

Exploring Culture Through Music in the Middle East and North African Region

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SUMMARY OF THE LESSON:

This lesson complements units of study on the Middle East and North African Region (MENA) and provides students with an exploration of the cultural landscape of this particular region. In this lesson, students access their prior knowledge on a key vocabulary term - culture - and analyze a series of songs situated in the MENA region to identify components of an incredibly rich and diverse region. Through their analysis of song lyrics, students will be able to understand how political events and societal beliefs have and continue to shape music in the region as well as to draw parallels between popular culture in the United States and the MENA region. Throughout the lesson, teachers are offered various options for implementation and a series of extension activities are also included for consideration.

SUBJECTS: World/Human Geography

GRADE LEVEL(S): 9-12

TIMING: One - 90 minute class period or Two - 50 minute class periods

STANDARDS:

- Minnesota State Social Studies Geography Standard:
 - 9.3.3.7.1 The characteristics, distribution and complexity of the earth's cultures influence human systems (social, economic and political systems).
- Illinois State Social Studies Geography Standard:
 - SS.G.9.9-12. Describe and explain the characteristics that constitute a particular culture.
 - SS.G.10.9-12. Explain how and why culture shapes worldview.
- AP Course Exam Description Topic 3.1

ESSENTIAL QUESTION:

How does music convey the culture of a region?

LEARNING OBJECTIVES:

- Students can identify elements of culture within the MENA region.
- Students will be able to draw parallels and differences between popular culture in the United States and Jordan.
- Students will be able to understand a contemporary event in the Israeli-Palestinian conflict.
- Students will be able to understand how political events and societal beliefs have and continue to shape music in the MENA region.

LISTS OF MATERIALS/RESOURCES NEEDED:

- Access to a Smartboard, projector or related technology
- Access to this [Jamboard](#)
- Access to Youtube
- Student question sets provided in the Appendix section

RATIONALE:

Music can be seen as a lense into a culture. Music is enjoyed universally and across every culture in the world. This lesson brings music from the MENA region into classrooms through a medium that is accessible to students. Through an examination of three songs from artists with a deeply rooted connection to the MENA region, students will be able to draw similarities and differences between their own culture and the culture of the MENA region. Through this exploration, students will be exposed to lived experiences that convey the diversity of the region.

It is important to note, there are many common misconceptions of the MENA region which include: lack of agency of women, lack of economic, social, and political diversity, and the perception of everyday life in the region. This lesson seeks to demystify these misconceptions by focusing on gender roles in the MENA region and draw parallels between young adults around the world through popular culture.

PROCEDURES:

Intro Activity (use this [Jamboard](#) as a guide)

1. Have students review the definition of culture
 - a. See slide 1 of Jamboard
2. Ask students to place sticky notes onto the Jamboard, identifying information that they know about the MENA region.
 - a. See slide 2 of Jamboard
3. Using student response as a guide and springboard, define the MENA region for students through a series of maps
 - a. See slide 3 of Jamboard
4. Pose the essential question to students: How does music convey the culture of a region?
 - a. See slide 4 of Jamboard
5. Present the TikTok (see file [attachment](#)) to students and have students add sticky notes to Jamboard, addressing what elements of culture are present in the TikTok
 - a. See slide 5 of Jamboard
6. Explain to students that they will be participating in an exploration of culture in the MENA region through the analysis of music and its accompanying lyrics. Options for how to include this activity in the classroom are found below.

Student Work:

1. For this section, teachers will need to select which song or songs they will choose to assign to their students from those provided in this lesson plan. Three specific songs are provided with this lesson but a teacher has the creative license of assigning anywhere from one to three songs to their students.

- a. Songs, lyrics (including translations), brief biographies of artists, question sets per song and an answer key are included within the Appendix of this lesson
 - b. The songs included, and can be found within the Appendix, are:
 - i. Appendix A: “A Free Woman: International Women’s Day rap song” by Amani Yayha featuring Kareem, Mira, Mayam, and Krist
 - ii. Appendix B: “Hadal Ahbek, a popular culture love song” by Issam Alnajjar
 - iii. Appendix C: “Al Kufiyyeh 3Arabeyyeh” by Shadia Mansour ft M1 (Dead Prez)
2. Teachers should then select one of the options for assigning student work from the list below (options 1-5).

