

Analytical Study: A Message from the Film “The Message” Integrating Selected Short Scenes from the Documentary Film “The Message” by Moustapha Al-Akkad as an Educational Tool in Micro-Teaching Processes

Gamal Adawi¹

Abstract

The research aims to integrate selected short scenes from the film "The Message" by Mustafa Akkad as an educational tool in micro-teaching processes in various educational subjects such as: communication, civilization, general culture, history, geography, social education, religion, homeland and society, rights, Arabic language, and others. The study is basically based on dividing the film "The Message" by the great Syrian-American director (Mustafa Akkad) - may God have mercy on him - into ten parts; each part is a short scene cut from the film. They were shown to student and teachers (231 in number) in an Arab College of Education for teacher training, so that they could arrange them in ascending order from (1) to (10) according to their importance, the most beautiful, the best, and the strongest - in their opinion - then explaining the reasons for this arrangement, and the students' reactions after watching the parts cut from the film. The current study also proposes another approach to how to deal with the short cinematic scenes and clips from the movie "The Message" and transform them from visual scenes into a scenario (written text) that can be integrated into "meaningful" education in the style of the micro-teaching method, taking into consideration the difficulty of the matter that it is not possible to show the entire movie "The Message" to the audience of students and the target groups, due to its long duration, which is approximately three and a half hours. 231 individuals participated in the study: 89 teachers in the complementary track and 142 fourth-year students in the regular track at an Arab college of education from all specializations: The participants in the course "Arab-Islamic Civilization" were given the task of choosing the most beautiful and best short scene they liked from the film "The Message" by Moustapha Al-Akkad to prepare model practical lessons in the style of the micro-teaching method and integrate them into various educational topics. The results of the study indicated that the teacher's integration and use of selected scenes and short clips from a documentary film, which are short films - in the style of the micro-teaching method - stimulates students' motivation in education, contributes to their perseverance, prevents their dropout and improves their academic achievement.

Keywords: *Documentary Film, The Message, Moustapha Al-Akkad, Microteaching.*

Introduction

The three-and-a-half-hour documentary film "The Message" by Syrian-American director Moustapha Al-Akkad remains a milestone in the history of Arab and international documentary cinema. Analytical, pedagogical, educational-teaching studies that revolve around the integration of the dramatic cinematic documentary film into education remain very few in the Arab library, which lacks any book or reference that deals with how to analyze short scenes selected from documentary films, the most important of which is the film "The Message" by Moustapha Al-Akkad, which won many awards; the most important of which is the Oscar for soundtrack music.

It has become an urgent necessity for teachers and college and university students to know about documentaries and the mechanisms of employing and using them in the educational-teaching process, especially since students today come to school with prior knowledge about technology, which has become part of their daily lives and cannot be ignored in school classes and separated from teaching and learning at all.

The urgent need for this purpose became clear through the first meetings of the "Arab Civilization" course, which was represented by the fact that teachers in the completion track and fourth-year students in the regular track still do not feel that they are sufficiently prepared to integrate these dramatic documentary films into various educational topics in the style of micro-teaching with the aim of making education active and effective in their classes.

¹ Ph.D. Sakhnin College -Academic & for Teacher Education, Email: Gamaladawi1962@Sakhnin.ac.il

It was not difficult for me to choose a distinctive title for this first-of-its-kind study; as you can find many studies related to the film “The Message”, analysis and explanation, commentary and study, but the study that I am putting in your hands is - with great pride - the first study that is concerned with integrating selected short scenes from the film “The Message” by the Syrian-American director and producer Moustapha Al-Akkad into the educational process. There is no doubt that the use of documentaries is one of the means that contributes and helps in achieving a “meaningful” learning process that is appropriate for educational curricula in various teaching subjects.

Educational-Teaching Objectives

There is no doubt that the educational and teaching objectives of using short scenes selected from computerized documentaries are an integral part of the general objectives that can be achieved by using the short film as a means of "meaningful" learning, which has positive repercussions on students (learners) and society in general: As for these objectives:

Educational Objectives

That students exchange experiences, knowledge and information through constructive discussion of short scenes selected from the film “The Message”.

That students develop their sensory-critical positions regarding the preconceived opinions they hold towards a people or civilization of a country.

That students acquire positive Islamic social-human values and messages that have a positive impact on the learner and society.

That students reinforce positive Islamic values as a religion that calls for forgiveness, equality, social justice, honesty, trustworthiness, tolerance and acceptance of others.

That students acquire constructive educational values such as: tolerance, acceptance of others, respect, love, etc.

That students reject the faults of Arabs - bad habits through selected scenes from the film "The Message" by Moustapha Al-Akkad such as slavery, burying girls alive, adultery, gambling, etc.

Educational Objectives

That the student gets to know the biography of the Prophet through short scenes selected from the movie "The Message" by Moustapha Al-Akkad.

That the students enhance knowledge, through audio or visual material, via the cinema screen, computer or television, or smart board, etc.

That the students get to know the civilizations and cultures of different peoples who had contact with the Islamic civilization, such as: their virtues and faults, traditions, languages, religion, and other areas such as: clothing, food, greetings, and different lifestyles.

That the students get to know the movie "The Message" as a dramatic documentary film that serves the educational-teaching process in the best possible way through short selected scenes that revolve around a specific event, or depend on a central character, or more than one character, etc. (Abdul Moneim,1980; Oconnor, 1994).

In addition to what was mentioned, it is worth noting that there are objectives that develop basic skills among students, which are:

That students reach a better understanding of the terms, names, contents, and concepts contained in the topic presented for discussion through the selected scene.

That students practice organizing the information acquired, after watching the short scenes selected from the movie "The Message", in different ways and strategies of a high level, such as: classification, comparisons, problem solving, similarities and differences, and arranging the information contained in the short scene according to the specified fields, and according to the eras and years.

That students reach knowledge of the components and elements of dramatic documentary films, their features in terms of content, form, and various main shooting shots.

That students deduce the clear and hidden messages from the selected scenes from the movie "The Message" by Moustapha Al-Akkad.

Research Questions

What is the concept of documentary film specifically

Who is Moustapha Al-Akkad

What are the ten best scenes from the perspective of the research participants?

Can the short scenes selected from the film be integrated into educational-teaching frameworks?

How can the short scenes achieve the goal through integrated micro-learning, and is it possible to employ them in preparing model practical lessons? Will they provoke discussion and dialogue?

Do the selected scenes and clips carry hidden messages between their folds and feelings? And what kind of messages are those?

Previous Studies

This study was preceded by analytical studies of the film "The Message" by Moustapha Al-Akkad, but they did not deal with the pedagogical field of preparing model practical lessons based on selected short scenes and integrating them into education using the micro-teaching method.

As for the previous analytical studies, which dealt with the analysis of the film "The Message" by Moustapha Al-Akkad, most of which ignored the pedagogical field in dealing with the film in the form of selected short scenes and clips, and how to integrate them and pass them as typical applied lessons as small doses in various teaching topics, including, for example:

Amalia Rahandi's study (2010) entitled: "The Film "The Message" by Moustapha Al-Akkad: A Structural Analytical Study" focused in this research on the internal elements of the film and the relationship between its literary elements with each other in revealing the content of the film, relying on desk research and her use of the structural theory for an analytical study to discover the perfection of the internal meaning in literary production, and to show the relationship between its literary elements.

Arif Asaad Juma's study (2018) entitled: The effectiveness of video education in teaching the Prophet's biography in Islamic education curricula (an experimental study) This research aimed to identify the effectiveness of using video in teaching the biography and translations section in the Islamic education subject for the seventh grade.

Muhammad Saeed Bakr's study (2019) entitled: "The Message Film in the Balance: A Scientific Study" addressed the evaluation of the film in terms of content and form.

Regita Ommaya Ningrom's study (2020): entitled: "The Performative Speech Acts in the Film "The Message" by Moustapha Al-Akkad according to Searle's Theory (Analytical Pragmatic Study). In this research, it aimed to know the types of performative speech acts in the film "The Message" according to Searle's theory, and to know the meanings of the performative speech acts in the film "The Message" according to Searle's theory, which are informative, imperative, declarative, demanding, indicative, recollective, testimonial, and speculative.

Hamad Al-Azim's study (2020) entitled: "Representing Loyalty and Disavowal in the Film "The Message" by Moustapha Al-Akkad ", which considers the film as part of the media and communications technology and is closely linked to the semiotic theory based on symbols and includes three stages: reality, representation, and ideology. Among the research results obtained by the researcher in this research are 19 scenes that contain the image of loyalty and disavowal (such as: love, emancipation, loyalty, support, honor, following, proximity to something, and approaching it) and found in the symbols of appearance, clothing, expression, movement, settings, dialogue, and how to take the picture.

Youssef Heba Heiba's study (2021): entitled: The Film "The Message" by Moustapha Al-Akkad, a reading in time and place, which addressed the use of religious themes in filmmaking and supporting the field of historical film that provides the cognitive direction to the recipient, as the levels of cinematic comprehension and its audio-visual system opened up to include different fields and specializations.

An additional study by Sirwan Muhammad Mustafa and Abdel Nasser Mustafa Ibrahim (2021) entitled: The Drama of the Soundtrack in the Film the Message as a Model, which shed light on the consideration of the presence of music as a complementary element to drama and that the soundtrack is one of the sound elements that enter into the construction of the fabric of the cinematic film. From this standpoint, many film directors believe that interest in the composer in composing the soundtrack has become a profession that is specialized in those with compositional abilities, as it requires high skill and precision in coordinating between sound and images.

These studies were limited to presenting some short scenes from the film "The Message", without analyzing them in terms of content, form, educational messages, values, customs, and the virtues and faults of Arabs and integrating them into educational lessons for public discussion and constructive dialogue in a sufficient manner.

