

Lesson Overview

Arabic Language Arts Mentor Text Lessons

The Language Arts unit is a selection of standalone lessons centering on a read aloud and an attached topic or skill. These are intended for use at any time of the year that can supplement teaching a specific skill, serve as a mentor text, or help learners understand a particular topic or theme. We have included a suggested mentor text, the intended grade level(s) and relevant activities.

Each mentor text is written or created by SWANA¹ authors and artists.

[Science & Arabic Language](#)

[بذور تأليف نور الهدى محمد](#)

Kindergarten

What do Seeds Need?

Learners read the mentor text, بذور by نور الهدى محمد and understand the things that seeds need to grow into healthy plants through a hands-on planting activity.

[SEL & Arabic Language Arts](#)

[ماما بنت صفي](#)

Grade 3

Comparing & Contrasting Character Traits

Learners read ماما بنت صفي and discuss character traits that Abeer possesses. Learners then compare and contrast character traits, behaviors, and identities between Abeer and themselves.

[Creative Writing & Arabic Language Arts](#)

[عائشة الهاشمي](#)

Grades 3-4

Creating List Stories

Learners read عائشة الهاشمي by رف الأباريق that turns a simple teapot into ten imaginative tools that inspire our young narrator to paint, make music, decorate windowsills, and finally, write. Students are guided to create their own list stories in the same style.

[SEL & Arabic Language Arts:](#)

[ذكرى للبيع](#)

Grades 3-5

Memories for Sale

Learners read ذكرى للبيع by سارة عبدالله to explore the narrator's emotional world as she tries to process difficult memories. Learners then engage in a social-emotional role play exercise to explore the concept of forgiveness.

[Social Studies & Arabic](#)

[Language Arts](#)

Grades 4-5

Jerusalem's Hidden Gate

Learners read ابتسام بركات by بوابة القدس الخفية and practice memory activism, remembering our histories in order to safeguard places, peoples, and cultures threatened by erasure. After learning about the past, learners will better understand what is happening at the present through exploring what people and organizations are working to fight against occupation.

¹SWANA is a decolonial and more geographically accurate way to describe the peoples, cultures, and languages of Southwest Asia and North Africa.

Kindergarten-What do seeds need?

What do seeds need?	
Grade level	Kindergarten
Subject	Arabic Language Arts Science
Materials	<p><u>Included Materials:</u></p> <p>☐ What does a seed need? anchor chart</p> <p><u>Needed Materials:</u></p> <p>بذور الكاتب نور الهدى محمد الرسام هانا أبو</p> <p>Sticky notes to cover up plants on pages 3-12 Variety of seeds to show learners Class set of planters (this can be made out of toilet paper rolls, newspaper, cups etc. Bag of soil Fast growing seeds like lima beans or marigolds Watering can Small spades Markers or labels to label each learner's plant Sentence starter strip or place to write sentence starter for closing</p>
Lesson Objectives	<p>I can use observations to describe patterns of what plants and animals need to survive. (K-LS1-1)</p> <p>I can sing songs or play games in Arabic. (AERO Culture Standards)²</p>
Essential Questions	<p>What do seeds need to survive? How are plants and animal needs the same? How are they different? What do seeds have to help them grow? How can you take care of a plant? What can plants give to animals?</p>

Note to teachers: This lesson is an excellent opportunity to provide realia, or any real objects related to learning content. In this case, realia³ could include seeds commonly found in the country or region you are teaching in, planting materials like watering cans and soil etc.

² AERO (American Education Reaches Out) is a standards-based curriculum initiative for world languages in international schools, AERO focuses on communication, culture, connections, comparison, and communities.

³ Realia is a powerful tool to help all learners, but particularly emergent multilingual learners, access learning content and support academic language. Read more at [Realia and Manipulatives | Colorín Colorado](#)

Launch

Start by introducing learners to a riddle.

Learners, today we are going to read a story about something so special! Let's see if you can guess what it is.

I can be inside a fruit or hidden in the ground.

Sometimes I am very BIG and sometimes I am very small.

I need water and sun to grow big and strong.

Take a few guesses from learners and introduce the focus of today's lesson: seeds.

Learners, today our story is about seeds! Seeds are little packages of life! Inside every seed are ingredients to help the plant grow big and tall-seeds have a little baby plant inside them, food to give to the baby plant, and a protective coat to keep the baby plant safe.