Options for Assigning Student Work:

- **OPTION 1: County Fair/Speed Dating**

Pair students up. Teacher will designate one side as the “Movers.” These students will be the ones to rotate from one student to the next. Each pair will have two minutes to share what they learned from each station in a “Pair-Share” type format. At two minutes, the “Movers” will rotate (clockwise or counter clockwise) to the next student and “Pair-share.” the teacher can repeat until a reasonable number of pairings have occurred.

- **OPTION 2: Expert Groups**

Create groups of students - each group being three students large, one student for each of the three songs that will be analyzed during the activity. Each student within the group will be appointed (or self-appointed) one of the three songs where they will then meet in “expert groups” to work on listening to and understanding the song and answering the provided questions. Expert groups refers to other students within the classroom who were also assigned the same song - this means that students will be meeting with students outside of their original groups and will allow for the teacher to direct their questioning and support to a larger group at one time. Provide students with about 15-20 minutes within their expert groups to complete provided tasks and then have students return to their original three member groups from the start of the activity. Here, students will share with their original group members the song they learned about and each student can take notes on a provided note taking guide, on a sheet of notebook paper or in a class designated journal.

- **OPTION 3: Jigsaw**

Put students into groups of three. Have each student within the group choose one of three songs to explore independently while also answering the assigned questions. Once it seems like most students have finished examining their song, have students share out in their groups about what they heard, understood, and think in relation to the song selected. Students can also use this time to discuss the closing activity or question: “What did we learn about the cultural components of the MENA region after listening to the assigned songs/music?” Additionally, students could individually journal on this question and then discuss as a whole class.

- **OPTION 4: Independent Work**

Assign each student either all three songs or one-two songs to the whole class. In this mode of instruction, students complete each song analysis on their own, conferring with partners and teachers as needed.

- **OPTION 5: Whole Class Experience**

Students will access the packet of information with song translations, questions and background information. As a class before listening to each song read through the background information on the artist, have the class listen to the song while following along with the translation and then give them time to answer the questions. Once finished, have students share out their answers and have a class discussion to pull together the essential question, “What did we learn about the cultural components of the MENA region after listening to this music?”

Closing Activity:

After students have completed the day’s activities, engage in a whole classroom discussion around the question: What did we learn about the cultural components of the MENA region after listening to the assigned songs/music? The closing activity can be in the form of an exit ticket, Jamboard, post-it notes, turn and talks, etc. Through the chosen songs, students should have been able to identify the following:

- **Potential answers for the song, “A Free Woman: International Women’s Day rap song”**

- **Question 1:** All women have a voice and should not be silenced. Women are leaders and have the ability to possess any career or opinion they would like. Traditional beliefs of masculinity should not continue to hold women down in any part of the world.

- Lyrics that demonstrate this: “realise that I exist with or without you”, “They put limits to your dreams, but they will never limit your power”, “A woman owns herself, she is not the property of anyone else”

- **Question 2:** Parallels can be drawn between the MENA region’s experience, belief system and interpretation of masculinity and that of the U.S. Masculinity in the U.S. often still conjures up images of “strong, tough men who can’t show feelings” and who typically don’t take most of the responsibility of caregiving for children. Additionally, although progress has been made, particularly within the last 100 years, when still earn \$.81 to every dollar earned by a man in the U.S.

- **Question 3:** Tradition is very important to many in the MENA region and sometimes it comes at the cost of women not having an equal opportunity to succeed outside of the home. At the same time, women are demanding change and won’t sit idly while men rule their lives.

- **Potential answers for the song, “Hadal Ahbek”**

- **Question 1:** Answers will vary but Shawn Mendes and Justin Bieber both came to fame through internet videos. This is an increasingly popular medium to find young artists.
- **Questions 2:** It’s a love song! The intended audience is most likely young adults. The goal in this question is to draw parallels between the lives of teenagers around the world regardless of location.
- **Questions 3:** Answers will vary.

