SECTION

1 INTRODUCTION TO ARABIC PHONOLOGY

LISTENING
READING

Phonology of The Arabic Language
Phonological Awareness / Reading Fluency

INTRODUCTION

In this module, you will dive into the art of Arabic phonology through listening and reading. You will explore classical prose and poetry to understand the details of Arabic sound patterns, rhythm, stress, and fluency. You will practice identifying stressed and unstressed elements in texts, improving your listening and reading comprehension, and understanding the structure of both classical prose and poetry. By the end of this module, you will have gained the skills to read and articulate complex Arabic texts fluently, while appreciating the aesthetic power of sound in Arabic literature.

Content:

Recap: You are expected to be able to listen, notice, think about, and work with the individual sounds (أصوات/حروف) in a prose text. This includes the ability to identify sounds that blend into words, as well as the ability to segment words into sounds. In much the same way, you should be able to recognize and manipulate the spoken parts of sentences and words by segmenting a sentence into words, identifying the syllables in a word, and again blending those words into sentences.

There are 28 letters in the Arabic alphabet. Arabic is read and written from (يَمِين   yamin – right) to (يَسَار yasar – left). Almost all the letters in an Arabic word are joined together like hand writing. Some letters can't join other letters but can be joined because of their shapes, these are: (و – ز – ر – ذ – ـد – ا). There is no such thing as capital letters versus small letters. There is no such thing as printing versus hand writing, Arabic is all hand writing. All the letters in the alphabet are consonants. Vowels are separate marks that go on top or underneath these letters..

> ### At the end of this section, you should be able to:
>
> - Identify the sound pattern of Arabic prose, highlighting the syllabus and consonantal cluster, the stress and unstressed sounds.
> - Analyse the sound pattern of Arabic prose and show the various consonantal and syllabic patterns and structure of words.
> - Read semi-complex fully vowelised classic prose with clear voice, rhythm, intonation, and proper pronunciation at a reasonable speed
> - Read using semi-complex fully vowelised verses of poetry with clear voice, rhythm, intonation, and proper pronunciation at a reasonable speed.
> - Identify the sound pattern of Arabic poetry, focusing on the rhythm, the stressed and unstressed elements.

Key Ideas:

- Prose is distinguished from poetry because of its complete lack of any metrical structure and variety of rhythm and has a closer correspondence to the patterns of everyday speech.

  (النثرُ هو كلامٌ مُرْسَلٌ لا يَتَقَيَّدُ بوَزنٍ ولا قافِيَةٍ)

- Poetry, on the other hand, is a form of writing that uses rhythm and rhyme to create a musical or chant-like effect.

  (الشِّعْرُ هو الكلامُ المَوزُون المُقَفَّى الذي يُصَوِّرُ العاطِفَةَ)

- **Phonological Awareness in Arabic Prose and Poetry**: This concept focuses on recognizing sound patterns such as consonantal clusters, syllables, stressed and unstressed elements in classical Arabic prose and poetry. By identifying these phonological features, learners enhance their fluency, pronunciation, and listening skills.

- **Listening and Reading Fluency**: Listening and loud reading are central to acquiring phonological awareness. Engaging with literary texts through guided listening and reading practices helps learners master proper articulation, rhythm, and the ability to differentiate between stressed and unstressed sounds in Arabic.

- **Stress and Rhythm in Literary Arabic**: The study of rhythm, stress patterns, and consonantal clusters in prose and poetry allows learners to gain a deeper understanding of how sound patterns affect the meaning and impact of Arabic literary works.

1. Listening Skills in Lexical Structure and Sound Pattern of Prose

In this section, you will focus on listening closely to Arabic prose. You'll learn how to identify individual sounds in a sentence, recognize how sounds blend into words, and break down words into their smaller sound units. By practicing this, you'll improve your ability to listen, understand, and work with the sound patterns of Arabic prose.