Show learners a variety of different seeds ranging in size. You may choose to include seeds that are commonly found in the country you are teaching in. Present the story, بذور. As you read, introduce learners to different ideas about seeds:

Pages 3-12 Pre-emptively cover the corresponding plants with sticky notes and invite learners to make predictions about the type of plant seed they will turn into. If you brought that type of seed into the classroom, display it or pass it around for learners to take a closer look. This is an opportunity to observe more closely. What does the seed feel like, smell like, look like etc.

Pages 13-16 present some examples of ways that a seed can travel (or be dispersed). The acorn seed can be dispersed by an animal, a squirrel. Cotton seeds (pg. 16) move around by wind.

Pages 14-28 describe seeds metaphorically. Stop and explain each one and gather more examples from learners.

Pg. 14

بِدْرَةٌ كَلِمَةٌ، أُدْخِلَتْ فِي الْقَلْبِ الْبَهْجَةَ

Here the author is speaking about a kind word seed, what are kind words you hear in our classroom?

Introduce activity

After reading the book, tell learners that we will have an opportunity to plant our very own seeds today. Ask learners what to remind you what seeds need to grow big and strong. You may also choose to return to the page in the book to remind learners (pg 27).




Name the seeds that learners will be planting and list the materials they will be using. This can be done in a number of ways but modeling how much soil to fill the cup with and how to push the seed in is vital. We suggest having learners pair up to take turns filling up their planters with soil. They will need to label their planter with their names (this can also be done ahead of time), fill their planter with soil, tuck the seed inside, water seed, and place the planter in a sunny spot preferably by a windowsill.

Here is an example script to share with learners as you are modeling the activity. Remember to narrate what you are doing step by step:

*Kindergarteners, remember when I told you seeds are little packages of life? They have many ingredients to turn into strong, healthy plants. But do you think this seed in my hand can grow into a plant all on its own? [Showcase seed you will be planting in your palm]. While seeds are in a bag or in my hand it's like they are sleeping. Seeds are alive but they need other things to wake them up so they can start growing. Every seed **needs water, the right temperature, and light**. First I am going to fill up my planter with soil so my seed has a comfortable place to start growing. [Demonstrate filling planter with soil]. I'm going to make a hole in the soil with my finger and push the seed in. Next, I'm going to cover my seed with soil and add water to make sure the soil is nice and wet. Finally, I'm going to put my plant in a place where it will get lots of light! Now my seed is going to start to wake up! It already has some food inside of it, like a backpack of snacks it can munch on. Over the next couple of days, the seed will start to grow roots down into the soil looking for more water and food for the plant. Then, a shoot comes UP out of the soil and into the sunlight.*

Mindful movement/break

Play the song  Adam Wa Mishmish - From Seed to Plant Spring (Kids Songs) | آدم وم (للأطفال) ... for learners to dance and sing along to. This song reinforces vocabulary about planting and what a seed needs to grow into a healthy plant.

You may also choose to act out the lifecycle of a plant as your learners repeat after you

A seed *a seed* [crouch down and ball yourself up]

Roots *roots* [twinkle your fingers down into the ground mimicking roots]

Shoots *shoots* [slowly stand up with your arms in the air]

Leaves *leaves* [splay your hands out to mimic leaves]

Plant *plant*

Closing

Gather learners after activity to recap learning. Present an interactive anchor chart titled [What does a seed need?](#). Write the sentence starter *A seed needs _____ to grow into a healthy plant* on a sentence starter strip or on your whiteboard.

As you call learners to name things that a seed needs, reinforce language by having learners use the sentence starter.

Extension

Language hunt After introducing new vocabulary to learners in this lesson, reinforce academic language by having learners match flash cards to realia around the room. Flashcards can be made by the learners themselves or pre-prepared by teachers. Once learners have located the matching item with the flashcard, encourage them to use the word in a sentence. For example, “*Seeds need light to grow big and strong*” or “*I used my watering can to water my plant*”.

Observe different seeds: Teach learners about the different parts of a seed by dissecting and observing a variety of seeds. Learners can identify and label the parts they see.