The Concept of Micro-Teaching

Micro-teaching, from the perspective of Al-Shahri (D.T.), is a method of training teachers in teaching skills. It represents a miniature image of teaching or a lesson, or perhaps a part of the lesson or a teaching skill, under controlled conditions, and is presented to a limited number of student teachers in preparation or trainee teachers.

Al-Asli (2021) defines the concept of micro-teaching as "a simple teaching situation in which the student teacher - or teacher in the field of education - trains on real, miniature educational situations, similar to a regular classroom, but does not include the complex factors that usually enter into the teaching process, and training is done on one or two training skills, in order to master them before moving on to other skills.

It is clear from this definition that the trainee teacher can shorten his lesson by focusing on one of the teaching skills, while keeping the time from (5-10) minutes and the activities required for this skill in normal cases. The trainee may choose, or be directed to practice the skill of preparing for the lesson, or explaining the lesson, or arousing motivation, or formulating and directing questions, and other training skills. Then the trainee does this process once or twice or more, so that he tries each time to avoid or reduce previous mistakes, until he is able to master this skill.

Microteaching Steps

Microteaching goes through a set of steps or stages that number up to eight steps, and we summarize them as follows:

Microteaching Stages

Guidance and direction: Responsibility of the lecturer supervising the training, general and comprehensive instructions.

Observation: A complementary stage to the previous one and it has two stages:-

Initial and critical observation. Observation must be organized and directed to specific skills and tasks.

Preparing for the lesson: Determining the skill to be trained and practiced, determining specific and behavioral objectives. Determining the activities that the lesson will include and determining teaching and distributing time between tasks and activities accurately, determining the level of students and indicating the teaching method.

Teaching: The practical stage in which the trainee translates his plan into a practical reality according to the plan and time.

Dialogue and discussion: Oral dialogue between the teacher and students, constructive criticism and expressing an opinion on the progress of the lesson.

Repeat teaching again until he reaches the required level of sufficiency.

Evaluation (diagnosis and treatment): Evaluation of the trainee's performance through 3 channels: A- Evaluation of the student teacher (trainee) himself. B- Evaluation of fellow teachers. C- Evaluation of the supervising teacher.

Transition to full training: from one skill to multiple skills.-8

Microteaching stages	
1-Guidance and direction: Responsibility of the lecturer supervising the training, general and comprehensive instructions.	5-Dialogue and discussion: Oral dialogue between the teacher and students, constructive criticism and expressing an opinion on the progress of the lesson.
2-Observation: A complementary stage to the previous one and it has two stages:- Initial and critical observation. Observation must be organized and directed to specific skills and tasks.	6-Repeat teaching: again until he reaches the required level of sufficiency.
3-Preparing for the lesson: Determining the skill to be trained and practiced, determining specific and behavioral objectives. Determining the activities that the lesson will include and determining teaching and distributing time between tasks and activities accurately, determining the level of students and indicating the teaching method.	7-Evaluation (diagnosis and treatment): Evaluation of the trainee's performance through 3 channels: A- Evaluation of the student teacher (trainee) himself. B- Evaluation of fellow teachers. C- Evaluation of the supervising teacher.
4-Teaching: The practical stage in which the trainee translates his plan into a practical reality according to the plan and time.	8- Transition to full training: from one skill to multiple skills.

Documentary Film: "The Message" by Monstapha Al-Akkad

In this section, we try to provide a brief idea about Moustapha Al-Akkad, his birth, fame, and his documentary film called: "The Message", as a prelude to analyzing the main topic of the study, which is to integrate the most beautiful, best, and strongest scenes from the film "The Message" by Moustapha Al-Akkad into the educational and teaching process within the framework of micro-teaching.

It is not possible to talk about the identity of the director and producer Moustapha Al-Akkad, and about his film called: "The Message", without addressing the definition of the concept of the documentary film. Who is the director and producer Moustapha Al-Akkad? And the definition of the film "The Message".

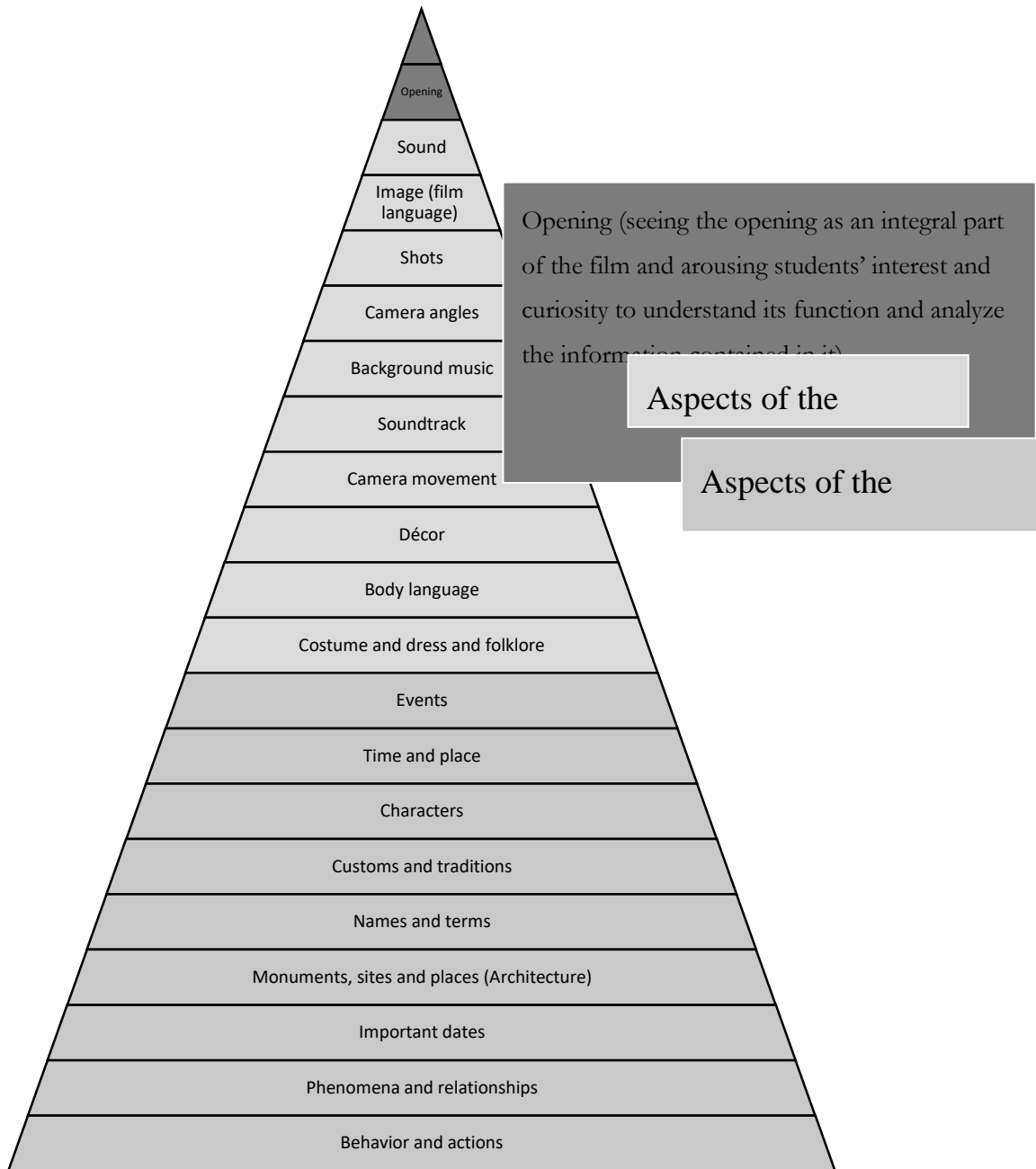
Documentary Film Concept

Documentary film is a type of cinematic-television program that deals with topics from reality in a documentary manner mixed with excitement, and is derived from daily events, natural, geographical, scientific, historical, political, scientific, artistic and other important figures as well as historical incidents.

The vast majority of writers and educators agree that documentary film is an artistic form completely different from the entertaining narrative film, whether this film is tragic, musical or comedic, as documentary film is based on real, real events and on real people who stand behind those events (Al-Adwi, 1988, Keller, 1995). It is not supernatural as can be the case in narrative films. Documentary films also address the audience directly through scenes and shots that are unified in time and place, by means of the literal interpretation accompanying the images, or by the reader who appears on the cinema screen, or documentary television. It aims to uncover, investigate and re-enact events from different perspectives, raise a problem or idea, and convey information with the aim of changing human attitudes. This film is also characterized by the seriousness and depth of the study that precedes its preparation, and its slogan is "Cinema is a message, an art and a science" (Nassar, 2012).

The aspects and concepts that can be addressed in the documentary film can be summarized through the following pyramid:

The aspects and concepts that can be addressed in the documentary film can be summarized through the following pyramid



Who is *Moustapha Al-Akkad*?



Moustapha Al-Akkad

A Syrian-born and American film director, producer and actor. He was born and raised in a conservative family in Aleppo, Syria on July 1, 1935. He then left for the United States to study film directing and production at the University of California, Los Angeles, where he studied and excelled over all his colleagues. His name is still on the list of distinguished students at this university. He lived there until the end of his life.

Among *Al-Aqqad's* most famous films are: "The Message" and "Lion of the Desert" (*Omar Al-Mukhtar*), which were produced by the governments of several Arab countries, most notably *Libya*. The actor Anthony Quinn played the lead role in both of them, along with other international and Arab actors. Note that *Anthony Quinn* was the hero of the film *The Message* in the English version, and the hero of the Arabic version was the hero *Abdullah Ghaith (Hamza bin Abdul Muttalib)*.