> إنَّ أفضلَ الأشياءِ أَعالِيها، وأَعلى
> اَلرِّجالِ مُلوكُها، وَأفضلَ الملوكِ أَعَمُّها
> نفعًا، وخيرَ الإزمنةِ أَخْصَبُها، وَأفضلَ
> الخُطَباءِ أَصْدَقُها،
> الصِّدقُ مِنْجاةٌ، والكَذِبُ مِهْوَاةٌ ....
> (من خطبة الأكثم الصيفي)

Sample of Arabic Prose (نموذج النثر العربي) *(clip 1.1b)*

2. Loud Reading with Correct Articulation

Here, you'll practice reading aloud with correct pronunciation. Using phonics, you will sound out words clearly and learn to pronounce unfamiliar words accurately. This will help you build confidence in reading and speaking Arabic, focusing on understanding how spelling reflects pronunciation.

وُجُوه	قُعُود	شُهُود	رَسُولٍ	ثُبُورًا
رَحِيقٍ	خَبِيرًا	بَصِيرًا	أَلِيمٍ	أَثِيمٍ
مَجِيدٌ	كَرِيمٌ	قَرِيبًا	عَظِيمٌ	شَهِيدٌ
رُوَيْدًا	يَسِيرًا	يَتِيمًا	نَعِيمٍ	مُحِيطٌ
الْمَوْءُودَةُ	عِيشَةٍ	قُرَيْشٍ		
يَوْمَئِذٍ	مَوَازِينُهُ و	مَوْضُوعَةٍ		

(Sample for Practical Drills)

3. The Sound Pattern of Arabic Prose

In this section, you'll focus on reading Arabic prose to improve your pronunciation and fluency. Arabic prose, with its natural rhythm and sound patterns, is close to everyday speech. You'll practice recognizing sound patterns and intonations, which will help you read and speak more fluently.

أَيُّهَا النَّاسُ، اسْمَعُوا وَعُوا، إِنَّهُ مَنْ عَاشَ مَاتَ،
وَمَنْ مَاتَ فَاتَ، وَكُلُّ مَا هُوَ آتٍ آتٍ، لَيْلٌ دَاجٌ،
وَنَهَارٌ سَاجٌ، وَسَمَاءٌ ذَاتُ أَبْرَاجٍ، وَنُجُومٌ تَزْهَرُ،
وَبِحَارٌ تَزْخَرُ، وَجِبَالٌ مِرْسَاةٌ، وَأَرْضٌ مِدْحَاةٌ،
وَأَنْهَارٌ مَجْرَاةٌ.

4. The Sound Pattern of Arabic Poetry

In this section, you'll explore the rhythm and rhyme of Arabic poetry. You'll identify rhyming words, focus on stressed and unstressed sounds, and practice repeating and memorizing lines of poetry. This will help you appreciate the musical qualities of Arabic poetry and improve your fluency in reading verse.

كَادَ الْمُعَلِّمُ أَنْ يَكُونَ رَسُولا	قُــــــــمْ لِلْمُعَلِّمِ وَفِّهِ التَّبجِيـــــلا
يَبني وَيُنْشِئُ أَنفُساً وَعُقولا	أَعَلِمتَ أَشرَفَ أَو أَجَلَّ مِنَ الَّذي
عَلَّمتَ بِالقَلَمِ القُرونَ الأولى	سُبحانَكَ اللَّهُمَّ خَيرَ مُعَلِّمٍ
وَهَدَيتَهُ النورَ المُبينَ سَبيلا	أَخرَجتَ هَذا العَقلَ مِن ظُلُماتِهِ

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صَدِئَ الحَديدُ وَتارَةً مَصقولا	وَطَبَعتَهُ بِيَدِ المُعَلِّمِ تارَةً
فَسَقى الحَديثَ وَناوَلَ التَّنزيلا	وَفَجَرتَ يَنبوعَ البَيانِ مُحَمَّداً
وَوَجَدتُ شُجعانَ العُقولِ قَليلا	إنَّ الشَّجاعَةَ في القُلوبِ كَثيرَةٌ
كَيفَ الحَياةُ عَلى يَدَي عِزريلا	الجَهلُ لا تَحيا عَلَيهِ جَماعَةٌ