Seeds of kindness Just like in the story, kindness grows in one another’s hearts. Ask learners what they have said or done to be kind during the week. Learners may choose to draw or say what they have said or done. Teachers may choose to represent their work on a bulletin board with each word or action written on a drawing of a seed.

Grade 3-Comparing and Contrasting Character Traits



Comparing and Contrasting Character Traits	
Grade level	3
Subject	Arabic Language Arts Social Emotional Learning
Materials	<p><u>Included Materials:</u> Abeer character traits ☐ Abeer and me</p> <p><u>Needed Materials:</u> <u>ماما بنت صفي</u> by Lubna Taha, Illustrated by Maya Fadawee. Your school's unique character pillars or traits if using character education</p>
Lesson Objectives	<p>I can ask and answer questions and share my opinion with my classmates and teacher. (AERO Standards G3)</p> <p>I can describe characters by their traits, motivations, and feelings.</p>
Essential Questions	<p>What words would you use to describe Abeer? How would others describe Abeer? What traits does she possess?</p> <p>What is important to Abeer? What does Abeer want?</p> <p>How are you similar to or different from Abeer?</p> <p>What is the big theme or lesson in the story?</p>

Launch
<p>Gather learners in your dedicated read aloud area to introduce the book <u>ماما بنت صفي</u> by Lubna Taha, Illustrated by Maya Fadawee. Elicit engagement by beginning with the question,</p> <p><i>What would you say if I told you all your parent was coming to class with you tomorrow? They aren't coming for a visit or invited to a celebration, they are coming to be a 3rd grade learner. I want you to take a moment and imagine your mom, dad, or caregiver, sitting next to you right now! They might ask your friend for a pencil, or play football with you at recess, raise their hand to answer a question, just like all of you! What would you say? What would you do? What might</i></p>

you feel?

Elicit some answers from learners.

Guess what learners? That is precisely what happened to our protagonist Noura!

Introduce the book *ماما بنت صفي* by Lubna Taha, Illustrated by Maya Fadawee. Prepare learners for an interactive partner read aloud⁴. During the interactive read aloud, learners will have an opportunity to respond to questions about the text. This can be achieved in a variety of ways. Below is an example of how to utilize turn and talk for learners to answer question during the interactive read aloud:

Place learners in partnerships and instruct them that they will be turning to their partner periodically to discuss questions from the read aloud. Share that when they hear the signal to come back to the reader, they will pause conversations and bring their attention back to you. You may use any signal for this. A simple signal can be, “eyes on me” or “back to me”.

Pg. 8

هَلْ رَاوَدْتُمْ بَعْضَ الْكَوَابِيسِ الْمَدْرَسِيَّةِ؟ ____ صَجَاكٍ بِشَرِيْرَةٍ

Turn and tell your partner about a dream or a nightmare you remember having.

Pg. 19

حِينَ نَصَمَّمُ أُمَّيْ عَلَى تَنْفِيْذِ شَيْءٍ مَا ____ إِلَى صَوْتِ مَذْيَاعِ الشَّبَابَةِ

What character traits would you use to describe Abeer, Noura’s mom? What behaviors demonstrate these characteristics?

Find [additional discussion](#) questions below to utilize during the interactive read aloud.

Introduce activity

By the end of the read aloud, learners will likely have a very clear idea of the characteristics Abeer or Noura’s mom possesses. If your school community teaches character education⁵, this would be a great time to bring them to the forefront when thinking about Abeer. On a large anchor chart, or utilizing the [poster](#) included, prompt learners to think about character traits that Abeer possesses. If utilizing the IB learner profiles for example, learners might conclude that

⁴ Interactive Read Aloud is a teaching strategy wherein learners routinely communicate about a text. Typically teachers have pre-planned when to pause the read aloud and what specific objective they would like to achieve within the interactive read aloud. Students think about, talk about, and respond to the text as a whole group or in various partnerships.

⁵ Character education is an educational method that teaches values, behaviors, and social and emotional skills in learners. It positively reinforces desired characteristics in the classroom and school community and beyond. For example, the IB learner profile promotes learners who are reflective, open-minded, principled, among other exemplary traits.

Abeer is a risk taker by bravely joining Noura's class, caring by helping her classmates and sharing stories with them, etc.