His Death

On November 11, 2005, *Moustapha Al-Akkad* was killed with his daughter among the victims of the explosion that occurred at the Grand Hyatt Hotel in Amman at the age of 75. They had come to Amman to attend a friend's wedding. The explosion, which resulted from a suicide operation, occurred while *Moustapha Al-Akkad* was in the hotel lobby receiving his daughter who had just returned from a trip.

It is worth noting that *Moustapha Al-Akkad* won many awards at a number of Arab and international film festivals. He also received numerous medals from Arab and foreign leaders and was honored by US President *Bill Clinton*.

Introduction to the movie "The Message":

The movie "The Message": A documentary film, which began showing in 1976 in two parts, directed by the late Syrian-American director *Moustapha Al-Akkad*. The film tells the story of the Prophet's biography that brought Islam. The film was produced in two versions, one in Arabic and the other in English, and its duration is three and a half hours. It won the Oscar for Best Soundtrack (*The Message*, 1976).

This film has been translated into many languages, including: English, French, Spanish, Russian, Chinese, and others. The company that produced it is: Arab Company for International Production.

Moustapha Al-Akkad says about the motivation for producing the film "The Message" as follows: "I made the film because it was a personal subject for me. I felt my duty as a Muslim living in the West to tell the truth about Islam... I saw the need to tell the story that would connect this bridge, this gap, to the West."

Sidi adds: “In any case, *Moustapha Al-Akkad* fought negativity in all its forms. He accepted positivity through a universal vision that seeks to renew visions and innovate in constructive treatment”.

It is worth noting that the film “The Message” won the Nobel Prize in 1977 for its best soundtrack, composed by the French musician Maurice Jarre.



Musician Maurice Jarre (born: 1924 AD – died: 2009 AD)

To understand the components and scenes of the documentary film, a dictionary of cinematic and television terms is attached: (*Azizqeh et al., 1999*), (*Costello et al., 1970*), (*Shalah, 1990*), (*Lmeish, 1994*), (*Kaler, 2002*), which in turn contribute to understanding the film scenes chosen by the research participants.

*Editing (Cutting)**

The process of selecting, arranging and cutting in order to assemble the filmed and recorded materials.

**Camera Angles*

The shot resulting from placing the camera at any angle to photograph a specific object.

**Scenario*

The written text on which the film production is based. The scenario contains details of the dialogues that take place, and includes in a later stage - instructions for filming and directing. The first stage in writing the scenario is called the summary, and the expanded and developed summary is called processing. The complete scenario includes the dialogues and evaluation to the scenes of this scenario is considered the filming scenario.

**Shot*

An incident or scene with a single unit of time and space, filmed without interruption.

**Cut*

Immediate cutting at the end of the shot, or an immediate transition from one shot to another, and cutting means the continuation of the action or the occurrence of two actions at the same time.

**Directing*

It is the process of converting the oral or written text into the visible or audible field, so that the viewer receives it. The director's work is considered the most important process in production, as he determines the different shooting angles that appear in the shots and communicates with the photographer and provides him with appropriate directions.

**Background*

The scene or objects in front of which the actors act, and the background gives birth to the social, political and religious situation. It sometimes provides us with historical information about the time, place and general circumstances.

**Scene*

It means a series of shots unified in time and place.

**Producer*

The person responsible for financing the film work from the financial and organizational aspects. The producer contracts with the author, director, actors and other craftsmen.

**Mixer*

The technician responsible for directing the sound tapes, with the intention of re-recording them, and also hides an image and shows another in its place at the same moment.

**Dissolve*

Is the overlap of the end of one of the shots with musical effects appropriate to the atmosphere of the film and different viewing.

**Dubbing*

Recording dialogue in a language different from the original language of the film.

**Background Music*

Music that accompanies what is happening on the screen and is placed specifically for the film and recorded with live performance, or is taken from recording discs.

**Close Up*

It is a shot taken from a camera very close to the perspective, so that only the prominent details appear, and for the human body it is only the face.

*Close Medium Shot**

It is a shot between the middle and the close, and for the human body it is from the head to the knee.

**Full Shot*

It is a shot in which a person or object appears in full height in the frame (i.e. within the frame).

**Low shot*

It is a shot in which the body is photographed from below.

**Long shot*

It is a shot taken from a relatively long distance of the human body, in which the entire body appears smaller than the height of the screen, and its purpose is to show a vast background.

**Long shot*

It shows us the entire perspective from bottom to top, whether this perspective is a scene, a person, or anything else. The purpose of this shot is to draw the viewer's attention to the importance of the background. Therefore, it is actually considered the basis for other shots, and that is why it is called the basic shot.

**Full shot*

It is the shot in which shows the actor's entire body with the possibility of his background appearing, and this shot is used to photograph dancers or pedestrians.

**Medium Long Shot*

It is the shot in which shows the actor from the knees and above, and shows almost the actor's body. This shot is called the American shot.

**Medium Shot*

It is the shot in which shows the actor from the waist and above, and allows the viewer to see the actor's facial expressions, hand movements, and body. This shot is used to film actors while following the conversation between them.

The most important shots documented by Al-Azim (2020: 20) in his study are as follows:

Extreme Long Shot

It is taking the picture by showing the main location from a distance with the aim of showing the entire location. The purpose of the shot is to direct the place where the event or scene occurred.

Very Long Shot

The purpose of this shot is to show the settings used in the scene of the main character's interaction in that setting.

Long Shot

This shot shows the entire location from the bottom of the foot to the top of the head and a little of the background until the frame is filled. This shot may be called "Full shot".

Medium Shot

It is a shooting method that shows some parts of the object in more detail. This method aims to clarify facial changes and even the object's gestures.

Middle Close Up

This shot shows the location from the edge of the chest to the top of the head. This shot usually used for the interview scene to show the proximity to the location.

Close up

This shot shows the location from the shoulder to the top of the head to show the location/approach of the specific location.

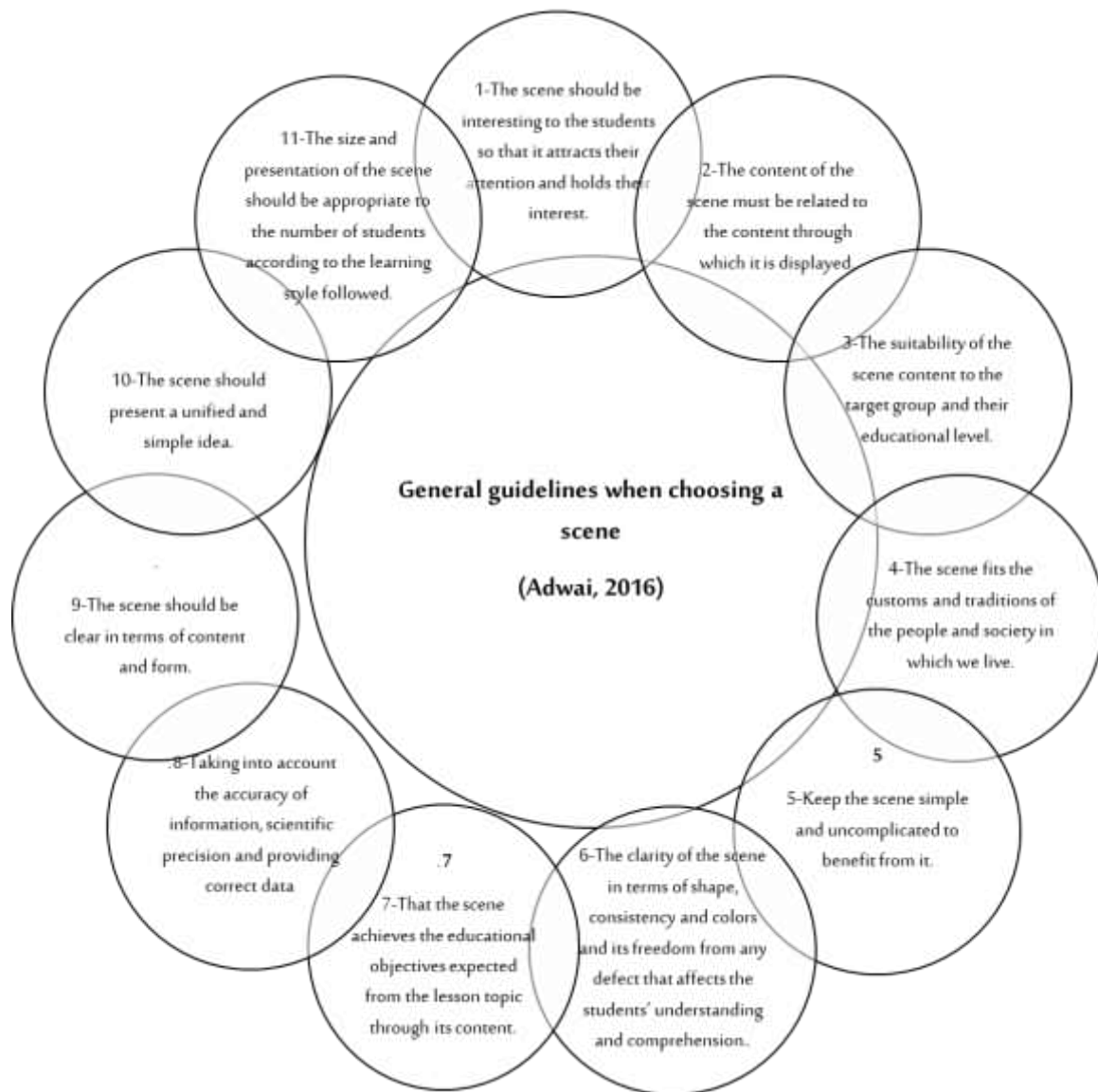
Big Close Up

This shot shows the position from the bottom of the chin to the top of the forehead to show the details of the position's appearance.

Extreme Close Up

This shot shows the details of the position such as: eye, nose, or ear. This shot is used for a specific purpose or to show the specific position that the viewer needs to know.