Sample of Arabic Poetry (نموذج من الشعر العربي) (clip 1.3a)

Activity 1.1

Listening and Reading of Classical Prose

وَكَرِّرْ: ⇄	وَاسْتَمِعْ 🎧	لاحِظْ 👁

	إنَّ أفضَلَ الْأَشْياءِ أَعاليهَا، وَأَعْلَى الرِّجَالِ مُلُوكُهَا، وَأَفضَلَ الْمُلُوكِ أَعَمُّهَا نفعًا، وخيرَ الأزمنةِ أَخْصَبُهَا، وأفضَلَ الْخُطَباءِ أَصْدَقُهَا، اَلصِّدْقُ مِنْجَاةٌ، وَالكَذِبُ مِهْوَاةٌ ....

Step 1: Listen to the above audio recording of the classical prose إنَّ أفضلَ الأشياءِ أعاليها....
Follow along with the text visually.

- **Quick Check**: Exit ticket – List three stressed words and two unstressed words from the text.

Step 2: Focus on stressed and unstressed elements in the audio. Highlight them on a printed copy of the text.

- **Quick Check**: One-minute reflection – How do stressed sounds contribute to the emphasis in the text?

Step 3: Repeat after the speaker, concentrating on correct articulation and rhythm. Record your own reading and compare it with the audio recording.

- **Quick Check**: Self-assessment – Compare your recording with the original and mark areas where your stress or rhythm was different.

Step 4: Segment the words of the passage into syllables, identifying where consonantal clusters occur.

- **Quick Check**: Peer review – In pairs, exchange and review syllable breakdowns and correct any mistakes together.

Step 5: Write a brief summary of the meaning of the passage, focusing on how the sound patterns support the message.

- **Quick Check**: Discussion – Discuss with your friend how sound patterns can influence the overall tone and meaning.

Step 6: Repeat the above 5 activities using the following text *(clip 1.1b)*:

زيْنَبُ وَمَرْيَمُ صَديقَتَان، تَتَشَابَهَانِ فِي أَشْيَاءَ كَثيرَةٍ؛ فَهُمَا تَسْكُنَانِ فِي حَيٍّ وَاحِدٍ، وَتَدْرُسَانِ فِي جَامِعَةٍ وَاحِدَةٍ، وَلَكِنَّهُمَا تَخْتَلِفَانِ فِي أَمْرٍ آخَرَ؛ فَزَيْنَبُ نَحيفَةٌ جِدًّا، وَمَرْيَمُ سَمينَةٌ جِدًّا، تُريدُ زَيْنَبُ أَنْ تَكُونَ سَمينَةً، وَلَكِنَّهَا لَا تَسْتَطِيعُ، وَتُريدُ مَرْيَمُ أَنْ تَكُونَ نَحيفَةً، وَلَكِنَّهَا لَا تستطيع أيضا.

زَيْنَبُ تُفَكِّرُ كَثيرًا فِي هَذِهِ المُشْكِلَة، مَاذَا تَفْعَلُ؟ وَزْنُها الآنَ خَمْسَةٌ وَخَمْسُونَ كَيْلًا، كَيْفَ تَزيدُ وَزْنُهَا؟ يَجِبُ أَنْ يَصِلَ وَزْنُهَا إِلَى سَبْعِينَ كَيْلًا، حَاوَلَتْ زَيْنَبُ، وَحَاوَلَتْ، وَلَكِنَّهَا لَمْ تَنْجَحْ.