After gathering ideas from learners, introduce the Abeer and me graphic organizer. Learners will be comparing and contrasting character traits, behaviors, and identities between Abeer and themselves. Remind learners that the overlap between the circles is the space for similarities between themselves and Abeer.

Closing

Place learners in partnerships to share the differences and similarities between them and Abeer. On an anchor chart write the sentence frames:

Abeer and I both _____.

A difference between Abeer and I is _____.

Extension

Lifelong learners Remind learners of how Noura's mom Abeer is a lifelong learner. She decided to pursue learning English and returned to school. Does learning have an age limit or is it a lifelong pursuit? Invite learners to find a grownup to ask what learning they are pursuing. This can be someone in their family or greater community, or a grownup in your school building. You may choose to utilize this

Lifelong learners bulletin board resource to help learners gather this information. Once they have completed this data collection, you may choose to display it as a bulletin board in your classroom community.

Reading Discussion Questions

Pg.12 What would you feel if your parent was in your class? Do you agree that it would be a "nightmare"? Why or why not?

Pg. 16 When was the last time you learned something new? How did it feel to learn something new? Did you tell your family and friends about it? How did they react?

Pg. 25 Is there a right way or wrong way to act in school? What advice would you give Noura's mom to prepare to come to our classroom?

Pg. 35 Do you believe that learning is linked to a specific age and stage? What if a person does not learn at a young age, is it too late? Is it possible for a school to have kids and grownups learning together? Why or why not?

Pg. 49 What do Noura's classmates like about her mom, Abeer? How do you think they would describe her?



Pg. 53 Why do you think Noura's feelings changed about her mom being her classmate?

Pg. 65 What did you think of the ending of the story? What lessons did Abeer teach Noura?
What lesson can you take from the story?

Grades 3-4-Creating List Stories



Creating List Stories	
Grade level	3-4
Subject	Arabic Language Arts Creative writing
Materials	<u>Included Materials:</u> List story template <u>Needed Materials:</u> رف الأباريق, عائشة الهاشمي Writing supplies
Lesson Objectives	I can use language in creative and playful ways. I can use my imagination to write a list story.
Essential Questions	What is the role of imagination in our lives? What is the role of imagination in writing? How can we turn a list into a story? How can we use the form of a list story to access our creativity and imagination?

Note to teachers: This lesson will cover two classes. This read aloud can work well in many different contexts; as a creative, get to know you activity during the first two weeks of school, as a launch to a creative writing unit or a deepening of a creative writing unit.

Launch
Gather your learners to introduce the day's activity. <i>Sometimes, writers, when we feel stuck or we don't know what to write about, trying a creative new type of writing can free us! We're going to read a story together that uses a list to take you on a wild journey of imagination. A list story is a really easy and playful way to explore our imagination and have fun with creative writing. As we read, we're going to stop along the way to notice how the writer uses a list to create a story. Then we're going to try to create a list story of our own.</i> Ask learners to be prepared to stop and jot in their notebooks.
Interactive read aloud
Lead students in an interactive read aloud, where you pause at strategic points throughout the



book in order to meet a larger objective. Your focus here is to draw your learners' attention to the format of the story - how the author uses a simple list in a creative way to transport us to a new world of creativity and imagination. Some potential stopping points are suggested below:

1. Page one وقت الشاي.

Wow! The language here is so beautiful. All my senses are tingling. What senses is the author using here? Give me examples from the book. I can hear the clinking of spoons, I can see the green mint. Why do you think the author has slowed down so much to give us so much sensory detail?

2. The list begins on page 7 with عالم مليء بالالوان

What happened here?! How is our narrator using his imagination?

3. The list continues for a few pages after that, each page starting with the word "عالم." Pause on page 9.

Hmmm how is the teapot being used here? Where have we been transported to on this page?

4. Draw your reader's attention to the repetition of the first word on the next page.

What do you notice about how every page starts? Why do you think the author did this? It is starting to feel more and more like a list to me!

Pause here and ask what kind of list the author is creating. Write on the board, alongside your learners, the different ways the author uses a teapot to transport us to a new world. Continue pausing in this way, making sure your learners are jotting the different imaginative uses of the teapot.

Whole class discussion

After the read aloud, instruct students to share their list with a partner. How many different ways did the narrator transform the teapot using his imagination? For example, on the third page, the narrator turns the teapots into paintpots.

