * presentation of argument, judgement or evaluation * conclusion or reiteration of main argument * often has embedded description and/or explanation | * range of tenses * formal, objective language * linking words to sequence ideas and paragraphs * qualifying words * abstract nouns and concepts * complex sentence structure * evidence or examples included to support or enhance argument |
| Formal letter | * to communicate in writing in formal contexts * to request information * to lodge a complaint * to express an opinion | * salutations and sign-offs * letter conventions (for example layout, address, dates) * logical and cohesive sequence of ideas | * use of full sentences and paragraphs * more complex sentence structure * objective language * use of formulaic expressions |
| Informal letter | * to communicate in writing with acquaintances, friends, family * to inform or amuse | * salutations and sign-offs * letter conventions (for example layout, address, date) | * frequent colloquial language * subjective language * sentence structure often less complex than in formal letters |
| Interview | * to seek and convey information, views or opinions | * question and response format | * question words * link words * strategies to maintain communication |
| Invitation | * to invite in written form | * layout conventions * statement of facts * protocols | * abbreviated language * formal or informal language * expressions that tell when, where, with whom |
| Message or note | * to inform * to request * to instruct * to remind | * general statement, description, procedure * may be in point form | * succinct * abbreviated words and sentences * lack of descriptive detail * use of colloquial language |
| Narrative account | * to entertain, amuse or instruct | * series of events presented in logical progression * resolution or conclusion * may contain a series of complications | * time words used to connect events * use of action words * descriptions of characters and settings |
| Personal profile | * to describe * to outline personal details | * may be in point form (appropriate to situation) * use of headings and subheadings | * factual * descriptive language * present tense * simple phrases or sentences |
| Postcard | * to provide information * to retell events | * salutations and sign-offs * brief description or message | * descriptive language * incomplete sentences * abbreviated words * colloquial expressions * clichés * personal impressions |
| Recount | * to retell what happened * to tell a series of events | * introduction or orientation * events sequenced in chronological order | * descriptive language * past tense * time words to connect events * expressions that tell us when, where, with whom and how |
| Report | * to classify and/or describe * to organise facts * to draw conclusions | * general statement or classification * description * logical progression | * supporting evidence (for example statistics) * factual * usually present tense * language specific to the topic * objective language |
| Review | * to respond to a text or stimulus * to summarise, analyse or interpret a text and to assess its value | * describe context of text or work * describe the text or work * judgement or evaluation of text or work | * descriptive language * more complex structures with frequent abstract language * words that express judgement * possible comparisons * expressions of aesthetic nature |
| Speech or talk (script) | * to communicate ideas, opinions and attitudes * to entertain * to persuade * to welcome * to thank | * introductory statement of purpose * explanation or sequence of events or presentation of argument * concluding remarks | * choice of expressions to engage the audience * descriptive words * a range of tenses * subjective language * consistent use of correct register depending on audience * address audience throughout |

Suggestions for teaching a short story

The elements of a short story

There are 5 essential literary elements that make up a short story. They are plot, setting, character, point of view and theme. A short story can usually be read in one sitting and the information offered is concise and relevant to the main plot. A short story aims to create a single impression or effect on the reader and the author may rely on the reader’s personal experiences and prior knowledge to access the story.

Plot

The plot is the sequence of events in a short story that the author has planned in a logical order. It starts with an exposition or introduction to the story where the characters, setting and background unfold. Essential to a plot is the conflict where there is a change in the character or a situation in the story, which propels the plot. The plot eventually climaxes in the turning point of the story leading into a falling action where the events and complications start to fall into place. The plot ends with the final events in the story culminating into a resolution or conclusion.

Setting

The location and time where the story unfolds is the setting of the short story.

To brainstorm the ideas of a setting, you can ask the following questions:

* Place – where is the geographical location of the story?
* Time – when is the action of the story taking place? Consider the historical period, year and time of day.
* Social conditions – does the story unfold in a particular local or cultural setting? What is the daily life of the character?
* Atmosphere or mood – what feeling is created in the short story? What is the ambiance and surroundings like?

Character

Characters are the imaginary person, animal or personified object in the story. The protagonist is the main central character in which all major events unfold. The antagonist is the ‘enemy’ and is in opposition to the main character.

The qualities of a fictional character can be seen through:

* their physical appearance
* what other characters say about them and how they react
* what the character thinks, feels, says and does.

They can be:

* round – highly developed and are affected by the events in the story; these type of characters are life-like as they grow or deteriorate by the conclusion of the story
* dynamic – they undergo a change and evolve during the story
* flat – one dimensional characters
* static – they remain the same throughout the whole story.

Point of view

The narrative point of view is the angle from which the story is told. In the genre of film, the point of view is where the camera would be taking the shot.

There are different narrative points of view in a short story. They are:

* first person – the narrator uses ‘I’, ‘me’ or ‘we’. The story is told by the protagonist or a character close to the protagonist. The readers experience the story through this character’s eyes.
* second person – the narrator address the reader and uses ‘you’. This makes the reader more active in the storytelling process.
* third person – the narrator sees all the action in the story and uses ‘she’, ‘he’ and/or ‘they’. The story is told from an outsider’s point of view and describes the action the way the narrator sees it.

Theme

The theme is the central message or the fundamental meaning of the story. It is the universal lesson or message explored in the short stories. Various language techniques such as symbolism, metaphor, allusion, irony and hyperbole can be used to convey the theme.

Exploring the short stories

As the students read each short story, the following notes and sample activities may be of assistance.

A. The exposition – providing the background and setting the scene

The author of a short story needs to engage the reader and hold his/her attention in a short space of time. To do this, the author uses a whole palette of language features, drawing a vivid picture of events, encapsulating feelings and reactions, dramatising actions and reactions, and drawing the reader into the unfolding scenario. The opening paragraph(s) gives the essential background, sets the scene and sometimes also gives a hint of what is to come.

Sample activity 1

The setting can add an important dimension to the story and is conveyed to the reader through concise, well-chosen language, often providing additional background information in just a few words. Discuss the setting for each short story. What essential information is provided for the reader?

Sample activity 2

An intriguing statement will spur the reader to read on. Consider the following two scenarios:

* “The woman was irritated by her father’s conversation. He always said the same thing every week.”
* “The woman was irritated by her father’s conversation. He always said the same thing every week. And besides that, she was in an enormous hurry.”