- **Potential answers for the song, “Al Kufiyyeh 3Arabeyyeh”**

- Question 1: The message of the song is that the people of Palestine and Arab world have a strong cultural identity that cannot and should not be displaced (“We wear the scarf because it is patriotic / The Scarf is Arabian / This is our identity / this our scarf / this is who we are / this what we wear.” Furthermore, the song seeks to convey to listeners that the Palestinian and Arab people will work to resist oppression or threats to their identity, inclusive of threats/occupation to their homeland (They want to take away from us land, our culture, our dignity and everything that we own. No we won't let them do that, we won't stay silent about it”)
- Question 2: Student answers will vary. Depending on the cultural background of students, answers may include: baseball cap, beanie, hijab/headscarf, necklace, ring, flag, etc. Students will be drawing parallels to the way in which the Kufiyyeh is representative of an ethnic group, collective struggle and resistance.
- Question 3: This song reveals that there has been a long and contracted struggle between Palestinians and Israelis with Palestinians feeling that their land, culture and identity has been stolen from them. There is a feeling of animosity that is conveyed through the lyrics and tone of the singer. Another group in opposition to Palestine may disagree with the perspective held by the singer and instead, they themselves may feel that their land, culture and identity have been stolen.
Here, it becomes important to identify narrative building with students - asking students: historically, whose story gets heard, who tells the story, how and what additional information is needed when looking at the history of a given event or region.

EXTENSIONS:

- Encourage students to research another artist from the MENA region using YouTube, TikTok, Instagram, etc.

Suggested Artist List:

- [Dounia](#) from Morocco
 - [Justina](#) from Iran
 - [Omar Offendum](#) from Saudi Arabia (raised in the U.S.)
 - [DAM](#) from Palestine
- Have students select a song from their own culture (or popular culture) and ask students to identify how culture is represented through the song lyrics and/or music video. Students can develop their own mini-presentations to present to peers following one of the models for Assigning Student Work.
 - Have students construct their own song or chorus that illustrates their own cultural identity. Ask students to write a paragraph to one page essay explaining the cultural elements present within the lyrics. Students can also present their songs to classmates.
 - Have students listen to a specific radio station of their choice that plays songs - have students observe the radio station for up to thirty minutes and through a one page essay, identify the culture and cultural traits that are exhibited through the station and the songs that are played. To further the work, students can also be asked to compare and contrast two or more radio stations for its culture.

- Have students listen to / view the song: [Somos Sur \(Feat. Shadia Mansour\) - Ana Tijoux](#) (translations can be found [HERE](#)) and compare and contrast the cultures that are presented both in the music video and within the lyrics. Have students identify whether any expressions of culture are similar to their own and lived experiences.
- Show students other TikTok artists from the MENA region. What similarities and differences do they notice between them and the TikTok they watch? (and if students do not watch TikTok, have students compare the suggested videos to their own likes/dislikes)
 - Suggested Accounts:
 - [Muslimthicc](#)
 - [Gina](#)
 - [Mohammed Sweidan](#)
 - [Arabic McLovin](#)

ADDITIONAL RESOURCES:

- [Seven Female Rappers Shaping Music in the Middle East](#)
- [Hope is Found in Hip-Hop for Middle East Rappers](#)
- [Hip Hop and Arab Uprisings: Resources for Teaching](#)
- [Moroccan Rapper Jailed for One Year Over Track About Corruption](#)

Appendix A

“A Free Woman: International Women’s Day rap song” by Amani Yayha featuring Kareem, Mira, Mayam, and Krist

Video of song: <https://tinyurl.com/p68vre5p>

Video of Amani Yayha: <https://tinyurl.com/cfz558yf>

Amani is Yemen’s first female rapper. She uses her music to explore issues of women’s right, child marriage, and sexual harrasment in the Arab world and give a voice to the people of a country experiencing incredible challenges during a civil war. Amani has had many death threats writing and singing the music she loves.

Questions to consider while listening to this song:

1. What is the message of this song? How do you know? Cite specific lyrics to demonstrate this.
2. Are there parallels between masculinity in American society and the masculinity that Amani discusses in this song?
3. What does this song reveal about issues in the MENA region in regards to women?