Writers, can you count how many different ways the narrator transforms a teapot? Ten makes a good long list! Let's aim for ten different points in our own list stories. Notice, writers, how each page has a different point on the list and the idea is developed using really fun details about how the pot can be used to transport us to a new world.

Practice

Students will choose a normal everyday object like a teapot to use to take us on an imaginative journey.

First invite students to brainstorm creative uses for their object just like the story. Students may choose an anchor word like "عالم" to start every new point in their list although this is optional.

Then students write, write, write! You may choose to give out the included [list story template](#) if your learners need scaffolding. As students write, encourage them to refer back to the mentor



text to see how the writer describes using the teapot in various ways.

Closing

Have students pick their most creative use for their special object and share with a partner. Take a few answers from the class. Ask your learners what they think of the idea of a list story. How did it help them unlock their creativity?

Extension

This lesson works as a standalone creative exercise, or can be a part of a larger unit exploring different forms of writing, free writing, or a whole unit dedicated to the list story.

Possible extensions to a list story include:

- Adding sensory detail to the story from today's class
- Students can add images or illustrations to their list stories
- Exploring different list stories like 10 secrets of my backpack or a list of stories about scars (internal or external)

Grades 4-5 Memories for Sale

ذكري للبيع	
Grade level	4-5
Subject	Arabic Language Arts Social-Emotional Learning (SEL)
Materials	<p><u>Included Materials:</u> Scenario cards</p> <p><u>Needed Materials:</u> ذكري للبيع, سارة عبدالله “Our Emotional Release Toolkit” anchor chart paper</p>
Lesson Objectives	Explore the concept of forgiveness as a releasing of negative emotions towards one’s self and others. (Emory University SEE curriculum)
Essential Questions	<p>What do we do with negative emotions?</p> <p>How can we move forward after being hurt?</p>

Note to teachers: This lesson is adapted from [Emory University’s Social, Emotional & Ethical Learning Curriculum](#) for late elementary, specifically chapter six, learning experience three, on exploring forgiveness, page 275.

Launch
<p>Gather your learners to introduce the day’s activity. Explain that today we’ll be exploring the impact negative emotions have on us and strategies we can use to release them in order to forgive.</p> <p><i>Do you remember a time when you forgave someone? It could be after a fight you had with a sibling, or after someone said something unkind to you, or even a look that someone gave you. Maybe this event hurt you, maybe it even ruined your day or week. But somehow you were able to forgive them still.</i></p> <p>Before students share, you may share an example of your own. The lesson from Emory University suggests sharing “very small things, such as minor inconveniences... [trying] to reinforce the ways people regularly forgive minor transgressions.” The resource explains that this is one way “to adopt a strengths-based approach, rather than a deficit-based approach.” (277)</p> <p><i>I remember not being invited to a lunch that all the other teachers planned. I was hurt when I found out they were all going out together and it bothered me over the weekend. But I realized that no one meant to leave me out. Everyone is so busy and it is such a pain to try to organize a</i></p>



group of busy adults. I didn't want this to impact what I knew were strong relationships, so I let it go and forgave them.

Students may take turns sharing their experiences with this in their table groups of three or four. Make sure to prompt learners to take turns and practice active listening - eyes and bodies turned towards the speaker, showing signs of understanding like nodding or smiles of encouragement. Rotate around the class, listening to their conversations.

Sometimes we can hold on to negative emotions in a way that can affect our lives in big ways. As we read about Judy and what she went through, let's think about how Judy is held back by negative emotions and what she does to free herself from them.

Interactive read aloud

Read ذكري للبيع, pausing at key moments to discuss Judy's emotional world and the memories holding her back. Some stopping points are suggested below:

- Page 6, "تبيع دمية قديمة"

Judy is trying to sell some memories she doesn't want anymore. Look at how the illustrator has chosen to represent these memories. What feeling does this give you? Why do you think the illustrator chose this form to represent the memories?

- Page 10, "وتطل بين الصفحات"

What effect are Judy's negative memories having on her? How are they affecting her life?

- Page 19, "فخرجت كلمات"

Aah so the reason for Judy locking up her memories becomes clear here. Why does she choose to lock up her memories?