In the short story, identify the sentences which intrigue, or which catch the reader’s attention, both at the beginning and as they appear in the story. Why do they excite the reader’s interest?

Sample activity 3

At the end of the exposition, draw a mind-map with the class. Ask the students to identify the main points that have been revealed so far. The mind-map does not have to be complete at this stage – more detail can be filled in at a later date, as the students re-visit the story. If a character has been described or a scene set, ask the students to draw what they have visualised, or to act out the scenario.

B. The action and plot unfold, taking us towards the climax

During this section, more detail of the character(s) is revealed and the action may start to twist and turn, as the tension mounts. Our opinion of the main character(s) may change or be strengthened, or the text may enable us to make our own judgements regarding why they act the way they do. The power of the short story is that it reaches out to each reader and may affect different readers in different ways. The message conveyed can be a personal one, and may be affected by the reader’s own background and the personal context that this provides.

Sample activity 4

As the story is read, take breaks at appropriate moments to plot the rising action, as it makes its way inevitably towards the climax. This could be done in a number of ways, for example a mind-map or chart showing the steps in a ladder.

Questions to consider could include the following:

* How does the author use language to paint a vivid and dramatic picture?
* Do we see all the action through the words of the narrator, or are we also allowed to know the inner thoughts of the character(s)?
* How carefully are the secondary characters portrayed? Are some characters briefly sketched or stereotypes only?
* How closely do we identify or empathise with the main character(s)? How does the author achieve this?
* Does the tone of the story change when it is told through a character’s own words or thoughts?
* Does the narrator provide the reader with some insight into the main character(s) and allow us to understand his/her motives? How is this achieved? Through the characters, does the narrator impose his/her own view on events? Do you think the story would be different, if told through a different character’s eyes?
* Is the narration told from a distance, or does it become intensely personal at times?
* Is the narrator “omniscient” (all-knowing), and therefore completely trustworthy?

C. The climax

Is the climax of the story unexpected? Does it come as a complete surprise? If not, at what stage did it become likely that the action would reach its climax in this way?

D. The resolution

The resolution is usually brief and brings the story to a conclusion.

* How effective is the resolution in each short story?
* Would the impact of the story have changed, had the resolution been different?
* Consider the resolution in light of the title of the story. Is there a link between the two? Is a circle completed?

Sample activity 5

On conclusion of the first reading of the story, ask students to note down the 4 things which made the most impact on them. They should do this without reference to the other members of the class. Now discuss, compare and justify why these points are the most memorable for each class member.

Sample activity 6

Discuss:

* Has the author created a character(s) which will live on in the reader’s mind? How has this been achieved?
* What makes this story more than a mundane or pedestrian recount of a snapshot of an ordinary person’s life?
* Ask students to write down the message they have taken from the story. How has this story impacted on them personally, remembering that the message may be different for each class member?
* Reflect on the setting of the story. Would the impact have been different had the story been set in a different way?

E. The characters

The characters in a short story are often ordinary people, unexceptional in most ways, unlike the heroes or heroines of other genres of writing, who are larger than life and undertake extraordinary deeds. It is the ordinariness of the character(s) in a short story, which allows us to relate to them, empathise with them and share and understand their emotions and reactions. In order to give the character(s) depth and therefore make them interesting, the author must paint a picture which allows the reader to draw a clear mental image. This is done in a number of ways.

Sample activity 7

How does the author convey a clear mental image of the character? In discussing this, you may consider:

* appearance, for example clothing, physical features, age, mannerisms
* manner of speech, for example polite, informal, use of slang
* state of mind, for example aggressive, tentative, insecure
* position/status in life
* emotions and points of view
* relationship with others
* reaction towards others.

F. The author’s purpose

A short story without a purpose, a theme or a meaning, would be shallow and empty.

Sample activity 8

After re-reading the story and analysing it, consider again its purpose.

* Does the author allow us to draw our own conclusion(s)?
* Is this a moral tale, with a clearly identifiable purpose?
* Is the meaning of the story ambiguous or unclear? Why? Do you think this is the author’s deliberate intention?
* Does the message of the story evoke further thought? Does it prompt the reader to think over the issues? Does the message live on after the story has been completed?

G. Language features

By now, students will already have noted some of the language features the author has employed to convey a range of emotions, engage the reader, evoke a particular atmosphere, lead the reader along a certain path, create contrasts and unexpected juxtapositions, create tension, alleviate tension with humour and so on.

Sample activity 9

Identify and discuss the language features the author uses to make the necessary impact. These may include, for example, repetition of key words, vivid descriptions, symbolic language, allegories, short sentences. Students may prefer to work in groups, each considering a section of the story, to identify the way in which language is used to convey meaning.

Activities to develop a global understanding of the short story

The following are sample activities that may assist in providing a global understanding of the short story. They can be used for the development of written and/or oral skills. Many are suitable for group work.

* Stopping the reading at a particular point in class and asking students to predict what will happen next or how the story will end.
* Discussing how the short story engages the reader. Is there conflict, humour, suspense, romance? Does it consistently hold your interest?
* Rewriting the ending of a short story.
* Writing a newspaper headline to capture the essence of the story.
* Writing a review of the short story.
* Creating a cloze test on an extract to show the effect of images, words or a particular word.
* Writing a report on an event from the story, for example who was there, what were they doing, why they were doing it, and so on.
* Organising a role-play based on a key passage. This may include improvised dramatisation and a paraphrase of the passage.
* Taking key sentences from the story out of order and rearranging them in sequence.
* Summarising the plot in a number of sentences, mixing them up then arranging them in sequence.
* Drawing diagrams to show the structure behind what has happened. For example, timelines and graphic summaries.
* Considering what the characters know about each other. Are the characters stereotypes or individuals?
* Holding a press conference for a character (interviewing a character, adopting the persona of the character and recording the interview).
* Writing a tag line for each of the key characters – one line to sum them up.
* Writing the history of a character. What is known about this person? Why is he/she now in this situation?
* Imagining yourself as a character and writing a letter explaining your actions.
* Writing the diary entry of a character for one day.
* Writing a letter to the editor, on behalf of a character, explaining what happened.
* Discussing the issues raised in the short story – how do the issues unfold?
* Discussing whether the short story offers new perspectives on the issues raised. Can it change perceptions? What does the reader learn?
* Linking issues raised to students’ personal experiences or other texts studied.
* Discussing how reading the short story has widened the students’ experiences.
* Considering parallels and conflicts, for example rich and poor.
* Considering the setting. Is it important? Why? Is it integral to the whole story? Could it take place elsewhere?
* Reflecting on the images and symbols that occur in the story. Do they occur in other stories by the same author? Are they typical of the author’s work? What do they add to the story?
* Considering the possibility of different levels of meaning in the story. Is it just a narrative, or an allegory? Is there parallel symbolism?
* Considering the role of irony, humour or figurative speech in the story.
* Considering the values expressed by the author. Can the personal voice of the author be heard coming through?
* Questioning whether the author is saying something new. Is it universal to the human condition?
* Analysing the vocabulary. Is there repetition? Is regional dialect used? Are colloquialisms used? What is the impact of these vocabulary choices?
* Considering how the level of language reflects the relationship between the characters.
* Noting aspects of the language used. Ideas could be pooled on the board, sifted, sorted and classified. Conclusions about the author’s purpose should emerge. All ideas could be summarised and recorded.
* Identifying a social comment in the story and discussing the methods used to make the comment. How does the language convey the author’s attitude?