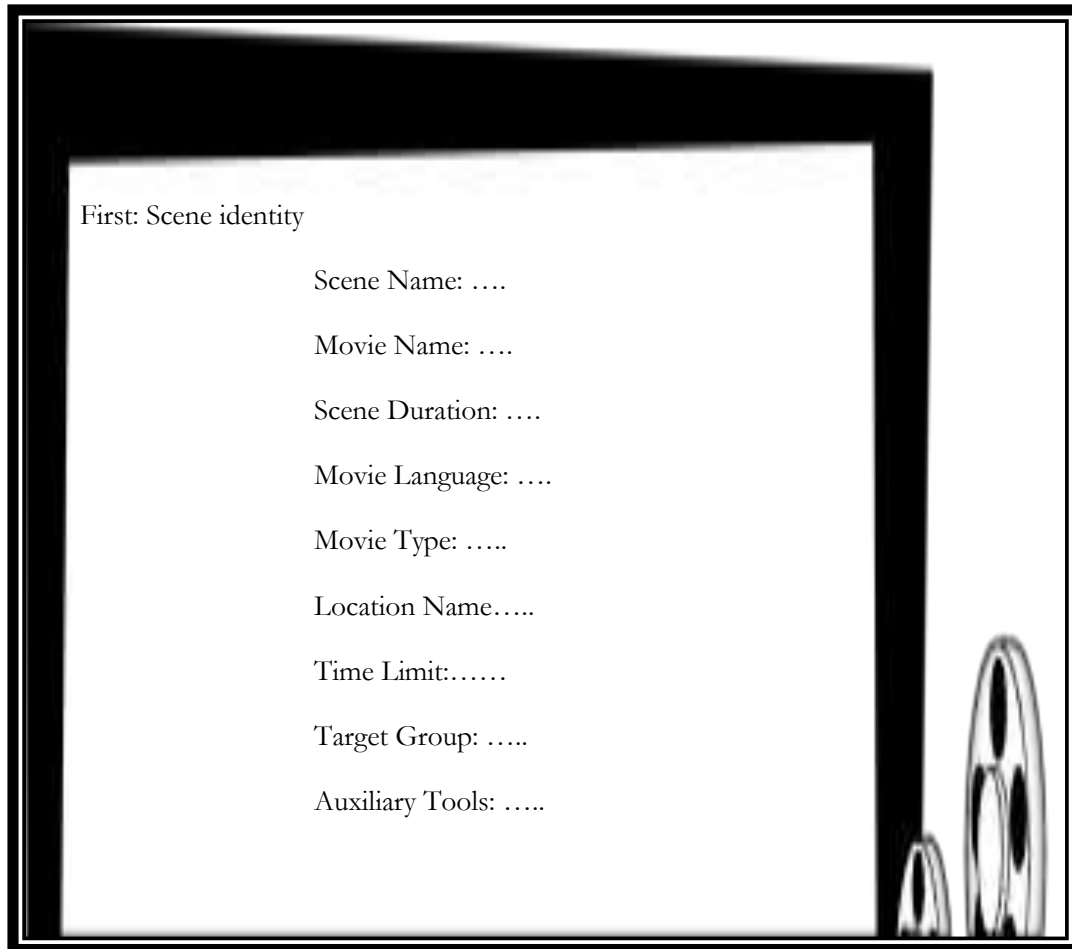
General guidelines when choosing a scene:



Application Models

Application models

The first model: Advance preparation



First: Scene identity

Scene Name:

Movie Name:

Scene Duration:

Movie Language:

Movie Type:

Location Name.....

Time Limit:.....

Target Group:

Auxiliary Tools:

Second: Defining the scenz

Third: Names and terms (specific to the scene)

Fourth. Educational objectives

Fifth. Educational objectives (in content and skills)

Work method

A. Before the presentation:

Give a brief overview of the scene..1

Link the scene to the lecture or lesson material..2

Clarify easy and difficult tasks..3

4. Draw students' attention to important information provided by the scene about Islamic civilization in the Middle Ages.

Record notes on a draft in order to answer the questions of the activities..5

B. During the presentation

Stop the scene, hold a discussion about important information, and consolidate the information.

C. After the presentation

Examine the tasks, link the scene information to the study material that the students learned during the lecture/lesson.

Deepening and expanding, fixing information, impressions, liking or disliking.

Activities / tasks:

Lesson progress:

Lesson title

Lesson objectives

A. Lesson opening: Activities before the presentation (opening)

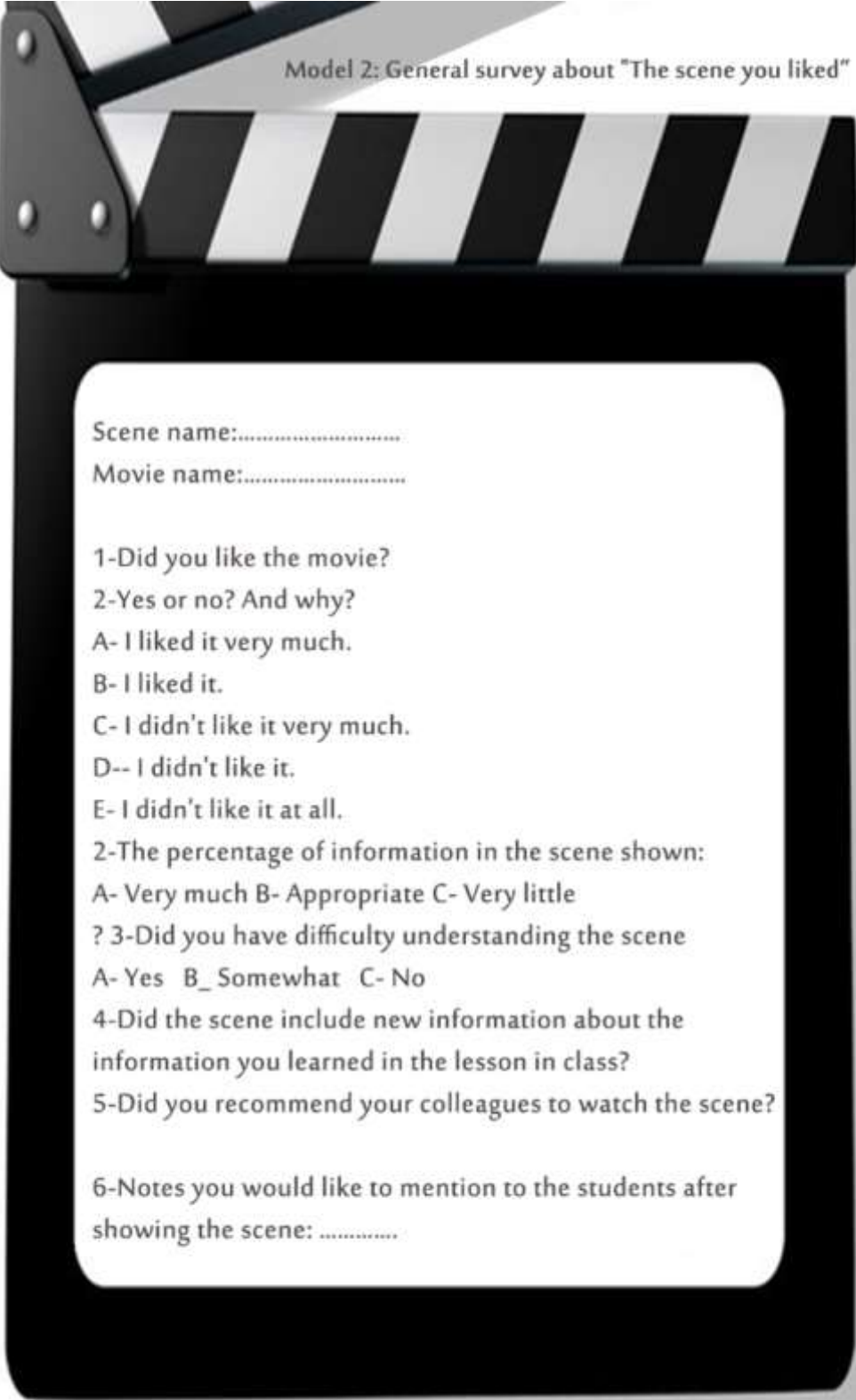
(Time duration, method, style – individual work, pair work, small group work)

B: Viewing and comprehension: Tasks during the presentation

(Time duration, method, style)

C. Activities after the presentation: (Time duration, method, style)

Model 2. General Survey About "The Scene You Liked"



Model 2: General survey about "The scene you liked"

Scene name:.....

Movie name:.....

1-Did you like the movie?

2-Yes or no? And why?

A- I liked it very much.

B- I liked it.

C- I didn't like it very much.

D-- I didn't like it.

E- I didn't like it at all.

2-The percentage of information in the scene shown:

A- Very much B- Appropriate C- Very little

? 3-Did you have difficulty understanding the scene

A- Yes B_ Somewhat C- No

4-Did the scene include new information about the information you learned in the lesson in class?

5-Did you recommend your colleagues to watch the scene?

6-Notes you would like to mention to the students after showing the scene:

Model 3: Questions for summary/attitudes and feelings

1.What did you like about the selected scene?

.....

? 2.What did you not like about the scene

.....

3.Mention some important incidents that were presented in the scene?

.....
.....

4.Did the scene include sufficient information about the topic presented?