Mira

أعطيني شي منطقي بيحكي أنو المرأة آلة
فهمني بس واضح كيف بتكون نصك الثاني
و أنت قاعد عم ترمي أوامر كأنها عبد جاري
كأنك شاريها من سوق و لقيت عرض مجاني
لا تكون إنساني إذا ما بدك تكون
أن تكون أو لا تكون ، هذا الي القانون خلاني
نفكر ثواني ، نعيش مع نفسي لحظة سكون
إنو أنا بقدر أكون في كوبا لا تنساني
على العموم إلي مفهوم من المبدأ الذكوري
مش قادر يتقبل ، يتأمل ، غير أنو صوتو جهوري
و أنت من بيت أبوك على بيتك زوجوك
ما بيرحموك ، بحبل الجاهلية بيربطوك
يمكن حلمك حدوده بس قوتك ما بتتحد
عدد أيام الصمود بين تحرش و بين حرب ما بتتعد
القوة في ذاتك مش ممكن أنها تنصد
لما تبلشي تفكري بحالك ، طريقك ما بتتسد

Krist

ما تحكموش عمجتمع ذكوري تقولي أسكت و انسي
مش من حقه تحكم ، تظلم على شان الجنس و أنت
ما ترويش عطش جهلك لأنو عليها تكسب
المرأة كامل مش نص بنص ، سيبونا من هاذ القصة

Explain to me how you consider women to be machines
Explain to me clearly how you consider her your other half
While you are sitting there throwing orders as if she were a slave
As if you got her from a market through a free deal
Don't be human if you do not want to be
To exist or not, this law allowed me to
Think for a second and live a moment of peace
And realise that I exist with or without you
In general, masculinity for some
Can only be seen as a loud roaring voice
And you, moved from your father's house to the house of the man you were forced to marry
They do not give you a break, they tie you up to ignorance
They put limits to your dreams, but they will never limit your power
The many days you have resisted harassment and war cannot be counted, but the power that lies in you will never be stopped
When you start thinking of yourself, your path will not be blocked

Don't talk to me of a masculine society and tell me to shut up and forget
You have no right to rule and oppress just because she is a woman
Because of your thirst for ignorance you try to

المرأة مش عورة ، شو تعمل هي حرة
مربية ، عالمة ، قائدة بالفطرة
هي ثورة ، هي حواء ، هي ربّت الأسرة
و الفكرة أنو المرأة مش ملكية خاصة
المرأة مش عورة ، شو تعمل هي حرة
مربية ، عالمة ، قائدة بالفطرة
هي ثورة ، هي حواء ، هي ربّت الأسرة
و الفكرة أن المرأة مش ملكية خاصة

Amani

بنقوللي أن المرأة مستحيل تصير شي كبير
مُدْرَسَة أطفال هذا حالها بالكثير
بس أنت أكيد ناسي أن المرأة شي أساسي
مستحيل نستغنى عنو مهما طال ظلمك القاسي
عار ما كلك سمعة بتناديها بها الأسامي
بتحاول تنسيني ، بفكرك أنو أنت أصلا جاني
المرأة ملك نفسها مش ملك شخص ثاني
استغلال ، اضطهاد ، تهमيش للمرأة
العنف لي هي فيه جامت صنعت منو الثورة
كل لي بتمر فيه حيخليها أقوى
تسوي لي تشتيه مش مستنية منك فتوى

Kareem

يطمسوا العدالة بأفكارهم الحربية
يحبسوا الحرية بأغلال معدنية
نساؤنا سبايا من أيام الجاهلية
نواد البنات اليوم بطرق معنوية
نحرف الكلام لأحكام غير شرعية
ننادي بالعدالة و مع النساء تكون منسية
و الآن دفع الحروب فتحت أسواق للنخاسة
و عيون تربص ببيك و تعدلك أنفاسك
مش أملاكك تمتلكها و لا فريسة تفترسها
ما لكش سلطة في دنيتها للحرية تساومها
ما فيش صراع ما بين جنسين و لا جولة بعد جولة
وسط مخيمات ، الستات بألف دولة
استقلالها بنفسها في كربها كانت المكافأة
فردوا الجناحات زى سروب طيور مهاجرة
ضد الظلم و التحرش و استغلال الناس بالحاجة
بالعزيمة و الصبر تفوز ، و سلاحها أقوى من
سلاحك

dominate her
A woman is a complete human she is not a half, so
stop considering her one
Women are not shame, they can be whoever they
want
Mothers, scientists, leaders by nature
Women are revolutions and heads of houses
The point is that a woman is not private property