أَخَذَتْ زَيْنَبُ تَتَنَاوُلُ كَثيرًا مِنَ الطَّعَامِ: تَأْكُلُ اللَّحْمَ وَالخُبْزَ وَالبَيْضَ وَالأُرُزَّ وَالجُبْنَ وَالعَسَلَ وَالحَلْوَى وَالمُرَبَّى، وَتَشْرَبُ الحَليبَ، وَعَصيرَ الفَوَاكِهَ، لَمْ تُمَارِسْ زَيْنَبُ الرِّيَاضَةَ، وَرَغْمَ ذَلِكَ ظَلَّتْ نَحيفَةً، مَاذَا تَفْعَلُ؟ أَكَلَتْ كَثِيرًا، وَشَرِبَتْ كَثِيرًا، وَلَكِنَّهَا ظَلَّتْ نَحيفَةً

وَتَخْتَلِفُ مُشْكِلَةُ مَرْيَمَ عَنْ مُشْكِلَةِ زَيْنَبَ؛ فَمَرْيَمُ سَمينَةٌ جِدًّا، وَتُريدُ أَنْ تَكُونَ نَحيفَةً، وَزْنُهَا الآنَ تِسْعُونَ كَيْلًا، كَيْفَ يَنْقُصُ وَزْنُهَا؟ يَجِبُ أَنْ يَصِلَ وَزْنُهَا إِلَى سَبْعِينَ كَيْلًا، تَرَكَتْ مَرْيَمُ السُّكَّرِيَّاتِ وَالنَّشَوِيَّاتِ، وَمَارَسَتِ الرِّيَاضَةَ شَهْرًا، وَلَمْ تَسْتَطِعْ مَرْيَمُ، فَهِيَ تُحِبُّ الأَكْلَ، أَخَذَتْ مَرْيَمُ تَأْكُلُ كَثِيرًا، فَزَادَ وَزْنُهَا، وَلَمْ يَنْقُصْ

Step 6: Listen to the audio/reader and repeat what you hear. *(clip 1.1c)*

وَكَرِّرْ:	وَاسْتَمِعْ	لَاحِظْ

طَالَ	سَألَ	بَالَ
طال العُمُرُ	سال المَاءُ	بال الطِّفْلُ
حَكيمٌ	حليم	رَحيمٌ
الولد حَكيمٌ	المُدَرِّسُ حليمٌ	الوَالِدُ رحيمٌ بِأوْلَادِهِ
أطْوَلُ	أفضل	أسهل
مُحُمدُ أَطْوَلُ مِنْ زَ]يْدٌ	العلم أفضَلُ مطلوب	القِراءَةُ أَسْهَلُ مَنَ الحِفظِ

Activity 1.2

Reading vowelized classic prose focusing on stressed and unstressed elements

a. Join your friends e.g. (*Kofi and Ali*) to listen to the audio/reader and repeat what you hear while focusing on individual sounds *(clip 1.2a)*

وُجُوهٌ	قُعُودٌ	شُهُودٌ	رَسُولٍ	ثُبُورًا
رَحِيقٍ	خَبِيرًا	بَصِيرًا	أَلِيمٍ	أَثِيمٍ
مَجِيدٌ	كَرِيمٍ	قَرِيبًا	عَظِيمٌ	شَهِيدٌ
رُوَيْدًا	يَسِيرًا	يَتِيمًا	نَعِيمٍ	مُحِيطٌ
الْمَوْءُودَةُ	عِيشَةٍ	قُرَيْشٍ		
يَوْمَئِذٍ	مَوَازِينُهُ	مَوْضُوعَةٍ		

Example:

- **Audio/Reader:** "ثُبُورًا"

  - **Ama:** "ثُبُورًا"
  - **Ali:** "ثُبُورًا"
  - **you:** "ثُبُورًا"

- **Audio/Reader:** "رَسُولٍ"

  - **Ama:** "رَسُولٍ"
  - **Ali:** "رَسُولٍ"
  - **you:** "رَسُولٍ"

- **Audio/Reader:** "شُهُودٌ"

  - **Ama:** "شُهُودٌ"
  - **Ali:** "شُهُودٌ"
  - **you:** "شُهُودٌ"

b.   The Sound Pattern of Arabic Prose

Step 1: Read the passage ...أَيُّهَا النَّاسُ، اسْمَعُوا وَعُوا aloud, focusing on identifying stressed and unstressed syllables.