- Page 23, "تمسكت الذكرى بجودي"

Judy's relationship with her memories changes here. What do you think causes this change?

Whole class discussion

Allow your learners to share their thoughts about the book. Some discussion prompts include:

- As Judy grows, her relationship to her memories change. How does Judy's relationship to her memories change?
- What was the turning point for this change?
- How was Judy able to forgive and move on from her past pain?

Part II

Brainstorm

Emory University's lesson suggests beginning with a brainstorm of the word 'forgive.'

Draw a mindmap on the board with 'forgive' in the center and take input from students. What does it mean to truly forgive? To forgive someone or even yourself?

Support students in coming to an understanding that if you still feel bad or hurt, even if you say you forgive someone, that is not the true meaning of forgiveness. Forgiveness means a total release of the negative emotion. Forgiveness takes place in the heart and mind. Share with your students that holding on to anger hurts you more than anyone else.

Role play

Students will role play age-appropriate scenarios and act out what it takes to forgive using specific strategies.

Just like Judy, we all collect memories that sometimes feel heavy. Today, we're going to practice letting some of them go.

Divide your students into groups of 3 or 4 and give each group a [scenario card](#) to bring to life.

- A friend stopped playing with you
- Someone laughed when you made a mistake
- You weren't invited to something
- A sibling blamed you for something you didn't do
- You were nervous speaking in front of the class
- Someone misunderstood what you said

Scenario cards come with suggested roles for students to inhabit, instructions on what to act out and strategies they can use to release the negative emotion.

Closing: Building a class toolkit

Have an anchor chart prepared titled "Our Emotional Release Toolkit."

After each group has presented their role play, discuss the strategy they used to help release the negative emotion and jot it down on the anchor chart. The strategies suggested in the scenario cards are as follows:

- Giving it time
- Talking it out
- Deep breaths
- Reframing thoughts
- Positive self-talk
- Asking for help

Share with students that these strategies are ways to help difficult emotions pass, and that even adults use them. Ask them which of these strategies Judy used to help her forgive and move on.

You can end with a summary or mantra like:

Some memories we keep.

Some memories we learn from.

Some memories we release.

Extension

Guide students in an art activity where they draw a negative memory using only colors, shapes and symbols. Then on the same page, draw the memory being released. They could draw wind blowing it away, a bright light replacing darkness, hands letting go, etc.

Grades 4-5

<u>بوابة القدس الخفية</u>	
Grade level	4-5
Subject	Arabic Language Arts Social-Emotional Learning (SEL)
Materials	<p><u>Included Materials:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Palestinian Archive Photographs <input type="checkbox"/> Palestine organizations <input type="checkbox"/> Observation Tool <p><u>Needed Materials:</u></p> <p><u>Day One</u> بوابة القدس الخفية الكاتب ابتسام بركات الرسام شارلوت شاما</p> <p><u>Day Two</u> A family photo for utilizing the instructions from <input type="checkbox"/> Let's Document our Family History and Share it ونوثقه 2-3 printouts of images from the Palestinian Archive</p>
Lesson Objectives	<p>I can study the past and present of Palestine.</p> <p>I understand that memory activism is a way I keep the true story of a place safe.</p> <p>I can make ethical judgments about events, decisions, or actions that consider the conditions of a particular time and place. (BC Social Studies Grade 4)</p> <p>I can use Social Studies inquiry processes and skills to ask questions: gather, interpret, and analyze ideas; and communicate findings and decisions (BC Social Studies Grade 4)</p>
Essential Questions	<p>If you had a magical portal, what place would you wish to enter through it and why?</p> <p>How can we use memory to keep a place alive?</p> <p>How can we protect a place that is being threatened?</p> <p>What do images remember?</p> <p>How can we use stories, memory and action to create change?</p>

Note to teachers: This lesson will take place over three class periods. Day one's lesson will consist of an interactive read aloud of بوابة القدس الخفية, a story by Ibtisam Barakat that follows young Palestinian children as they explore Jerusalem through a magical portal. Teachers will facilitate a class discussion around the idea

of sharing collective memory as a form of safeguarding places, traditions, and cultures threatened by settler colonialism and erasure. Day two will extend this learning by allowing learners an opportunity to hold collective memory and bear witness to unadulterated history by observing primary source documents. After learning about the past, learners will better understand what is happening at the present through exploring what people and organizations are working to fight against occupation. The past and present will allow us to imagine a future in which Palestinians are free to live in their indigenous homeland.