You tell me that a woman can never become
something big
A school teacher, that's all she can ever be
But you have surely forgotten
That women are essential beings that cannot be
eliminated
Despite your constant tough oppression
You call her names such as 'shame' & 'reputation'
You try to make me forget that you are the
perpetrator
A woman owns herself, she is not the property of
anyone else
Exploitation, persecution and marginalization of
women
From the violence she has endured, she has created
a revolution
All the challenges she is facing are making her
stronger
She can do whatever she wants, she does not need
your permission

They bury justice with their violent thoughts
They imprison freedom with metal handcuffs
Our women are prisoners from the old ages
We kill women in many different ways
We divert the meaning of words for unlawful
principles
We call for justice and exclude women
And now with wars, women are being sold in
markets
All eyes on you while counting your breath
She is not your property, or a prey to devour
You don't have power over her or her freedom
There is no battle of the sexes not even round after
round
In the midst of camps, women are as tough as a
thousand state
Their reward were their independence
They spread their wings and flew like migrating birds
Fleeing from injustice, harassment and exploitation
With their will and patience they will win, their
weapons are much stronger than yours

Mayam

إن كان لازم إني أحارب لأطالب بحياة طبيعية
حتلاقو جيوش مناصرين مع أصوات عالية
حتلاقو جيوش و بدون قائد تدعو أيضا للحرية
إذا كنتم تظنوا بأنهم يعطون حقوق بالمعلقة
سادون في الحقيقية ، مشهد حبل المشنقة
فدعوني كي أمزق كل خيوط الشرنقة
الأحمر غير رومانسي فيذكرني بالدماء
دعوني لأستقل انا ذاتية الاكتفاء
أفرض قوانيني ، لستم أصحاب القاعدة
همومي لم تنسيني إني أحتاج مساعدة
إنتي لي حياتك متقسمة تضحية و استغلال
جوزوك بصاحب المال بدل لي قلبك ليه ميال
مستغل ظروف لجوءها و أنت ضعيف ما لكش دية
و شجاعة جامدة بظلة و أنت عارف أنها قوية
هي حرب و جيشي أقوى و عدوي هو الجهل
أقلب ميزان المجتمع و أحلم على الأقل

If I had to fight to ask for a normal life
You will find loud armies supporting me
You will find various armies that also call for freedom
The way women's rights are given to them
Are in reality hanging ropes
So leave me break free from the limitations imposed
on me
The color red is not romantic, it reminds me of blood
Leave me be independent, I am satisfied with that
I put my own rules which you do not possess
My worries keep reminding me that I have to ask for
support
Your life is divided between sacrifice and exploitation
They forced you to marry the rich guy instead of the
one you love
Despite your weakness, you take advantage
because she is a refugee
She is courageous, strong, a heroine, and you surely
know that
It's a war, and my army is stronger than yours, my
enemy is ignorance
I will rebalance society's scale and I will dream

Appendix B

“Hadal Ahbek, a popular culture love song”

by Issam Alnajjar

Video of song: <http://tiny.cc/j6mutz>

Background: [Background info on Issam Alnajjar](#)

Issam Alnajjar is a Jordanian teenager who found his way to stardom through his YouTube channel and song being used in several viral TikTok videos.

Questions to consider while listening to this song: (answers in red)

1. What stands out to you about Issam's story? Can you think about anyone else who came to fame in a similar way?
2. What is the song about? Who is the intended audience?
3. How is this song similar or different from the music that you like to listen to?