> أَيُّهَا النَّاسُ، اسْمَعُوا وَعُوا، إِنَّهُ مَنْ عَاشَ مَاتَ، وَمَنْ مَاتَ فَاتَ، وَكُلُّ مَا هُوَ آتٍ آتٍ، لَيْلٌ دَاجٍ، وَنَهَارٌ سَاجٍ، وَسَماءٌ ذَاتُ أَبْرَاجٍ، وَنُجُومٌ تَزْهَرُ، وَبِحَارٌ تَزْخَرُ، وَجِبَالٌ مِرْسَاةٌ، وَأَرْضٌ مِدْحَاةٌ، وَأَنْهَارٌ مَجْرَاةٌ

- **Quick Check**: Exit ticket – Mark two stressed and two unstressed syllables in the first sentence.

Step 2: Listen to an audio version *(clip 1.2b)* and compare the rhythm and stress with your own reading.

- **Quick Check**: One-minute reflection – Identify one place where the rhythm in your reading differed from the audio recording.

Step 3: Write down the passage while marking stressed and unstressed syllables.

- **Quick Check**: Self-assessment – Compare your marked syllables with a provided key and correct any errors.

Step 4: Analyze the rhythm of the passage, noting how consonantal clusters and syllables interact to create flow.

- **Quick Check**: Peer review – Share your analysis with a partner and identify whether you both detected the same rhythmic features.

Step 5: Discuss with a friend how the sound patterns enhance the meaning of the prose.

c. **Stressed and unstressed elements:** Listen to the audio/reader attentively then engage in the activities below: *(clip 1.2c)*

- Pair up with a friend to study the following text, then take turn to read what you have studied

	إنَّ أفْضَلَ الْأَشْيَاءِ أَعَالِيهَا، وَأَعْلَى الرِّجَالِ مُلُوكُهَا، وَأَفْضَلَ الْمُلُوكِ أَعَمُّهَا نفعًا، وخيرَ الأزمنةِ أَخْصَبُهَا، وأَفْضَلَ الْخُطَباءِ أَصْدَقُهَا، اَلصِّدْقُ مِنْجَاةٌ، وَالكَذِبُ مِهْوَاةٌ ....

- Record yourself while reciting what you have studied, then share the video with your partners.

- Discuss with your partner the experiences you had in recording yourselves.

- Join your friends e.g. *(Azure أزورى , Aisha عائشة and Kofi كُوفِي)*, to study the following **examples** in distinguishing between stressed and unstressed elements: Refer to *(clip 1.2b)*.

Examples: Stressed and Unstressed Elements:

إِنَّ أَفْضَلَ الْأَشْيَاءِ أَعَالِيهَا، وَأَعْلَى الرِّجَالِ مُلُوكُهَا، وَأَفْضَلَ الْمُلُوكِ أَعَمُّهَا نفعًا

إِنَّ: إِ (stressed) - نَّ(unstressed)

أَفْضَلَ: أَفْـ (stressed) -ضَـ (unstressed) - لَـ(unstressed)

الْأَشْيَاءِ: ا (unstressed) - لْـ (unstressed) - أَشْـ (stressed) -يَاءِ(unstressed)

أَعَالِيهَا: أَ (stressed) - عَا (unstressed) - لِـ (stressed) - يْـ (unstressed)- هَا (unstressed)

وَأَعْلَى: وَ (unstressed) - أَعْـ (stressed) - لَى(unstressed)

الرِّجَالِ: ا (unstressed) - لُـ (unstressed) - رِ (stressed) - جَا (unstressed) - لِ(stressed)