Homework: On day two learners will have an opportunity to share family photos and contribute to collective memory activism. You may choose to share this [video](#) with caregivers and encourage them to sit with their child and discuss the photo with them. They may answer questions like, *Who are the people in this picture? What was the occasion? When was this photo taken? Who took the picture?*

Day One
Launch
<p>Begin by asking learners if they have ever longed to visit a place that a family member has spoken about, or a place they have not visited for many years. You may choose to model your own example first.</p> <p><i>Learners, if you had a magical portal that could transport you to any place in the world, where would it be? Is there a place that you have never visited before that you would dearly love to visit? Why?</i></p> <p>Introduce the book, <i>يوابة القدس الخفية</i>. The story begins with three children visiting an art gallery in Palestine and marveling at the famous painting, "The Camel Of Burdens" by Sliman Mansour. As they gaze at the painting, they wish they could visit Jerusalem for once in their lives. Suddenly, the painting comes to life and an old man extends a rope transporting the children to the heart of Jerusalem! After spending the most enchanting day in Jerusalem, the children finally decide to return home, carrying with them the sounds, tastes, scents, and sights of the city.</p>
Interactive read aloud
<p>Begin an interactive read aloud, making sure to pause and discuss some of the themes of the book. Below are some examples of questions you may ask:</p> <p><i>Pg. 1</i> <i>Why do you think the camel carrier cannot leave Jerusalem for even one minute?</i></p> <p><i>Pg 2-3</i> <i>Why do you think Noura and her friends have never seen Jerusalem before?</i></p> <p><i>Pgs. 7-8</i></p>

Look at how they are describing “Baab AlAmood” as a singing mouth. Imagine you are there with the children, what sounds might you hear?

Pg 25-26

Why does the camel carrier’s pack become lighter after meeting the children?

The end of the book has an author’s note with some additional information about the creation, and re-creation of the famous painting. This would be a great opportunity to show Sliman Mansour’s [work](#) to learners.

Whole class discussion

Depending on learners prior knowledge you may need to provide contextual information about the genocide and occupation of Palestine by Israel. To begin, simply provide a definition and brief explanation of the idea of an occupation.

Begin a whole class discussion around one of the central themes of the book: the responsibility of carrying the memory and history of a place that is being threatened by settler colonialism. The questions below are suggestions for how to engage your learners:

Do you know anyone who is like the camel carrier? How do people today act like the camel carrier?

Why is it important for people to talk about Palestine?

Are there people who try to tell a different story about Palestine?

This may bring up some feelings of anger or grief with your learners. It is essential you validate these feelings and remind learners you are there as their teacher to support them. It is also important to acknowledge that holding on to memory is an act of resistance. Introduce the term memory activism.⁶

Learners, when people remember the truth and tell others, we are practicing something called memory activism. This happens by all kinds of people all the time! Memory activism can happen when people retell stories, share pictures, write books, teach people their crafts or traditions, or speak about their homes for their histories to be carried from generation to generation. Our families practice memory activism all the time, without even knowing it!

Closing

⁶ Memory activism is a term coined by Dr Jenny Wustenberg, one of the leaders of memory studies. She defines memory activism as “the strategic commemoration of the past to challenge dominant views on the past and the institutions that represent them.”

End by showcasing examples of memory activism:

▶ Conservation for Digitization | الترميم من أجل الرقمنة The Palestinian Museum holds conservation labs wherein they restore documents and textiles that preserve Palestinian heritage and history.

▶ إطلاق موقع أرشيف المتحف الفلسطيني الرقمي presents a testimonial from a photographer and musician named Ameel Ashoury who shares the importance of archiving our stories and photographs for the next generations.

▶ مقابلة مع الفنانة تمام الأكل | Interview with artist Tamam Al-Akhal Tamam AlAkhal speaks about Palestinian embroidery and the importance of preserving cultural heritage.

▶ لننتشارك التاريخ العائلي ونوثقه | Let's Document our Family History and Share it Majd Sidawi, a researcher with the Palestinian Museum Digital Archive talks about the importance of sharing our family histories.