Ra-pa-pa-pa-ra-pa-ra-pa	[Chorus]
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-ra-ra	Ra-pa-pa-ra-ra
عم تحكي كل شي فيكي	[Verse 1]
و أنا هسه هون صافن بكيف جنبتي خليك	You're telling me everything about you
دنيا بتعطيك، وقت ينسيكي	While here I am, thinking about how to keep you
دموع هاليومين، خلو عنيك تعبانة	by my side
حطي راسك عالمخدة، جوا قلبي ما في قدك	Life will give you time to forget
لونه أبيض هو قلبك، ما حدا زيك	The tears these two days have made your eyes
يما شو عجبني ردك، أنا دايماً حضلني جنبك	tired
لو كانوا كلهم ضدك، حضل أحبك	[Pre-Chorus]
حضل أحبك	Put your head on the pillow
Pa-pa-ra-pa-ra-pa	No one can be compared to you in my heart
Ra-pa-pa-pa-ra-pa-ra-pa	White is the color of your heart
Ra-pa-pa-pa-ra-pa-ra-pa	There is no one like you
Ra-pa-pa-ra-ra	Oh how I love your response
	I will always be with you
	Even if everyone is against you
	I'll keep loving you
	[Chorus]
	I'll keep loving you
	Ra-pa-pa-pa-ra-pa-ra-pa
	Ra-pa-pa-pa-ra-pa-ra-pa
	Ra-pa-pa-pa-ra-pa-ra-pa
	Ra-pa-pa-ra-ra
	I'll keep loving you

حضل أحبك	Ra-pa-pa-pa-ra-pa-ra-pa
Pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-ra-ra
Ra-pa-pa-ra-ra	[Verse 2]
هي قصة حب و القلب عم بيدق	It's a love story, and my heart is beating
هي فيلم رومنسي شايك فيه احلامنا	It's a romantic movie, seeing our dreams in it
ولو شو ما يصير بيناتنا ايدي بايدك هاي حياتنا	Even whatever happened between us
دموع هاليومين خلو عينيك تعبانة	My hand on your hand this is our life
حطي راسك عالمخدة، جوا قلبي ما في قدك	The tears these two days have made your eyes
لونه أبيض هو قلبك، ما حدا زيك	tired
يما شو عجبني ردك، أنا دايماً حضلني جنبك	[Pre-Chorus]
لو كانوا كلهم ضدك، حضل أحبك	Put your head on the pillow
حضل أحبك	No one can be compared to you in my heart
Pa-pa-ra-pa-ra-pa	White is the color of your heart
Ra-pa-pa-pa-ra-pa-ra-pa	There is no one like you
Ra-pa-pa-pa-ra-pa-ra-pa	Oh how I love your response
Ra-pa-pa-pa-ra-pa-ra-pa	I will always be with you
Ra-pa-pa-ra-ra	Even if everyone is against you
حضل أحبك	I'll keep loving you
Pa-pa-ra-pa-ra-pa	[Chorus]
Ra-pa-pa-pa-ra-pa-ra-pa	I'll keep loving you
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-ra-ra	Ra-pa-pa-ra-ra
حضل أحبك	I'll keep loving you
Pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-pa-ra-pa-ra-pa	Ra-pa-pa-pa-ra-pa-ra-pa
Ra-pa-pa-ra-ra	Ra-pa-pa-pa-ra-pa-ra-pa
حضل أحبك	Ra-pa-pa-ra-ra
Pa-pa-ra-pa-ra-pa	[Bridge]
Ra-pa-pa-pa-ra-pa-ra-pa	Whatever people saying
Ra-pa-pa-pa-ra-pa-ra-pa	You're always the foundation
Ra-pa-pa-ra-ra	For a house of diamond
شو ما يقولوا الناس، انتي دايما الاساس	I swear your love priceless
لبيت كبير من ألماس، والله حبك ما بينقاس	Whatever people saying
شو ما يقولوا الناس، انتي دايما الاساس	You're always the foundation
لبيت كبير من ألماس، والله حبك ما بينقاس	For a house of diamond
شو بحبك	I swear your love priceless
اه بحبك	I swear to God I cannot say how much I love you
اه بحبك	How much I love you
	Yes I love you
	[Pre-Chorus]
	Put your head on the pillow
	No one can be compared to you in my heart
	White is the color of your heart
	There is no one like you
	Oh how I love your response
	I will always be with you