مُلُوكُهَا: مُـ (unstressed) - لُو (stressed) - كُـ (unstressed) - هَا(unstressed)

وَأَفْضَلَ: وَ (unstressed) - أَفْـ (stressed), - ضَـ (unstressed) - لَـ(unstressed)

الْمُلُوكِ: ا (unstressed) - لُـ (unstressed) - مُـ (stressed) - لُـ (unstressed) - كِـ(stressed)

أَعَمُّهَا: أَ (stressed) - عَمُـ (unstressed) - مُّـ (stressed) - هَا(unstressed)

نفعًا: نَـ (stressed) - فـ (unstressed) - عًا (stressed)

- Now, use the above examples to distinguish between the stressed and unstressed elements in the following lines: *(refer to clips 1.2b).*

> وخيرَ الأزمنةِ أَخْصَبُهَا، وأَفْضَلَ الْخُطَبَاءِ أَصْدَقُهَا، اَلصِّدْقُ مِنْجَاةٌ وَالكَذِبُ مِهْوَاةٌ

Activity 1.3

Identification of Arabic Sound Pattern in Poetry

a. Pair up with your friend and do the following: *(clip 1.3a)*

لاحِظْ   وَاسْتَمِعْ   وَكَرِّرْ:

(excerpts of Ahmed Shawki's contemporary poetry)

كادَ المُعَلِّمُ أَن يَكونَ رَسولا	قُـــــــم لِلمُعَلِّمِ وَفِّهِ التَبجيـــــــلا
يَبني وَيُنْشِئُ أَنفُساً وَعُقولا	أَعَلِمتَ أَشرَفَ أَو أَجَلَّ مِنَ الَّذي
عَلَّمتَ بِالقَلَمِ القُرونَ الأولى	سُبحانَكَ اللَهُمَّ خَيرَ مُعَلِّمٍ
وَهَدَيتَهُ النورَ المُبينَ سَبيلا	أَخرَجتَ هَذا العَقلَ مِن ظُلُماتِهِ
صَدِئَ الحَديدُ وَتارَةً مَصقولا	وَطَبَعتَهُ بِيَدِ المُعَلِّمِ تارَةً
فَسَقى الحَديثَ وَناوَلَ التَنزيلا	وَفَجَرتَ يَنبوعَ البَيانِ مُحَمَّداً
وَوَجَدتُ شُجعانَ العُقولِ قَليلا	إِنَّ الشَجاعَةَ في القُلوبِ كَثيرَةٌ
كَيفَ الحَياةُ عَلى يَدَي عِزريلا	الجَهلُ لا تَحيا عَلَيهِ جَماعَةٌ

Step 1: Listen to a recitation of the poem قُـــــــمْ لِلعُمِّلِّ وَفِّقِهِ التَبَجِيـــــــيالــ....

- **Quick Check**: Exit ticket – Identify one rhyme pattern and one stressed syllable in the first two lines.

Step 2: Read the poem aloud, paying attention to the rhythmic structure.

- **Quick Check**: One-minute reflection – How does the meter enhance the poem's message?

Step 3: Mark the stressed and unstressed syllables in the text, focusing on how the rhythm builds emotion.

- **Quick Check**: Self-assessment – Compare your marked syllables with a peer and discuss any differences.

Step 4: Analyze how the repetition of sounds creates emphasis and flow in the poem.

- **Quick Check**: Peer review – Discuss how the rhyme and meter contribute to the poem's overall theme.

Step 5: Record your recitation of the poem and compare it with the original audio.