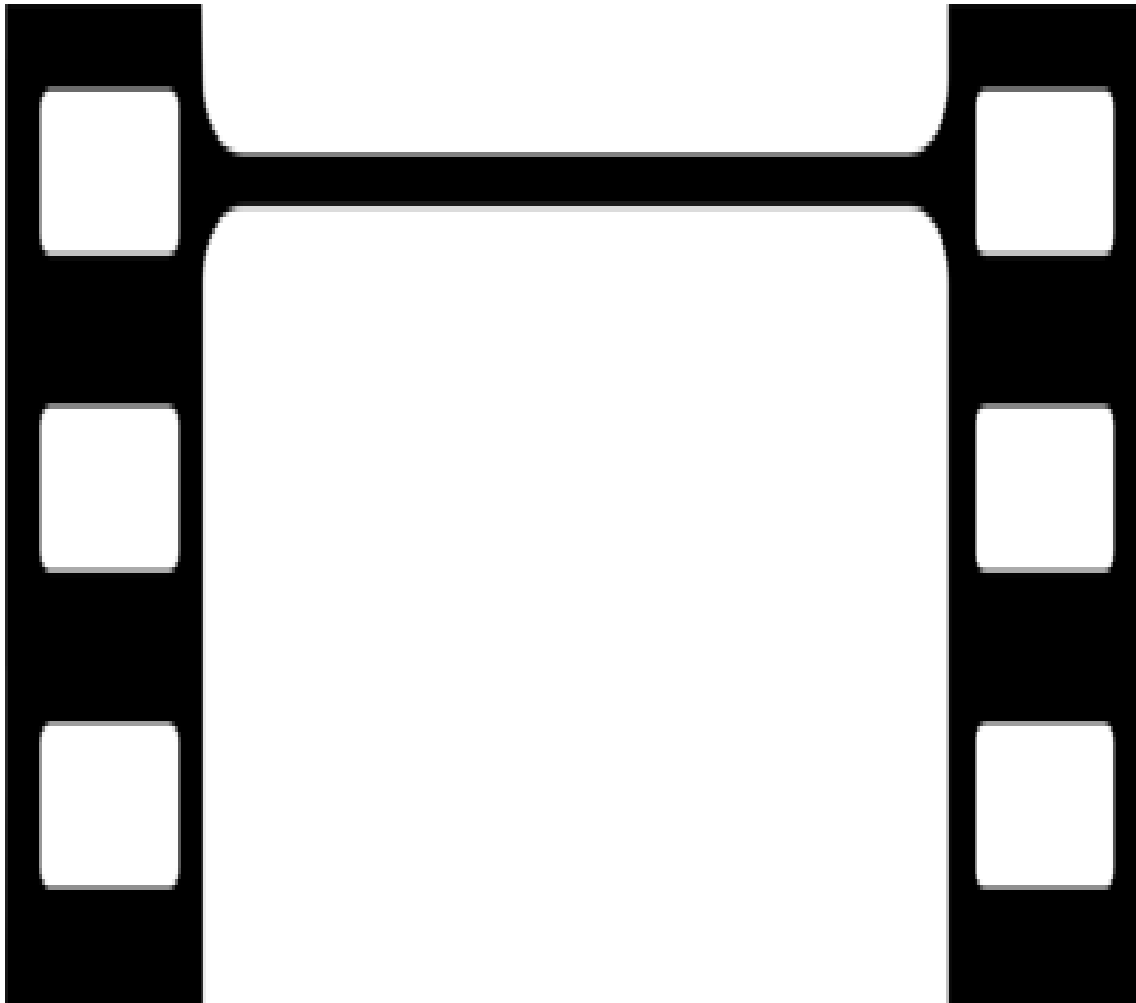
1-.....

2-.....

5.Would you recommend that your colleagues watch the scene and integrate it as an educational tool in teaching?

Model 3: Questions for summary/attitudes and feelings

Model 3: Questions for summary/attitudes and feelings



1.What did you like about the selected scene?

.....

2.What did you not like about the scene?

.....

3.Mention some important incidents that were presented in the scene?

.....

4.Did the scene include sufficient information about the topic at hand?

----- .1

----- .2

5. Would you recommend that your colleagues watch the scene and incorporate it as an educational tool in teaching?

Closing the lesson (time period)

A home writing activity for expansion

Notes:

The scene can be shown after teaching the lecture material if the aim of the presentation is to deepen, expand and consolidate the information. The scene can be shown before teaching the material if the aim of the presentation is to excite students and encourage them to read additional materials for expansion from written sources or from websites that are directly related to the course material.

We draw the attention of teachers to the fact that the above-mentioned guidelines, starting from the identity of the scene to the notes, are a preliminary preparation carried out by the teacher in order to check the extent of his success in passing on and consolidating the information to the students.

The practical task

As for the practical task, which was given to the participants in the course "Arab and Islamic Civilization", it is as follows:

Required:

Choose the most beautiful and best (10) short scenes selected from the movie "The Message" by the Syrian-American international director *Moustapha Al-Akkad*.

First: Classify the selected scenes in order of priority in terms of their self-evaluation on a scale from (1) to (10), where number (1) is the best in terms of classification, and number (10) is the weakest among the ten scenes, and the classification is from your own point of view with a brief mention of the reason!

Second: Classify the scenes according to the following sections:

Section of the virtues of the Arabs, Section of the faults of the Arabs.

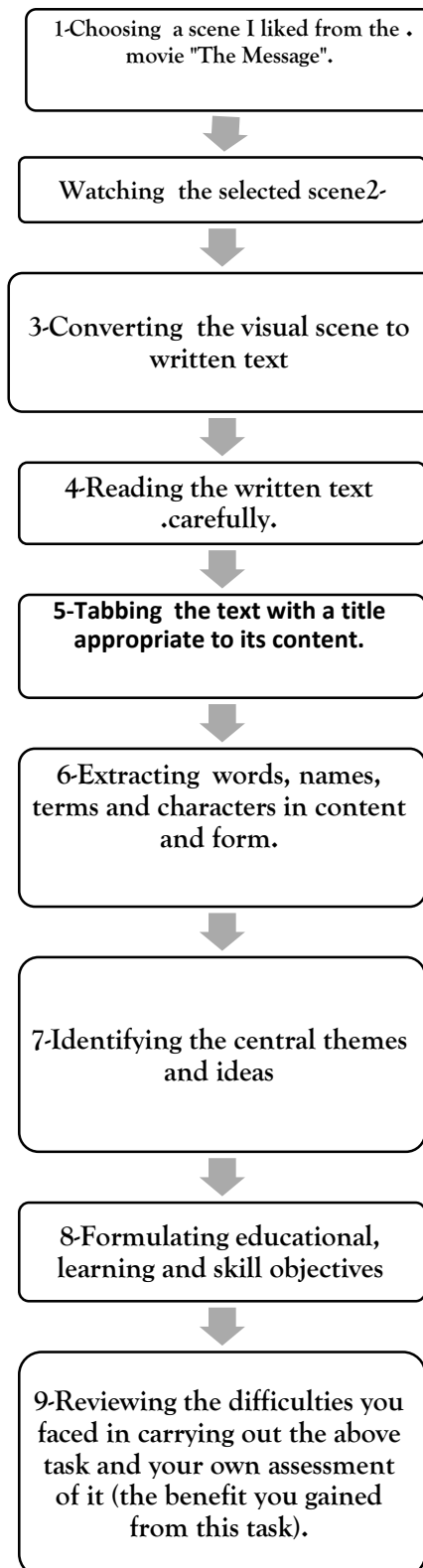
Third: Convert the short visual scene that you choose from among the ten scenes into a written scenario/written text with full adjustment!

Fourth: Preparing short practical lessons in the form of educational doses, or an educational unit of several short lessons in the style of micro-teaching.

It is worth noting here that this task is an assessment that grants the completing teacher and the student in the regular track 30% of the final course mark.

Among the guiding steps that teachers and students have received to implement the practical task are:

How to deal with the visual text and the written text (scenario), with the aim of preparing a typical practical mini-lesson that achieves what is called "meaningful learning". In addition to comprehensive and detailed explanations of the stages of implementing the task (see the attached figure).





Research Sample

231 individuals participated in the research: 98 of the completing teachers (16 females and 82 males) and 142 female fourth-year students in an Arab college of education, aged between 20-45 years. This sample is suitable for the research objectives, and is considered an agent for change in Arab schools in how to integrate dramatic cinematic documentaries into the educational process in passing their mini-lessons and making them successful and not boring, achieving what is called "meaningful learning".

Identifying the Research Sample

Teachers in the completion track: They are teachers in the "transformation" track of the teaching profession. In other words, they are teachers who practice the teaching profession at various stages of education, completing their studies in order to obtain a teaching qualification certificate recognized by the Ministry of Education.

Female students from the regular education track who specialize in various specializations, and are qualified to obtain a first degree (B. ED) in education accompanied by a teaching qualification certificate recognized by the Ministry of Education.

Table No. 1. Here Is a List of the Number of Teachers and Students in Each of the Categories Mentioned Above:

Category No	Category Name	Specialization	Category Size
1	Teachers from the track Completion	All specializations	89 teachers
2	Students from the regular track	All specializations	142 teachers
Total for both categories			231

Accordingly, the study sample consisted of 231 individuals, 38.53% representing the category of teachers in the completion track, and 61.47% representing the category of fourth-year students in the regular track, from the following specializations:

% percentage	Specialization
%32.65	Early childhood
%10.61	Arabic language
%11.43	Sciences
%10.61	Mathematics and Computer Science
%15.92	English language
%18.78	Special education

Research Tools

The current study followed a combination approach between the qualitative-quantitative interpretive approach and the content analysis method (Mixed Methods) with the aim of reaching comprehensive and proven answers to the research questions that were asked of the research sample. Researchers Chris-Will and Clark (2007) indicate that using this integrated approach contributes to reaching good knowledge in terms of quality and quantity and to the verbal/verbal meanings of the research and to the emotional-social aspects, and analyzing them provides us with a better understanding of the research than research that is based on a single research tool and method.