حطي راسك عالمخدة، جوا قلبي ما في قدك لونه أبيض هو قلبك، ما حدا زيك يما شو عجبني ردك، أنا دايماً حضلني جنبك لو كانوا كلهم ضدك، حضل أحبك حضل أحبك Pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-ra-ra حضل أحبك Pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-ra-ra حضل أحبك	Even if everyone is against you I'll keep loving you [Chorus] I'll keep loving you Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-ra-ra I'll keep loving you Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-pa-ra-pa-ra-pa Ra-pa-pa-ra-ra
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Appendix C

“Al Kufiyyeh 3Arabeyyeh” by Shadia Mansour ft M1 (Dead Prez)

Video of song: <https://tinyurl.com/45wcufmz>

Note: profanity is expressed within the lyrics and translations

Video of Shadia Mansour: <https://tinyurl.com/4ju4wmtr>

Shadia Mansour is a hip-hop artist born in London but dictates the stories of Palestine, the greater diaspora and Middle Eastern politics through her lyrics.

Additional Information:

- Shadia Mansour:
 - <https://wellesleyunderground.com/post/10387850621/rolling-stone-middle-east-the-passion-politics>
 - <https://www.bbc.com/news/world-middle-east-11215298>
- Israeli/Palestinian Conflict:
 - <https://www.youtube.com/watch?v=iRYZjOuUnlU>
- Kufiyyeh:
 - <https://handmadepalestine.com/blogs/news/history-of-keffiyeh-the-traditional-palestinian-headaddress>
 - <https://www.theguardian.com/fashion/2019/aug/09/the-keffiyeh-symbol-of-palestinian-struggle-falls-victim-to-fashion>

Questions to consider while listening to this song:

1. What is the message of this song? How do you know? Cite specific lyrics to demonstrate this.
2. Identify and describe a cultural artifact within your own culture that is similar to the Kufiyyeh being described in Mansour's song. How are these artifacts similar and different?
3. What does this song reveal about the Palestinian experience? How might another cultural group (from the region - ex: Israelis) respond to the lyrics sung by Mansour?

<p>[المقطع الأول: شادية منصور] صباح الخير يا أولاد عمونا تفضلوا شرفونا شو بتحبوا انضيفكم : دم عربي ولا دموع من عيوننا؟ باعتقد هيك اتأملوا بنستقبلهن هيك اتعقدوا لما إداركوا غلظتن</p>	<p>[First section- verse: Shadia Mansour] Good morning cousins (means Israeli) Welcome. come in What would you like us to serve you: Arabic blood or maybe tears from our eyes? (our sobbing- our tears) I think this is how they thought we will welcome them this is how they were shocked when they realized their mistake</p>
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هيك إلبسنا الكوفية ، البيضاء و السوداء

صاروا كلاب زمان يلبسوها كموضة

مهما إتفننوا فيها

مهما غيروا بلونا

كوفية عربية بيظل عربية

حطتنا بدن إياها

ثقافتنا بدن إياها

كرامتنا بدن إياها

كلشي إلنا بدن إياه

لا ، ما راح نسكرتلن ، نسكرتلن

لا لا ، لا بقلي

(يسرقوا شغلة مش إلهن ما حصن فيه)

قلدونا باللبس لبس

و ها الأرض بيكفي هنش

طمعناين عأرض القدس قدس

إعرفوا كيف اتكونوا بشر

قبل ما تلبسوا الكوفية

جينا انزكرن مين إحنا

و غصبا عن أبوهم هي حطتنا

[اللازمة: شادية منصور]

من هيك إلبسنا الكوفية ، إلنا وطنية

الكوفية الكوفية عربية

من هيك إلبسنا الكوفية

هويتنا الأساسية

الكوفية الكوفية عربية

ياله علي الكوفية

علولي هالكوفية

الكوفية الكوفية عربية

علوها يا بلاد الشام ، كوفية عربية بيظل عربية

This is how we wear our scarf, the black and white one

wearing it may be trendy now, (lit wearing it has become a trend now a days among dogs)

But No Matter how creative they become
No matter how much they change its color
The Arabic scarf will remain Arabic
They want to take away from us land, our culture, our dignity and everything that we own.