- **Quick Check**: Self-assessment – Identify one area where your rhythm needs improvement based on the original recitation.

b. **Reading Vowelized Classic Prose and Poetry focusing on stressed and unstressed elements:** Lsten to the audio/reader attentively
then engage in the following activities *(clip 1.3a):*

- Pair up with your friend and take turns in reading the lines / أبيات to each other. Listen carefully and then repeat what you heard back to your partner:

- Pair up with your friend to study the following lines from the poetry, then take turn to read what you have studied:

كادَ المُعَلِّمُ أَن يَكونَ رَسولا	قُـــــــم لِلمُعَلِّمِ وَفِّهِ التَبجيـــــلا
يَبني وَيُنْشِئُ أَنفُساً وَعُقولا	أَعَلِمتَ أَشرَفَ أَو أَجَلَّ مِنَ الَّذي

- Join your friends e.g. *(Azure* أَزُورى *, Aisha* عائشة *and Kofi* كُوفِي*)*, to study the following **examples** in distinguishing between stressed and unstressed elements: *(refer to clip 1.3a).*
Examples: Stressed and Unstressed Elements:

قُـــــــم لِلمُعَلِّمِ وَفِّهِ التَبجيـــــلا

- قُـــــــم :قُـ(stressed)
- لِلمُعَلِّمِ: لِـ (unstressed) - لمُـ (stressed) - عَلِّـ (stressed) - مِـ (unstressed)
- وَفِّهِ: وَ (unstressed) - فِّـ (stressed) - هِ (unstressed)
- التَبجيـــــلا: ا(unstressed) - لْـ(unstressed) - تَبْـ (stressed) - جِيـ (stressed) - لَا (unstressed)

كادَ المُعَلِّمُ أَن يَكونَ رَسولا

- كادَ :كا(stressed) - دَ (unstressed)
- المُعَلِّمُ: ا(unstressed) - لمُـ(stressed) - عَلِّـ (stressed) - مُ (unstressed)
- أَن :أَ(stressed) - نْ (unstressed)
- يَكونَ: يَـ(unstressed) - كُو(stressed) - نَـ (unstressed)
- رَسولا: رَ(unstressed) - سُو(stressed) - لَا (unstressed)

أَعَلِمتَ أَشرَفَ أَو أَجَلَّ مِنَ الَّذي

- **أَعَلِمتَ**: أ(stressed) - عَلِـ(stressed) - مُـ(unstressed) - تَـ(stressed)
- **أَشرَفَ**: أ(stressed) - شـْ(unstressed) - رَفَ(stressed)
- **أَو**: أَو(stressed)
- **أَجَلَّ**: أ(stressed) - جَـ(unstressed) - لَّ(stressed)
- **مِنَ**: مِـ(stressed) - نَـ(unstressed)
- **الَّذي**: ا(unstressed) - لْـ(unstressed) - لَّـ(stressed) - ذِي(unstressed)

يَبني وَيُنشِئُ أَنفُساً وَعُقولا

- **يَبني**: يَـ(unstressed) - بـْ(stressed) - ني (unstressed)
- **وَيُنشِئُ**: وَ(unstressed) - يُنْـ(stressed) - شِئُـ(unstressed)
- **أَنفُساً**: أَنْـ(stressed) - فُـ(unstressed) - سأً (stressed)
- **وَعُقولا**: وَ(unstressed) - عُـ(stressed) - قُو (unstressed) - لاً(stressed)

- Now, use the above examples to istinguish between the stressed and unstressed elements in the following lines: *(refer to clips 1.3a).*

عَلَّمتَ بِالقَلَمِ القُرونَ الأولى	سُبحانَكَ اللَهُمَّ خَيرَ مُعَلِّمٍ
وَهَدَيتَهُ النورَ المُبينَ سَبيلا	أَخرَجتَ هَذا العَقلَ مِن ظُلُماتِهِ
صَدِئَ الحَديدُ وَتارَةً مَصقولا	وَطَبَعتَهُ بِيَدِ المُعَلِّمِ تارَةً

Review Questions

1. Reflecting on your experience with your friends while listening to the audio and reading the texts, what were some challenging Arabic sounds or vowels you encountered, and how did you work together to overcome them?