Researchers *Green and Caracelli* (1997) add in their evaluative research that was devoted to integrating qualitative and quantitative research methods that the basic idea of integration is: Relying on the largest number of respondents to reach a complete and comprehensive understanding and to extract broader and deeper knowledge. Another study by Morse & Niehaus (2009) indicated that the integrated approach method leads to more reliable and deeper research results.

The First Tool: The Flower Model

To work on analyzing a short scene from a dramatic film

The “flower” model is a tool developed by researcher Keller (1995:209) within the framework of “Let’s Know Watching” education to analyze media scenes and texts, especially cinematic and television texts.

Educational guidelines and suggestions:



Stage 1. Preparing Emotions: What did you see? What did you hear? What did you feel?

What emotions moved you during and after watching the scene you chose? Did the story evoke a memory of an experience or event in you? If yes, what was it?

Stage 2: Analyzing the Scene

In this analysis, you can use the five memes:

. **What:**

What is the structure of the scene (introduction, middle, and conclusion)?

What does the introduction (the opening scene of the film) tell you?

Are there any distinctive things in the introduction/opening?

What is the turning point and how was it represented?

What is the climax and how was it represented?

How does the scene end? What is the type of ending?

Is the scene trying to break a myth or any stereotypes?

If yes, how?

Who: Who are the characters in the scene?

What does each character represent?

Are there main and secondary characters in the scene? If not – why?

What is the network of relationships between the characters? And how does it develop during the scene?

Place: Where does the scene take place?

What is the significance of the choice of place?

Is there a specific place? If not – why?

When: When did the scene take place?

In what era of history?

Is there a specific time? If not – why?

What is the reason: What caused the sequence of events

Could it have been prevented? How? At what point?

Analysis of the languages and techniques through which the message crystallized:

There is a close relationship between content and form in cinema? How is this represented in the scene?

A- Analysis of visual language: Camera language: shooting angles and dimensions/ use of colors/ use of shadow and light/ editing techniques/ body language and facial expressions of actors.

Were shooting angles and dimensions used? Which ones and what do they mean?

Were special close-up shots chosen in the film? What do they mean?

Was there a special use of colors, what is color and what does it mean?

Was there a special use of light and shadow? If yes, what does that mean?

What types of decor were used in the film? What do they mean?

Give an example of a special facial expression or physical movement that helps develop the plot or expresses a special psychological state.

A- Analysis of the sound language: dialogue, background music, sound effects?

What is the type of soundtrack in the film? And what does it mean?

Was dialogue used in the film? If not – why

Was background music used? What does it express? And how does it contribute to deepening the message?

Were sound effects used? What kind? And how do they contribute to deepening the message?

T- Analysis of Technical Means:

By what technical means was the film made?

Why were these means chosen in particular?

What is their significance and how do they contribute to deepening the message?

Alternatives: If you were the director or/ the screenwriter

Would you change anything in the scene you chose

What is it?

For what purpose?

At what point??

How would you change it

The third stage: The film's belonging to a specific genre:

To which genre does the film belong?

What are the features of this genre?

Can all these features be found in this specific film?

Does the film belong to only one genre or more?

Why was this particular genre chosen?

Stage Four: General Questions:

Who is the sender/s of this film and what is his/her purpose in producing it?

-Education/entertainment/expressing a position/raising awareness/teaching a lesson/warning/ causing a change in attitudes/other....

Who is the target audience for this film?

For whom was this film prepared?

Is this film relevant to this target audience? If yes - then how?

What is the contribution of this film to you as a human being, in your daily behavior?

What is the importance of this film's message in your daily life?

How does this film improve your interpersonal communication with others?

What is the message of the scene?

What is the clear (unveiled) message?

What is the hidden message?

Does the film director have a social message if yes - what is it?

Does the film director have a cultural message if yes - what is it?

Does the film director have an ideological message if yes - what is it?

Doing something:

After watching and discussing the scene, if the scene is related to a topic, problem or dilemma relevant to the students' lives, we must think of ways to improve, fix, raise awareness or prevent certain things from happening again.

The question will always be: What can we do... and the methods are varied:

A- **Responding by creating mass communication texts such as:** writing banners, issuing postage stamps, creating comics (a comic strip) or caricatures...

B- **Responses through various means of communication such as:** writing to different newspapers and taking a position, going to one of the institutions that deals with the same topic as the film.

Auxiliary tools: The following five models:

.Model (1): Character identity

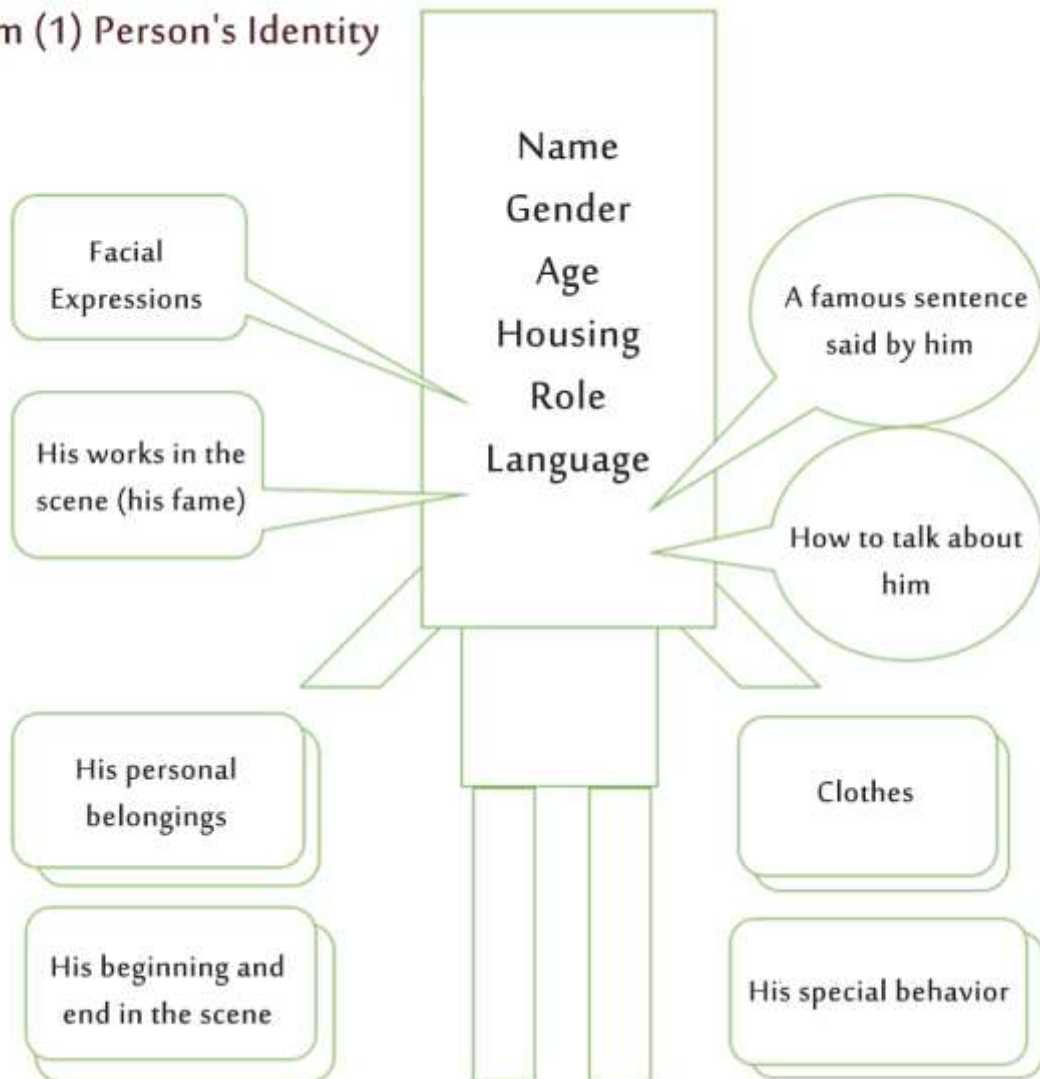
Model (2): Characters, times and places.

Model (3): Violence in the scene

Model (4): Feelings and emotions after watching.

.Model (5): Summary

Form (1) Person's Identity



Model (3): Violence in the scene

The form consists of five distinct sections, each with a title and four horizontal lines for text entry. The sections are arranged as follows:

- Violence by gesture**: A rectangular box at the top left.
- Verbal violence**: A rectangular box tilted at an angle, positioned to the right of the 'Violence by gesture' box.
- Physical violence**: A rectangular box positioned below the 'Violence by gesture' box.
- Violence by words**: A rectangular box at the bottom left.
- Your opinion**: A rectangular box at the bottom right.