Prescribed texts

Text 1 (short stories) – ‘Hidden fire’ by Rose Ghraib

(Note: The page numbers used in this resource are from the First Edition 2011 published by Hachette Antoine.)

There are 4 short stories prescribed for study.

* Story 1 – And the statue broke
* Story 2 – The suitcase
* Story 3 – The hand of destiny
* Story 4 – Hidden fire

Text 2 (short stories) – ‘The women in 17 stories’ by Emily Nasrallah

(Note: The page numbers used in this resource are from the Second Edition 1998 published by Novell.)

There are 2 short stories prescribed for study.

* Story 1 – The coincidence bird
* Story 2 – Morning star

The prescribed texts are available at:

* Cleaning and Distribution Services Pty Ltd, Suite 15/4 West Terrace, Bankstown NSW 2200 or 02 9707 3607
* Abbey’s Bookshop, 131 York Street, Sydney NSW 2000 or 02 9264 3111.

Background to the short stories

The authors

Rose Ghraib

Rose Ghraib is a Lebanese author and academic who was born in 1909 in Al-Damour and died in 1996 in the same city. She graduated from the American Junior College for Women. She worked as the head of the Arabic department at Beirut College for Women and defended women’s rights and actively contributed to *Sawt Al Maraa* magazine. She also worked as the editor of the quarterly journal of the Lebanese American University (LAU) Institute of Women's Studies in the Arab world.

In her role as writer and academic, Ghraib produced quality Arabic resources which were implemented in the educational sector. In addition to her academic writing such as essays on Arabic literature, Ghraib produced many children’s novels and literacy books.

Ghraib dedicated her life to the causes that she loved and served with passion. She fought for the right of educating women and children, and for the right for equal employment, which were among the most consequential social changes of her time. She worked tirelessly to achieve significant progress in many areas which included the promotion of art, poetry, literature, culture, and gender equality.

Emily Nasrallah

Emily Nasrallah was born in Lebanon in Kawkaba village on the 6 July 1931 and was raised in the village of Al-Kfeir, south of Lebanon. She died at the age of 86 on 13 March 2018.

Emily Nasrallah wrote many novels, children's books and short stories, Nasrallah focused her writing on themes of family, village life, war, women’s rights and immigration.

The following are some of Emily Nasrallah’s books:

Novels:

* *Tuyur Aylul* (Birds of September) was Nasrallah's first novel. It was published in 1962 and received three literary prizes.
* *Al-Rahina* (The hostage), 1974
* *Tilka l-dhikrayat* (Those memories), 1980
* *Al-Jamr al-ghafi* (The sleeping amber), 1995

Short stories:

* *Jazirat al-Wahm* (The island of illusion), 1973
* *Al-Yanbou* (The spring), 1978
* *Al-Mar'a fi 17 qissa* (Women in 17 stories), 1984
* *Khubzuna al-yami* (Our daily bread), 1988
* *Mahattat al-rahil* (Stations on a journey), 1996
* *Aswad wa Abyiad* (Black and white)

Children's literature:

* *Shadi as-Saghir* (Little Shadi), 1977
* *Yawmiyat Hirr* (A cat's diary), 1988
* *Al Ghazala* (The gazelle)

Literary background to ‘Hidden fire’

In her book ‘Hidden fire,’ Ghraib creatively portrays the attitudes, values and lifestyles of Lebanese society and explores the negative impact Western modern trends had from 1909 to 1965. A variety of literary techniques are skilfully employed to demonstrate the prominent issues of her time. She conveys the struggle for success as a continuous aspiration for the majority of Lebanese people and also indirectly criticises their behaviour in their constant search for wealth. She defended women’s rights to education, respect and quest for support. On a personal level, Ghraib found it difficult to adapt to some of the modern values of Western society and she believes that originality and simplicity are important elements in forming a rigid community. Ghraib manages to touch the hearts of readers, especially young girls and women. She advocates for gender equality and encourages women to achieve higher education and embrace the finest aspects of modernism through modifying traditional beliefs. Through her work, she empowers women to change societal expectations and norms.

‘Hidden fire’ is a collection of 9 intriguing short stories aiming to educate, enlighten and entertain the reader. Each short story provides an insight on today’s individual from a woman’s perspective, traditional and modern life and future aspirations. It takes the reader through a variety of situations where fact and fiction are mixed to reflect a compelling image of Lebanese society.

Literary background to ‘The women in 17 stories’

‘The coincidence bird’ and ‘Morning star’ are 2 of the 17 stories in the collection of ‘The women in 17 stories’.

In general, ‘The women in 17 stories’ reflects on the issues of war, migration and integration, family ties and cultural traditions and relationships. As in the rest of the collection, Nasrallah uses female characters to portray certain events that she has personally witnessed and/or experienced. She criticises Middle Eastern traditions and societal expectations which limit women’s freedom of speech, behaviour and lifestyle. Nasrallah uses poetic and descriptive language in her short stories to subvert strict rules and unrealistic boundaries set out by family members. Her feminist approach and style of writing leave the reader emerged in questions and criticisms. She provides a detailed description of events allowing for inferences and personal judgements.