Homework

On day two learners will have an opportunity to share family photos and contribute to collective memory activism. You may choose to share this [video](#) with caregivers and encourage them to sit with their child and discuss the photo with them. They may answer questions like, *Who are the people in this picture? What was the occasion? When was this photo taken? Who took the picture?*

Day two

Launch

Remind learners of the discussion yesterday and how many people work hard to create archives for others to share their family histories. Show learners: [The Palestinian Museum Digital Archive](#).

Memory activism works in reciprocal ways (like a two-way street)- like when your grandmother tells you a story about her childhood, she is activating her own memory, but you have a very important job too! You are there to hold her memory and share it with others. Just like the camel carrier, his job is sharing Jerusalem with Noura and her friends. But they have an important job too- they are there to look and listen and carry those memories with them.

Remind learners of the photographs they brought from home and ask them to bring them out now. You may model with your own photograph. Write the following question on the whiteboard: *What does this image remember?* Support your students in recognizing that an image is a portal to a whole world of storytelling and emotion. You may ask the following questions: *What story does this photograph tell? About your relationship to family or place? What inside joke or memory does it capture? How did you feel at the time? Come back to the original question of what the image remembers as this is important scaffolding for the next activity.*

Observation

Place learners in partnerships and give each partner a [photograph](#) from the digital archive. All of the following photographs are of people and places in Jerusalem, the earliest taken in the 1920s and the latest taken in 1999. Learners will utilize this adapted observation [tool](#) from the library of congress to observe, reflect, and ask questions about the archive they are witnessing. Remind learners that this is an opportunity to practice memory activism by witnessing peoples' histories.

Synthesis

As a whole class, display two or three of the images from the shared collection and return to the question from the launch: what does this image remember?

Guide your students if they struggle to answer this question by prompting them:

- Remember your own pictures - How is this picture the same? How is it different?
- What story does this photograph tell? About relationships with family or place?
- Does this image tell a story about family and love? Resistance and courage?

"Tag" the images with your students' responses and display the tagged images as evidence of learning.

Closing

Invite learners to respond to the following prompt:

After today, what is one image, story or idea you think is important for us to carry forward? What do you hope for people to know about Palestine?

Learners may take turns each sharing one word or one short sentence in response to the prompt.

Day three


Launch

Begin by linking the last lesson to today's learning engagement.

Learners, we have been doing a lot of important work around memory activism. Can someone remind me what that means? However, it is equally important not to stay in the past when learning about justice. We need to remember to bring our understanding into the present. After all, Palestine and Palestinians are living, loving and fighting for a just world in the present!

Introduce the idea that just like people are fighting to archive the past, people are also fighting to make sure that today is more peaceful and equal.

Understanding the present

Introduce the  Palestine organizations . You may either share them digitally with your students or print them out for each pair.

Assign each partnership an organization to study. Learners will read the short summary of what the organization does and answer the associated questions in their journals:

- How is this an example of fighting occupation?
- What is something you want people to know about this example?
- How are youth involved in fighting for justice?

Once your learners have explored an organization and answered the questions, you have the option of taking the time for partners to exchange information with another pair to expose them to a wider variety of organizations.

Briefly summarize all four organizations in a whole class discussion. Ask your learners: why is it important to study the present?

Closing

As a way to synthesize the three days of learning, display the following sentence frames:

We learned that remembering matters because...

We noticed that people today are working toward justice by...

Stories and actions are connected because...

Something that stayed with me from these three days is...

Learners choose three sentence frames to complete independently.

Here is another option that you may choose to either do instead of or following the sentence frames:

Write the following three words on the whiteboard: Story | Memory | Action

Divide your students into groups of three and instruct each student to choose one of the above words and create a symbol that captures its essence and their learning about it. Once each student has a symbol for each word, students must find a way to bring their three symbols together into one unified symbol.

Mimic the knowledge sharing model of halaqa⁷ and gather learners in a circle. Remind learners of Sakiya's *Rewilding* workshop and how the mualemin shared ideas and imagined together. Have learners share their unified symbols and talk about how they envision stories, memory and action coming together to continue to make change.

⁷ Halaqa meaning ring or circle in Arabic refers to a traditional way of knowledge sharing where people sit in a circle to learn, discuss and study various topics. It has been used most often as a way to study Islam.