2. Considering your engagement with your friends while practicing the identification of Arabic sounds and vowels, how did this activity enhance your ability to recognize and differentiate between different sounds in the language?

3. Reflecting on your practice with distinguishing between letters, syllables, and words in Arabic, which specific linguistic features helped you differentiate between them effectively, and how did you apply this knowledge to the provided examples?

4. Considering your practice in distinguishing between letters, syllables, and words in Arabic, how did collaborating with your peers contribute to your ability to analyze and identify linguistic elements accurately?

5. Reflecting on your practice with reading prose and poetry texts while focusing on stressed and unstressed elements, what strategies did you and your friend find most effective in identifying and differentiating between stressed and unstressed syllables or words?

6. Considering your engagement with your friend while focusing on stressed and unstressed elements in Arabic prose and poetry, how did analyzing stress patterns contribute to your overall comprehension and appreciation of the texts' rhythm and meaning?

7. Reflecting on your participation with your group while analysing the vowelised words by segmenting them to their syllables in the texts, how did the collabrative work improve your pronounciation of the Arabic phonics and reading skills?

Answers to Review Questions

1. We encountered several challenging Arabic sounds and vowels, such as the emphatic consonants (ظ, ص, ض, ط), and the short vowels (fatha, kasra, damma). To overcome these challenges, we listened attentively to the audio, practiced repeating the sounds together, and consulted each other for clarification on pronunciation. Additionally, we utilized resources like pronunciation guides and online tutorials to reinforce our understanding and improve our pronunciation skills.

2. Engaging in the identification of Arabic sounds and vowels with my friends significantly enhanced our ability to recognize and differentiate between different phonetic elements in the language. By listening to the audio and reading the texts collaboratively, we developed a heightened sensitivity to Arabic pronunciation patterns and vowel markings. Through discussions and peer feedback, we refined our skills in distinguishing between similar sounds, such as the various forms of the letter "ع" and the several vowel pronunciations.

3. During our practice session, we focused on key linguistic features such as letter shapes, vowel markings, and word boundaries to differentiate between letters, syllables, and words in Arabic. For example, recognizing the distinct shapes of individual letters helped us identify isolated letters like "ب" and "ظ». Additionally, understanding the placement of vowel markings and accents aided us in distinguishing between syllables, such as in the syllables "فأ" and "قُدِّص». By applying this knowledge, we successfully segmented the provided examples into their respective letters, syllables, and words.

4. By discussing the structural components of letters, syllables, and words together, we gained a deeper understanding of Arabic writing and reading systems. Through peer feedback and shared insights, we improved our skills in recognizing letter shapes, vowel patterns, and word boundaries. Additionally, engaging in collaborative activities such as word segmentation exercises and syllable identification tasks provided us with practical opportunities to apply our knowledge and reinforce our understanding of Arabic language.

5. My friend and I employed various strategies to identify stressed and unstressed elements in Arabic prose and poetry. We paid close attention to changes in arena, duration, and intensity of sounds to determine stress patterns. By taking turns reading aloud and discussing our observations, we were able to refine our understanding of stress patterns and develop strategies for accurately identifying stressed and unstressed elements in Arabic texts.

6. Analysing stress patterns in Arabic prose and poetry texts with my friend greatly enhanced our comprehension and appreciation of the texts' rhythm and meaning. By identifying stressed and unstressed elements, we gained insights into the rhythmic structure of the language and the poetic pattern employed by the authors. This deepened our understanding of the texts' emotional tone, emphasis, and poetic devices. Moreover, by discussing stress patterns and their impact on word

pronunciation and sentence rhythm, we developed a deeper connection to the texts and improved our fluency in reading Arabic poetry and prose with expression.

7. Analysing the words to their syllables with my group allowed me to practice sounding out the vowelised letters and the syllables to my friends and to openly accept any corrections to my performance, and vice versa, which helped each member in the group improve their pronunciation to the appropriate level, leading us to improve our reading skills.

Extended Reading

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