Story 1 of ‘Hidden fire’ – And the statue broke

وتَحَطَّمَ الصَّنَمُ

Synopsis

As she hears her younger brother’s voice through the phone, Soumayah (known as Jihan) is drawn back to her past and remembers her childhood days and her family. She remembers her younger brother Samih and the bond they shared. Soumayah reminisces about the simple acts of love that she continuously offered, such as defending him when he would arrive home late. She recalls the countless times she lent him money that he never repaid. However, the saddest memory is of her brother’s betrayal soon after their father’s death. Samih deprived his sister of her rights to the family inheritance, leaving her stranded, alone and ill. Although Soumayah consistently experienced suffering, her strong will, tolerance, confidence, and commitment to work, helped her overcome her struggles and rebuild her life. She worked hard and was able to establish her own business.

Vocabulary and expressions

| English | Arabic | Page |
| --- | --- | --- |
| exhaustion/overstrain | *إرهاق* | 17 |
| clarity/purity | *الصفاء* | 19 |
| naïve | *ساذَجة* | 19 |
| her passion | *شغفها* | 20 |
| spear | *الرمح* | 20 |
| sarcastic | *هازئة* | 21 |
| moment | *برهة* | 23 |
| underestimating | *استخفافاً* | 23 |
| hallucination | *الهذيان* | 28 |

Prescribed issues

| Issue | Description |
| --- | --- |
| Transformation | In this story, there is a contrast between Soumayah and her brother. Life’s adversities and experiences have contributed to Soumayah’s change in attitude towards others, becoming more determined to put herself first and make her dreams come true. Soumayah worked hard to establish her business, a dream that she had always wanted to accomplish. She aspired to use her knowledge and power as a business woman to support others. By comparison, her brother Samih abused his family’s care and love, seeking wealth for himself. He also exercised his gender rights and position as a male within the family to his own advantage, stripping his sister of her inheritance. |
| Relationships | Soumayah is portrayed as a supportive person who felt responsible for the wellbeing of her family and friends. She looked after her parents and supported her brother who did not only deceive her, but took advantage of her generosity and treated her with disrespect.  Friends have a great influence on the individual. The adverse effect of negative peer pressure is depicted through Samih’s character, whose attitude changed once he became more involved with his friends. |
| Tolerance of difference | Cultural misunderstanding between men and women is reflected through gender inequality and how male individuals exercise their rights according to their position. Samih’s behaviour towards his sister illustrated the tendency to exploit females in his society. For instance, Samih felt a great sense of entitlement within the family simply because he was born male while Soumayah was expected to forgo her personal aspirations and look after her parents. In contrast, Samih had the freedom to be the person that he aspired to be without limits. His character highlights the power difference and wide gender gap that exists in his society. |

Suggested tasks and activities

* Explain how the issue of transformation is explored through the desire for wealth and power.
* Throughout the story, we discover a change in Samih’s attitude and behaviour towards his sister. How is the issue of transformation explored in this change?
* What caused Soumayah to change her perspective towards life?
* How does the language used describe Soumayah’s reaction to the phone call?
* How is the issue of relationship explored in this short story? (pp 17,19, 21, 24)
* Describe how Soumayah’s caring attitude reflects her strong sense of responsibility towards others?
* Explain the following expression:

"أفاقت لترى ... تحطم الصنم بين يديها"

* Compare the characters of Soumayah and Samih as depicted in this short story.
* How is the issue of tolerance and difference explored in this story?
* How does the choice of friends affect the individual’s relationship with others?

Story 2 of ‘Hidden fire’ – The suitcase

الحقيبَةُ

Synopsis

‘The suitcase’ (الحقيبَةُ) depicts the image of a society predominantly controlled by males, in which females had little influence, between 1909 and 1965. It tells the life of a young woman who was born into a large and poor family of 7.

The main character, who remains nameless in the story, grew up in a family with 1 sister and 3 brothers. She was often forgotten and ignored in her large family. She spent most of her childhood completing difficult household chores without receiving care, acknowledgment or appreciation from her parents. It was instilled in her that her parents gave her life and hence she owed them her very existence, and whatever menial task she did was not enough to repay them back for what they have done for her. She learned to accept this perspective, without complaining or expecting anything in return; even when her father made her work all day and collected her pay at the end of each month, telling her he would keep it until she was older.

Later on in life, she came to the realisation of how deeply she had been exploited and became mistrustful. She felt lonely and strange in her own home. She was denied education until a job in a private school offered her limited schooling on the proviso that she complete her daily tasks of embroidery, patchwork and tutoring younger students free of charge. Despite her minimal education, she managed to excel in arithmetic and French.

At her workplace, she met a teacher who helped her find another job at a neighbouring school with double the pay. She was happy there for a short time and very appreciative of her new friend and new principal, until she learned that she was only receiving half the pay the other teachers were receiving for the same amount of work. She became embittered and lost faith in humanity.

Upon returning to her family home in the village for the school holidays, she realised that her father had used up all her savings which he had promised not to touch. As usual she did not argue with her father and instead packed her life and belongings into a large suitcase, including the small amount of money she had left, and moved away. Arriving in the big city of Beirut, her suitcase was stolen. Destitute and alone, she felt she had lost everything in life including her hopes for the future. Suddenly, she spotted the poor old porter who was trying to help her lift her suitcase at the tram station. He was sitting on a big stone and beside him was her suitcase.

Vocabulary and expressions

| **English** | **Arabic** | **Page** |
| --- | --- | --- |
| cheerfulness | *البهجة* | 30 |
| powerless | *عاجزة* | 32 |
| small | *زهيداً* | 33 |
| porter | *عتال* | 36 |
| the bag | *الشنتة* | 38 |
| gaze | *تتفرس* | 38 |
| bite | *لذع* | 40 |