Model (4): Feelings and emotions after watching

Influenced in me

الموسيقى المرافقه

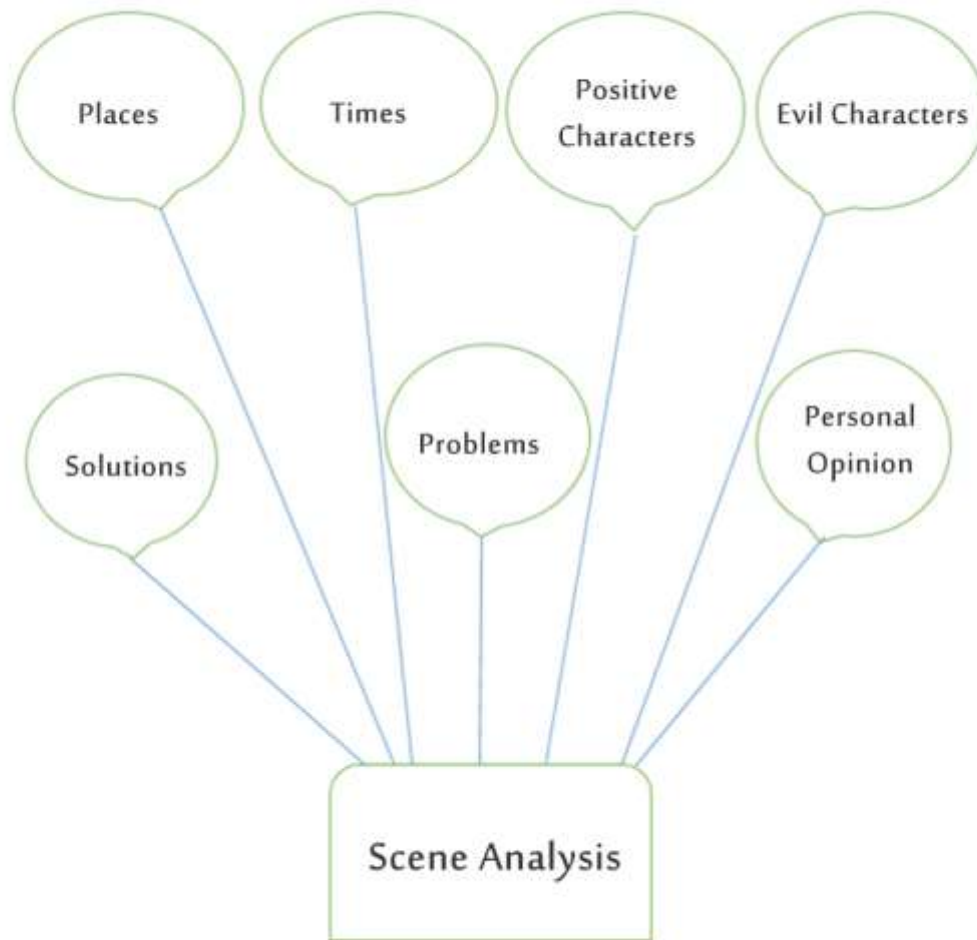
Accompanying music

A character I liked

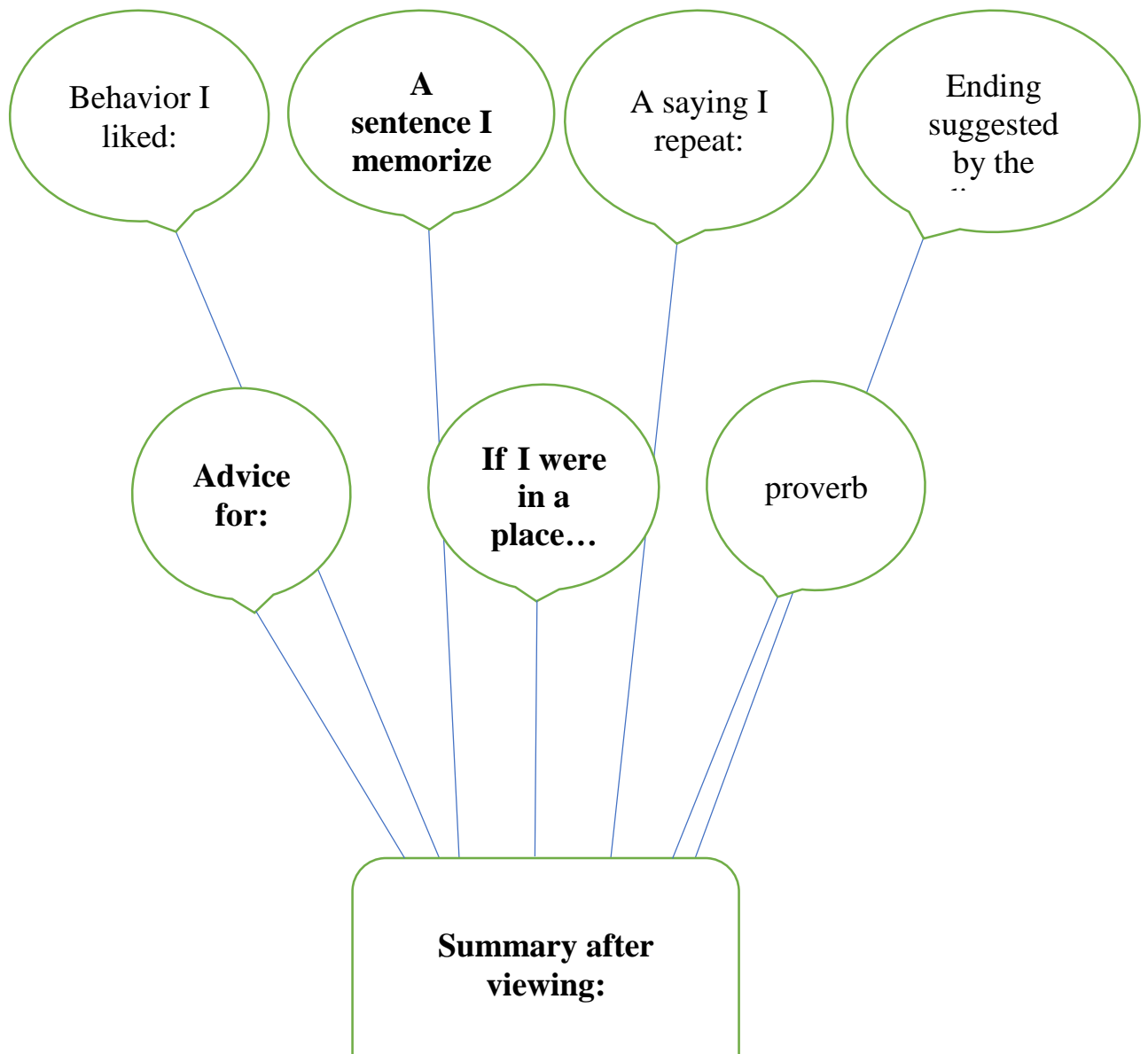
Feelings and emotions **(stress)**

Model (2): Scene Analysis

Model (2): Characters, Times and Places



Model (5): Summary



Study results

How to analyze the results

After presenting the mini-practical lessons - which are recorded (Recording) - that were passed on to teachers in the completion track, and fourth-year students in the regular track, in their various specializations by presenting them in the course meetings that were implemented in the form of recorded lessons via Zoom and face-to-face meetings, and discussing them at the end of each meeting and evaluating them by the teacher who implemented the lesson, evaluating fellow teachers and evaluating the course supervisor (The lecturer).

Each lesson was evaluated separately. The evaluation was conducted in order to improve the performance of the completing teacher or student in education. The evaluation came at two levels:

First level: Evaluation of the lesson in 3 stages:(%)

Stage	Type of Evaluation	(%) Mark
1	Self-evaluation	%30
2	Peer evaluation	%40
3	Advisor (lecturer) evaluation	%30
Total		%100

The participants in the study indicated through their presentation of their practical lessons the difficulties they faced in implementing the task, which are three as follows:

Confusion in choosing the scene (in terms of content, size and form)..1

Difficulty in understanding and knowing the hidden message..2

3.Difficulty in understanding *Moustapha Al-Akkad*'s style, which was dominated by symbolism in terms of content and form.

Second level: Evaluation of participants' tasks:(%)

Table No. 2: Directed Indicator: Evaluation of Teachers and Students in Their Practical Lessons Includes the Criteria, Or Levels, Which Are Four As Follows:

Level Number		Percentage%
4	Very high level	%100-%86
3	high level	%85-%76
3	Medium level	%75-%58
1	Low level	%57-%0

Study Results

This section presents the evaluation of teachers' work responses in their practical tasks, which showed the following results:

Ninety-five percent of the two categories of participants carried out the task assigned to them to the letter, as requested. (Number: 231 participants)

After reviewing the results of the research and questionnaire, and reading the participants' answers to it, regarding the selection and arrangement of the best, most beautiful and strongest (10) scenes according to priority - which were nominated by them - from the movie "The Message" by the great Syrian director *Moustapha Al-Akkad*, it became clear through the survey in which (231) teachers and students participated that:

The first 10 scenes from the movie "The Message" are the most beautiful and best

The Central research question

*What is the most beautiful and best scene you liked in the movie "The Message" by **Moustapha Al-Akkad** from your own perspective?

*Then arrange the scenes according to the rating scale: 1-10

*And classify them according to the sections below.

Scene title	The most beautiful, best and strongest scene from the perspective of the research participants (1-10)	Scene duration	Scene definition	Scenes tab
"Hamza Hamza" scene	1	2minutes and 12 seconds	A confrontation between Hamza bin Abdul Muttalib and Abu Jahl, one of the leaders of the Quraish tribe, which ended with him being slapped in the face	Arabs' virtues
Scene of the torture of Bilal bin Rabah	2	3:20 minutes	The torture of the slave Bilal bin Rabah at the hands of his master Umairah, which ended with his emancipation at the hands of the Caliph Abu Bakr Al-Siddiq, may God be pleased with him.	Arabs' faults
The debate scene between the Negus and Jaafar ibn Abi Talib	3	9minutes	A heated dialogue took place between Jaafar and the Negus, King of Abyssinia, which ended with the absorption and sheltering	Arabs' virtues.

			of the immigrants in Abyssinia.	
Scene of the song "The full moon rose upon us from the folds of farewell"	4 .	4and a half minutes	A scene of the reception of the Prophet Muhammad, may God bless him and grant him peace, and the immigrants in Yathrib (Medina) with the song "The full moon has risen upon us from the valleys of farewell."	Arabs' virtues
Three Musketeers scene	5	1minute and 30 seconds	A desert scene showing three knights, each riding a purebred horse. Each knight carries a short message to spread the Islamic religion beyond the borders of the Arabian Peninsula.	Arabs' virtues
Scene of the usurer and the Bedouin	6 .	1minute	The heated dialogue that took place between the Jewish usurer and the Bedouin who came to pay off his debt, which had doubled due to the exorbitant usury.	Arabs' faults
Dialogue scene between Ammar and his parents	7 .	4minutes	The dialogue that took place between Ammar and his parents, Sumayyah and Yasser, about paganism and	Arabs' virtues

			burying girls alive.	
The scene of the call to publicity from secrecy to publicity	8	4 minutes and 12 seconds	The stage of transition of the call from secrecy to publicity (publicly)	Arabs' virtues
Scene of India and the Silk Merchant	9	1 minute and a half	Hind bint Utbah meets a silk merchant with her slave, bargains with him over the price of the cloth, and demands a reduction in the final price.	Arabs' faults
Dialogue scene between Hudhayfah and his parents	10	1 minute and 11 seconds	The dialogue between Hudhayfah and his parents and Hudhayfah's failure to convince his parents to convert to Islam.	Arabs' faults