No we won't let them do that, we won't stay silent about it

They steal what is not theirs and does not suit them

They dress the same way like us, and they have their eyes on Jerusalem.

First you should learn how to be humane then think about wearing the scarf
we just wanted to remind you who we are and whether you like it or not this is our (land or scarf)

We wear the scarf because it is patriotic

The Scarf is Arabian

This is our identity

this our scarf

this is who we are

this what we wear

There is no nation like the arabic one,
No other nation is world has has more influence

The picture is clear, we are the cradle of civilization

Our history and our heritage witness to our existence

That is why the Palestinian gown comes from

From Haifa, Jenin, Jabal al-Nar, to

Ramallah lets see the scarf

the white and red one

Wave it in the air and make it so high up that it can reach the sky

I am the singer of the arabs

My tongue stabs (like a knife)

It shakes earth (like an earthquake)

For the record I am Shadia Mansor

[المقطع الثاني: شادية منصور]

ما في بعد مثل الشعب العربي
فرجونا أي أمة بالدنيا أكثر مؤثرة
الصورة واضحة ، إحنا مهد الحضارة
تاريخنا و تراثنا الشاهد على وجودنا
من هيك لبست الثوب الفلسطيني
من حيفا ، جنين ، جبل النار ، إلى رام الله
خليني نشوف الكوفية البيضاء و الحمراء
خليني انعليها لفوق بالسما
أنا شادية العرب
لساني بي يغز غز
زلزالي بي هز هز
كلماتي حرف
"سجل أنا "شادية منصور
و الحطة هويتي
من يوم مخلقت و سيدي و الشعب مسؤوليني
هيك أنا إتربيت
بين الغرب و بين الشرق
بين الغطيان
بين بين بخل ، بين فقير
شفت الحياه من الشقتين
أنا مثل الكوفية
كيف ملبستوني ، واين ما شلحتوني ، بظلني عأصولي
فلسطينية

[اللازمة: شادية منصور]

من هيك البسنا الكوفية ، لإنا وطنية
الكوفية الكوفية عربية
من هيك البسنا الكوفية
هويتنا الأساسية
الكوفية الكوفية عربية

الحطة is my identity

From the day i was born, the people are my mission (concern)

this is how i was raised

between the east and the west

I am like the scarf, no matter what happens,
put me on, take me off, I will remain arabic.

<https://lyricstranslate.com/en/arabic-scarf-lyrics.html>

[باله علي الكوفية

علولي هالكوفية

الكوفية الكوفية عربية

علوها يا بلاد الشام ، كوفية عربية بيظل عربية

{scratches}

من هيك البسنا الكوفية ، لانا وطنية

الكوفية الكوفية عربية

من هيك البسنا الكوفية

هويتنا الأساسية

الكوفية الكوفية عربية

ياله علي الكوفية

علولي هالكوفية

الكوفية الكوفية عربية

علوها يا بلاد الشام ، كوفية عربية بيظل عربية

[Verse 3: M1]

Some of Y'all think it's a trend, a fashion
statement

Disgustingly I spit on the pavement

It's basic. Y'all know I bang for my flag

My bandanna ain't no rag

The Kuffiyeh ain't no scarf it's the heart of
the movement

The symbolism is resistance

No coincidence that you can see the RBG
in it

?Qué bonita bandera, ain't it beautiful

I say this in spanish, the solidarity, the
feelin's is mutual

Meem Wahad that's M1 in Arabic

I'm pro-Palestinian does that make me a

?terrorist

You can catch me in Gaza, Hayfa or

Rhamalla

But I'm still just Mutulu Olugbala

So when I rep with Shadia

We ride with our middle fingers up to the

Zionists

Because we don't give a fuck, it's justice

So tie that thing around your head and ride

Wave it in the air and let me know what

side you're on

[Outro]

Yeah the Kuffiyeh is Arabic

?Yeah it's M1 in solidarity ya feel me

With Shadia from the ghetto to Gaza

!I keep it RBG'd up, yeah

Bang for my flag

<https://lyricstranslate.com/en/arabic-scarf-lyrics.html>