Prescribed issues

| Issue | Description |
| --- | --- |
| Transformation | The protagonist is a young, naïve girl who lived with her family, serving and attending to their needs without questioning their demands. She was subservient despite being deprived of basic care and her rights to education. Later in her life, she undergoes a transformation upon reflecting on the mistreatment and injustices she suffered from her family. She vowed never to let these injustices happen to her and dismissed them as a past chapter in her life.  As a young intelligent girl who loved to learn, she saw the opportunity to overcome the difficulties life had imposed on her and took advantage of the little education available to her. Without her parents support, she was eager to improve her lifestyle, accepting even the harsh working conditions at the school in order to gain some knowledge and education. |
| Relationships | The girl was treated as a stranger amongst her family. The fact that she remains nameless in the story shows the little impact she has on the people around her. Her parents did not offer her kindness, care or love, even though she performed back-breaking work for them. This was an expectation from her parents as she was told that she owed her parents her very existence and that she could never repay them for what they have done for her.  As a young girl from a poor, large family of 7, she needed to work to be able to support herself and help her father. However, she was exploited by her father as he would take all her money at the end of each month, and later spent all her savings on her siblings and the house expenses. Moreover, when working at the 2 schools, she was treated with little respect and paid significantly less than her colleagues. |
| Tolerance of difference | In this story, the importance of social status and stratification are highlighted in the way the key characters are treated. The protagonist was looked down upon by her colleagues because she came from a low socio-economic background. She worked long hours for small pay and was forced to tutor children for free because she was deemed undeserving of extra pay and had no family to support her.  As for the porter, he was wrongly judged by his colleague based on his appearance and social status. His trustworthiness and kindness were perceived as stupidity by his co-worker. |

Suggested tasks and activities

* Fill in the description column for the characters.

| Who | Description |
| --- | --- |
| The protagonist |  |
| The father/parents/family |  |
| The school principals/school colleagues |  |
| The porter |  |
| The police officer |  |
| The two male passengers in the car |  |

* Explain the reasons behind the main character’s change of attitude in ‘The suitcase’.
* How is poverty explored in ‘The suitcase’?
* Explain how aspiration is portrayed through the main character in ‘The suitcase’.
* Analyse responsibility towards others, as depicted in the character as a young girl.
* How does the language used in this story reflect the main character’s relationship with her father?
* Describe how the main character’s life experiences affected her views towards relationships.
* Explain the following quotation: "إن السعادة وهم وخيال"
* Explain how tolerance of difference is treated in ‘The suitcase’.
* How is discrimination portrayed throughout ‘The suitcase’?

Story 3 of ‘Hidden fire’ – The hand of destiny

يَدُ القَدَر

Synopsis

‘Hand of destiny’ recounts the story of 2 female friends whose futures are governed by fate.

Wadad is getting ready for her friend Asma’s wedding when the groom (Wafiq) receives a letter requesting that he travels urgently to his ill uncle overseas. The postponement of the wedding, and the timing and the outcomes of the trip, are the first interferences of destiny. Wafiq’s uncle passes away, leaving a fortune to Wafiq. This change empowers Wafiq, granting him freedom to make decisions and have better control of his future relationships. As a result, he breaks his engagement to his wealthy fiancée Asma. After a short time, he develops the courage to propose to her friend Wadad, whose poor financial status prevented him from getting closer to her before he inherited a fortune.

As a result, the hand of destiny changes the roles between the 2 friends, with Wadad becoming the bride instead of Asma.

Vocabulary and expressions

| English | Arabic | Page |
| --- | --- | --- |
| curiosity | *الفضول* | 42 |
| embroidery | *تطريز* | 44 |
| distinguished/notable | *مرموق* | 46 |
| pay for his expenses | *تسديد نفقاته* | 47 |
| paired with/to get married | *يقترن* | 51 |
| difficulty | *عسر* | 51 |

Prescribed issues

| **Issue** | **Description** |
| --- | --- |
| Transformation | Wafiq had high aspirations – he accepted being in a relationship with Asma and accepted her financial support, ignoring his true feelings for Wadad, which he hid until he inherited his uncle’s fortune.  Wafiq did not hesitate to postpone his wedding when he received the letter from his uncle overseas requesting to see him urgently, as if he was waiting for an unexpected opportunity to arise to enable him to control his own destiny.  Wafiq decided to break his engagement to Asma and soon after made another decision to propose to the one he truly loved, Wadad.  Wadad made the decision to accept Wafiq’s proposal without any feelings of guilt towards her friend Asma as she believed that it was the hand of destiny that changed her life. |
| Relationships | The role of mothers in choosing a suitable groom for their daughters is evident in the story. The importance of obedience to parents is also highlighted in both Wadad and Asma.  Wafiq’s decision to marry Wadad was not frowned upon and his actions were supported. In general, people thought that she would be ‘stupid’ not to accept Wafiq’s proposal because refusing him would not result in him going back to Asma.  The women in this story were depicted as gossipers and they often compared the female characters, Wadad and Asma, in appearance and financial status. Ironically, they refused to criticise the male character, Wafiq.  Wadad and Asma are best friends who came from the same village. One is wealthy and an only child and the other is beautiful but poor. In the story, the villagers did not recognise their friendship as valuable and legitimate because of their differing socio-economic backgrounds. Furthermore, they openly supported Wafiq’s proposal to Wadad, disregarding Asma’s feelings in the matter. |
| Tolerance of difference | Wafiq gained social status and power when he inherited wealth. Although the financial status of prospective marriage partners are important when choosing a spouse, the villagers praised him for his courage to change his destiny and follow his heart.  Comparisons were also made between the financial status and appearance of the girls instead of their moral values and personal attributes. |

Suggested tasks and activities

* Discuss various traditions of marriage and expectations in Arab countries and their suitability nowadays, particularly to the Australian way of life.

Include considerations such as age of the bride and groom, financial status, parents’ expectations, education and interpersonal qualities.

* Just or unjust? List the main events of the story and complete the table providing reasons.

| Event | Just, because… | Unjust, because… |
| --- | --- | --- |
|  |  |  |
|  |  |  |
|  |  |  |

* What is the significance of the title? Discuss its relevance to the story.
* The writer mentioned 2 incidences throughout the story in which destiny played a major role. Describe these events.
* Compare the 2 females in the story. How did Wadad feel about Asma’s wedding and vice versa?
* Discuss the role of the 2 mothers in the story in relation to societal pressures.
* According to the story, how important is financial stability when proposing for marriage in Middle-Eastern society? Consider the brides’ and the groom’s perspectives by giving examples from the text.
* Comment on the groom’s reaction when he informed Asma that he had received a letter from his uncle living overseas asking him to leave immediately.
* How did Wafiq’s trip affect Asma? Give details.
* How did Wafiq cope with change? Refer to the text.
* Was Wafiq’s proposal to Wadad justified? Explain with reference to the text.
* In your opinion, would Wafiq be deceiving Asma if he married her?
* Do you think Wafiq was a scrounger? Explain.
* How do you think society would react if Asma left Wafiq because of his low financial status and chose to marry his friend who is richer?
* How successful was the narrator in her choice of words to stress the important role that social pressure plays in decision making?
* Do you think Wadad’s acceptance to marry Wafiq is a betrayal of her friendship with Asma? Explain.
* If you could become one of the characters in the story, who would you be and why?
* What does the dialogue between the villagers tell us about them?
* What impression does the last paragraph leave on the reader?

Story 4 of ‘Hidden fire’ – Hidden fire

النّارُ الخفيّةُ

Synopsis

Mona and Nahla, 2 teenage school girls, are faced with great challenges at the sudden loss of their dear friend Layla, a talented pianist. Their dreams and aspirations were shattered, leaving them to cope with their grief.

Prior to Layla’s death, the 3 girls had an exciting musical career, forged by their strong love for music and their close friendship. However, fate changed their plans and, after Layla’s death, Mona and Nahla went their separate ways. The short story explores the differing paths they took and the ways they have accepted and coped with the tragedy.

Years later, Nahla reconnects with her old friend Mona who is working as a teacher in the local primary school. Nahla entrusts her old friend with teaching her daughter Heyam to play the piano. With this new arrangement, it seems destiny rewards the 2 friends with what it had previously taken away from them decades earlier – Heyam seemed to embody Layla, reflecting Layla’s aptitude and talent for music. Mona’s ultimate goal is to bring her old friend’s ‘gift’ back to life and she works hard to train Heyam as an accomplished pianist. Through Heyam, Mona is able to see ‘the burning fire’ that she had always admired in her friend Layla.

Amidst this situation, destiny has other plans for Heyam, as Nahla and her grandmother scheme to marry her off to an old, rich man who would give her the financial support she needed. Through Heyam’s strong will and sheer determination, she is able to defy her mother and grandmother’s wishes and is successful in pursuing her personal dreams.

Vocabulary and expressions

| English | Arabic | Page |
| --- | --- | --- |
| forehead | *جبهتها* | 82 |
| choir | *جوقة الترتيل* | 83 |
| legacy | *الإرث* | 88 |
| my pouch | *جعبتي* | 95 |
| terrible | *مريع* | 96 |
| flame | *اللهيب* | 98 |

Prescribed issues

| **Issue** | **Description** |
| --- | --- |
| Transformation | The change of attitude is depicted through the characters of Mona, Layla, Nahla and Heyam. Each of these characters were affected negatively and positively by an event that changed their life.  Nahla represents those individuals in society who continuously search for wealth and status. Nahla transformed from aspiring to succeed in the world of music to instead seeking money and power. On the other hand, Mona, Layla and Heyam represent the strong-willed individuals who constantly pursue their dream and aspiration.  Mona and Nahla dealt with the death of their friend Layla differently. Mona, despite the difficulties she had encountered in life, continued believing in herself and working hard to achieve her dreams. Whereas Nahla rejected her dreams and easily let life circumstances affect her decisions in relation to her life and her daughter’s life. |
| Relationships | Friendship shaped the life of each character in the story, contributing to their decision-making and dreams.  The relationship between the teacher and Layla is explored in this extract.  Nahla’s overprotective attitude and relationship with her daughter has been shaped by her own life experiences. |
| Tolerance of difference | Through the character of Nahla, the reader sees how individuals can be affected by the environment that they live in. Society and personal experiences define the way they view and perceive themselves.  The character of Heyam’s grandmother is key in outlining the cultural expectations faced by young adults in some Arabic communities. |

Suggested tasks and activities

* Complete the table below.

| Who | Description |
| --- | --- |
| Mona |  |
| Nahla |  |
| Heyam |  |

* On p 86, we learn that Nahla and Mona changed their attitudes towards music. Explain how this is explored in the story. In your answer refer to both the language techniques and content.
* Explain how the desire for wealth and power is expressed on pp 87 and 88.
* How does Layla’s death affect Mona and Nahla differently?
* Compare the differences between Mona and Nahla’s change of attitude on p 92.
* How does Mona’s character reflect the importance of relationships in the individual’s life?
* The short story ends with the following: "كانت هيام ملتهبة الروح بنار خفية"   
  How does this statement reflect the impact of aspiration on the individual?
* Explain how the author used language to portray Lebanese society in the short story. Refer to p 88.
* How are the cultural and traditional aspects of Lebanese society portrayed in the short story? Refer to pp 88 and 89.
* The author revealed some aspects of gender differences in Lebanese society. Explain these differences, with reference to the text.

Story 1 of ‘The women in 17 stories’ – The coincidence bird

طائرُ الصُدفة

Synopsis

Nasrallah explores the theme of coincidence and how it played a crucial part in life.

The narrator (Nasrallah) had earlier planned a trip but her flight was delayed due to bad weather conditions. Consequently, she opts for a sea voyage to the West Indies to avoid waiting another week to reach her destination.

She seems lonely and confused as she boards the ship, but soon after, she attracts the attention of the welcoming captain who does not hesitate to approach her. The captain nicknames her ‘the coincidence bird’, as she was the last person to rush on board the ship. Soon the captain discovers that ‘the coincidence bird’ came from his homeland, Lebanon. His encounter with Emily brings back memories he was trying to bury at sea. Memories mixed with nostalgia and emotional pain plague the captain as he tells his story of strained family ties, unfulfilled expectations and strict Lebanese traditions which led to the demise of his love life.

Although the captain spends most of his time sailing at sea, he does not forget his homeland. As an expatriate, he cannot forget his roots and the love he feels for his country. This brief encounter with the captain leaves the narrator with an unforgettable memory and an understanding of the complexities of migration. Though the captain, as an immigrant, was able to detach himself from his homeland physically, he was not able to do it emotionally and maintains strong ties to his roots.

Vocabulary and expressions

| English | Arabic | Page |
| --- | --- | --- |
| threshing floor (where grain is separated) | *البيدر* | 143 |
| corner | *ركن* | 144 |
| sparkling | *ملتاعة* | 144 |
| exile | *المنفى* | 149 |
| shell | *محارة* | 151 |
| patch | *رقعة* | 154 |

Prescribed issues

| **Issue** | **Description** |
| --- | --- |
| Transformation | The captain left his home country Lebanon, looking for a better future. He was following the footsteps of a previous Lebanese migrant who left 25 years ago and who had worked hard and became wealthy enough to buy a whole island and own multiple businesses. When the captain got to the island, the wealthy man offered him a post to manage one of his companies, an opportunity he could not resist.  The captain made several decisions in this story. He decided to leave his homeland in search of a better life and stayed loyal to his first love even though they did not end up together. He also decided to change his career and to not return to his homeland against his aunt’s wishes and expectations.  The narrator decided to travel by sea and not wait a week for the next flight. As a result, she gained new insights on migration and the Lebanese diaspora.  Nadine made the decision to travel and learn more about her cultural background. She also decided to end the relationship with the captain.  Overcoming adversity in migrating to a new land is reflected in this story. The captain endured the hardships of finding employment, emerging in the new culture and accepting new traditions. He also experienced loneliness and an inner struggle in finding a suitable partner and accepting family obligations that interfered with his future aspirations. |
| Relationships | Admiration and love played a major role in flipping the captain’s life upside down. The captain admired Nadine to the point that he was not able to replace her in his life and remained loyal to her and refused to love anyone else after her.  Family obligations shaped the captain’s future and decisions. His refusal to comply with his aunt’s expectations to marry her daughter prevented him from going back to his homeland and left him isolated in the diaspora.  Being obedient to parents, whether you live in Lebanon or abroad, particularly if you are female, is an important aspect of family obligations presented in the story. Both Nadine and Flomeena are portrayed as obedient to their parents. Nadine’s father assured the captain that she went to Lebanon with his permission and Flomeena was still waiting for the captain’s return.  The captain has also experienced failure in his love life. He was confronted and called a liar and swindled by the woman he loved. He was shocked and humiliated and could not cope with being rejected. His failure to maintain a relationship forced him to run away as far as he could from land to sea causing him to rethink his career choice and outlook. This left the captain disempowered, devastated and psychologically damaged. |
| Tolerance of difference | The captain decided to leave his country to seek job security and social stability. In his inability to detach himself emotionally form his culture, he was unable to fully integrate into the new foreign culture. During the many years in the diaspora, he was still attached to family expectations and his homeland, which continued to dictate the way he viewed life and lived.  Parents expect children to marry a spouse from the same socioeconomic and cultural background. The captain fell in love with a woman from his milieu.  Entrusting people from the same country to manage family businesses in a foreign land was the norm and a common practice within immigrants. Through shared values, common language and processes, they were able to conduct business effectively.  Despite the captain’s acceptance of living in a new land, his sense of belonging remained in his home country. This is also evident through the relief and comfort he felt when he learnt that the narrator came from his homeland, Lebanon. His nostalgic feeling left him lonely and often prevented him from reaching out to others. The captain also compared himself to a hard-looking shell. On the outside, he looked happy and cheerful while on the inside he was feeling lonely and longed for meaningful friendships and connections. He wanted to be surrounded by people who could sympathise and understand him.  The generation gap was evident between the captain and the narrator, contrasting youth and late adulthood. The narrator is a young female, while the captain is older and has more life experience. |

Suggested tasks and activities

* Fill in the grid with relevant information from the story.

| Character | Description | Personality | Experience | Impact of experience | Emotional state |
| --- | --- | --- | --- | --- | --- |
| The narrator |  |  |  |  |  |
| The captain |  |  |  |  |  |
| Nadine |  |  |  |  |  |
| Nadine’s father |  |  |  |  |  |
| Aunt – Saeeda |  |  |  |  |  |
| Female cousin – Flomeena |  |  |  |  |  |

* Research the history of Lebanese migration, its causes and effects. How is this explored in the story?
* Family ties and relationships are an important part of Lebanese traditions. Discuss some traditions known to you, explaining their advantages and disadvantages on the individual.
* Comment on the significance of the quote, above the title in the beginning of the story, in relation to the title.
* The author chose the sea as the setting – why do you think she did this? What is the significance of this choice in relation to the purpose of the story?
* Comment on these quotes and their relevance to the theme of the story.

"ورُب صُدفةٍ خيرٌ من ميعاد"

"لكن حساب الحقل لا يُطابق حساب البيدر"

* Comment on the captain’s reaction when he learns that the narrator is from Lebanon.
* The captain replies to the narrator, when she asked him if he is Lebanese, saying ‘Yes I am Lebanese in exile’. Why didn’t he say ‘…in the diaspora’ instead?
* What is the significance of the age difference between the narrator and the captain in the story?
* How have the captain’s experiences shape his life?
* Why do you think the captain chose the sea as his new home?
* Why did the captain compare himself to the shell? What is he trying to tell the narrator? Support your answer with examples from the text.
* Explain how the captain handled the challenges he experienced?
* Compare how the narrator and the captain view the experience of sailing.
* Compare Flomeena’s and Nadine’s relationships with their parents. Justify your answer with reference to the text.
* If you could give the captain advice, what would you tell him?
* Do you agree with “يا ليت الشباب يعود يوما”?
* Group work – each group chooses a key statement from the story. Taking turns, each group presents their choice. Other groups are then given 1 minute (for example) to present an opposing opinion on the statement, clarifying reasons.
* Summary of main events – in pairs, students write the main events of the storyinto 7 strips. Pool all strips together, then discuss. Group similar points and delete duplicated points. The strips are then moved into a logical sequence. Students copy sequenced strip as a summary of events.
* Imagine you are an artist who happens to be on board of the ship. The intensity of the conversation between the captain and the narrator entice you to sketch the view. Present a visual representation of the characters and setting, taking into consideration all details (age, appearance, setting and so on).

Story 2 of ‘The women in 17 stories’ – Morning star

نجمَة الصَباح

Synopsis

The narrator in ‘Morning star’ presents Khazma as a beautiful girl who marries at the age of 14 to a man who lives overseas. Fares, Khazma’s husband, at first shows off his new bride to the people he knows because of her alluring beauty. However, he soon becomes jealous and domineering.

Khazma was brought up under the control of her parents and struggles to express her feelings and opinions freely. She obeyed her parents implicitly, without questioning their authority. In fact, Khazma’s father arranged her marriage to Fares (even though he was a lot older than her) without asking his daughter’s opinion on the matter.

Khazma’s life with Fares becomes like a ‘cocoon’ as she is not allowed to do anything of her own accord and her husband is never missing from her side. After giving him 6 children, she becomes conditioned to the life that he has ‘weaved’ for her and has not developed the capacity to think or act for herself. As her children became older and leave, Khazma is left alone and lives in silence.

When her husband passes away, Khazma finds herself reclusive and lost. She has no sense of direction in life and lacks the skills to adapt to the changes. After several failed attempts from her children to bring her back to reality, her daughter manages to force her to leave her house to spend some time with her grandchildren.

The story ends with Khazma asking her daughter to go past the cemetery to ask permission from her dead husband to visit their grandchildren.

Vocabulary and expressions

| English | Arabic | Page |
| --- | --- | --- |
| disgrace, shame, dishonour | عار | 157 |
| keeping the conversation confidential | الكلام المنذور للسرية | 157 |
| vital | حيوي | 158 |
| careful, calculating | حريصة | 158 |
| embroidery, needlework | تطريز | 158 |
| filled | ملفعة | 159 |
| her honour | شرفها | 159 |
| her fate/destiny | مصيرها | 162 |
| hostage | رهينة | 163 |
| suspicion | الريبة | 166 |
| cocoon | شرنقة | 168 |
| her isolation | عزلتها | 169 |

Prescribed issues

| **Issue** | **Description** |
| --- | --- |
| Transformation | As a child bride, Khazma had no say in her marriage to Fares and had not made any personal decisions regarding which country she would prefer to live in. With Fares, she was not encouraged to make decisions for herself and was cocooned inside her house and family As Khazma grew older, she realised that she needed to adapt to her new life with Fares as a wife and a mother. However, she had difficulties in transforming into an independent woman because she lacked the skills and ability to do so. |
| Relationships | Marriage and motherhood are the 2 most obvious familial relationships Emily Nasrallah explores in this short story. The relationship between Khazma and her parents is highlighted and is shown through the conversations between Khazma’s mother and father, and between Khazma and her mother. There is no direct dialogue between Khazma and her father, depicting her father’s authority in the family, as daughters were not asked about their opinion on personal matters and wellbeing. Parents or fathers made decisions on their behalf.  Khazma, the main character in the story, did not have the chance to make decisions in her life, including the decision to choose her own husband. Her marriage was arranged between her father and Fares.  Fares was a controlling husband who dominated and controlled Khazma’s life and personal decisions. |
| Tolerance of difference | Men‘s dominance and power over women were evident in Fares’ mistreatment and control of Khazma. Her unquestionable obedience to her husband depicted the superiority of men in her society and within the family structure.  The wide age gap between spouses was not considered an issue when marrying as the importance of financial status of the groom far outweighed the importance of the compatibility in age. |

Suggested tasks and activities

* Describe Khazma, using references from the text. How does the language used reflect her personality?
* Discuss the role of Khazma’s parents.
* Who is Fares? Describe him.
* Comment on the changes that occur in Khazma’s life. In your answer refer to the prescribed issues.
* Explain how the thoughts and feelings of the characters in the story are perceived by today’s society.
* Describe the male and female characters as they are portrayed in the story. Give examples.
* Consider the title of the story. How effective is the title in relation to the content of the story?
* Comment on the significance of the following quote in relation to the story.  
  "الصبر قوة فريدة في النساء تساعد أضعفهن وألطفهن على احتمال ما يُرعب الرجل ويُضعفُه" *ويلاند -*
* The narrator uses different language techniques in the story. Find as many examples as possible, explaining their meaning and effectiveness in relation to the story.
* Find proverbs and expressions in the story and how they relate to the prescribed issues.
* Comment on how the story ends. What impact does the last sentence leave on the reader?
* If you could become one of the characters in نجمَة الصَباح for one day, who would you be? Why? What would you change?
* What impact does Fares’ death have on Khazma?
* Discuss the role of the wife today.
* Discuss how the power of men have change overtime.
* Debate – gender inequality is as much an issue for males as it is for females in today’s society.
* Rewrite an alternative ending to the story.
* Research the issues of the story and present it to the class.
* Based on the story, write a blog entry discussing the topic of customs and traditions.

Scaffold for an evaluative response

To get a better understanding of the prescribed issues, you should write your thoughts and ideas as they form.

Before reading each story, write down what you know about the prescribed issues. This might be keywords, concepts related to the themes or reflect a wider understanding of the text.

After reading the story, compare what you initially thought before reading to what you know after reading the story.

| Questions | Response |
| --- | --- |
| Before – what do I know about the prescribed issue? |  |
| Before – key words, concept related to themes |  |
| After – what I know about the prescribed issue after reading the story |  |
| After – new ideas, vocabulary, further questions to investigate |  |

Sample speaking and writing task

Life experiences shape our attitudes towards others. Do you agree?

تجارب الحياة تشكل مواقفنا تجاه الآخرين. هل توافق؟ هل توافقين؟

Related texts

The following related texts are suggestions only and can be used to supplement the study of the prescribed text.

Transformation

* Movie – [*Afwah wa Araneb*](https://www.youtube.com/watch?v=IbfN2lkLZr8) فيلم أفواه وأرانب
* The women in 17 Stories (by Emily Nasrallah) المرأة في 17 قصة
* Short film – [The kiosk](https://www.youtube.com/watch?v=HEfgI3yd-Tc) الكشك
* Song – *[Ya Merayti](https://www.youtube.com/watch?v=gU2rAJVlw1A)* [… Elissa – lyrics | يا مرايتي ... إليسا – كلمات](https://www.youtube.com/watch?v=gU2rAJVlw1A)

Relationships

* [*Ahmar Bil Khat Al Arid*](https://youtu.be/GTXOVqLDxAU) زواج القاصرات - أحمر بالخط العريض
* Movie – [*Afwah wa Araneb*](https://www.youtube.com/watch?v=IbfN2lkLZr8) فيلم أفواه وأرانب
* Song – Wadea Al Safi and Najwa Karam Wekberna [وديع الصافي & نجوى كرم – وكبرنا](https://www.youtube.com/watch?v=4vIlCKZi4P0)
* Movie (unavailable online due to copyright) – Capernaum –كفر ناحوم

Tolerance of difference

* The women in 17 Stories (by Emily Nasrallah) المرأة في 17 قصة
* *Hikayat Haratuna* by Nagib Mahfouz حكايات حارتنا
* Movie – [*Afwah wa Araneb*](https://www.youtube.com/watch?v=IbfN2lkLZr8) فيلم أفواه وأرانب
* Movie (unavailable online due to copyright) – Capernaum –كفر ناحوم