Chapters:

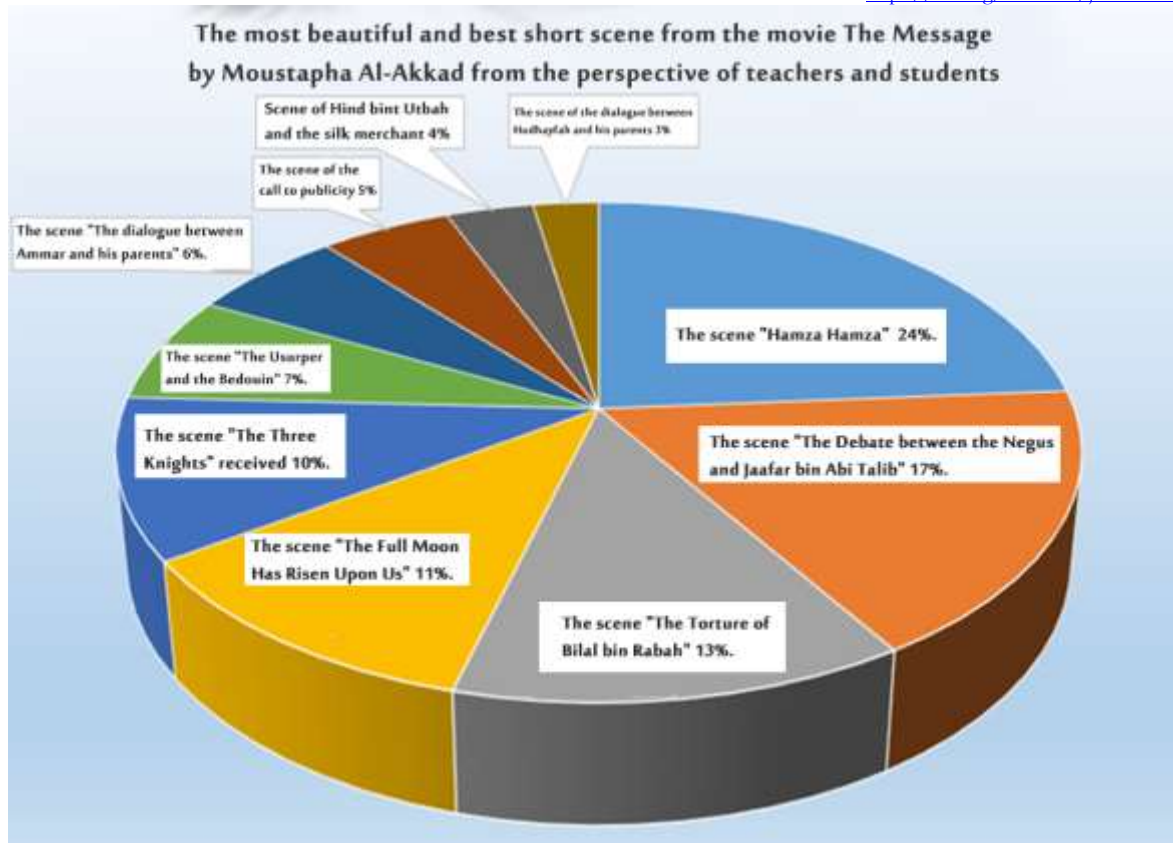
Chapter One: "The Virtues of the Arabs" are the good customs and qualities that the Arabs enjoy, such as: chivalry, generosity, courage, hospitality, horsemanship, gallantry, honesty, trustworthiness, etc.

Technically, it is said that the virtues of the righteous guardian: meaning what is known of good qualities and morals.

Chapter Two: "The faults of the Arabs": are the bad customs and qualities that the Arabs depend on, such as: tribal fanaticism, burying girls alive, taking revenge, gambling, adultery, usury, and others, as is known in the pre-Islamic period. As for the meaning of "Faults" in the dictionary of meanings - Arabic-Arabic dictionary: " Faults ": plural of "*Mithlab*", and it is said that his **flaws** became apparent: meaning his Faults became apparent, and the fault is a defect and a shortcoming, the opposite of which is a virtue.

As it appears from the table, the chapter on the virtues of the Arabs included six, while in contrast, the faults of the Arabs reached four.

The most beautiful and best short scene from the movie *The Message* by *Moustapha Al-Akkad* from the perspective of teachers and students



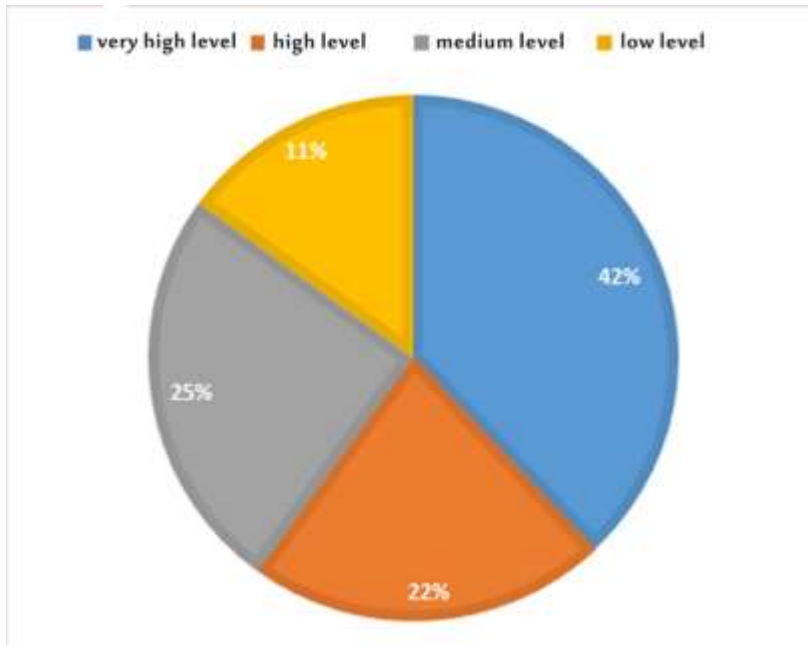
The graph shows the following results:

1. In first place: The scene "*Hamza Hamza*" received the highest number of likes; (55) likes, representing 24%.
2. In second place: The scene "*The Debate between the Negus and Jaafar bin Abi Talib*" received (40) likes, representing 17%.
3. In third place: The scene "*The Torture of Bilal bin Rabah*" received (30) likes, representing 13%.
4. In fourth place: The scene "*The Full Moon Has Risen Upon Us*" received (26) likes, representing 11%.
5. In fifth place: The scene "*The Three Knights*" received (24) likes, representing 10% likes.
6. In sixth place: The scene "*The Usurper and the Bedouin*" received (16) likes, representing 7%.
7. In seventh place: The scene "*The dialogue between Ammar and his parents*" received (14) likes, at a rate of 6%.

As for the last places:

8. In eighth place: The scene "*The public call*" received (12) likes, at a rate of 5%.
9. In ninth place: The scene "*Hind and the silk merchant*" received (8) likes, at a rate of 4%.
10. In tenth place: The scene "*The dialogue between Hudhayfah and his parents*" received (6) likes, at a rate of 3%.

Evaluation of teachers' and students' lessons:



of the participants obtained a very high level: their scores ranged from 86 to 100.%42

of the participants were classified as high level: their scores ranged from 76 to 85.%22

of the participants were classified as medium level: their scores ranged from 58 to 75.%25

As for the remaining 11% of the participants, they were classified as low level: their scores were low from 40 to 57.

As for the participants' answers in terms of reflective learning, the reasons for their selection and their impressions of the scenes discussed in the mini-practical lessons in the micro-teaching style; their answers were as follows:

- .1.The participants in the research agreed that the ten scenes were very wonderful scenes
- 2.We enjoyed watching all the suggested scenes (10), and they are considered enjoyable scenes.
- .3.Scenes distinguished by literary and linguistic creativity
- .4.The scenes and shots stirred my emotions and moved me to the point of tears
- 5.The movie "The Message" is a wonderful masterpiece, and a world-class level par excellence.

6.The ultimate in creativity in acting and directing; I have not gotten tired of watching it since my childhood, and I am now 50 years old.

7.The greatest movie in history; we have not gotten tired of watching the ten clips, even if we repeated them a thousand times!

8.The most wonderful movie ever; a movie full of positive Islamic values and purposeful educational messages, especially confronting injustice and disbelief and respecting other religions.

9.The most wonderful thing I have seen; strength in performance and acting, and eloquence in speech, I have never heard anything more beautiful than it.

Participants noted that the pronunciation of the characters participating in the dialogue through the film scenes was very correct, without errors or stuttering, with a performance that captivates hearts, and unparalleled mastery; as it was in the classical Arabic language in its most beautiful manifestations and most splendid images in terms of the richness of words and the strength of the articulation of letters and sounds, in line with what the scene and situation require, such as the actors of the characters: Hamza, Al-Najashi, Hind, Bilal bin Rabah, Ammar, Sumayyah, Yasser and others.

Question: What is the most beautiful phrase that you have derived/extracted from the proposed scenes, and which you have chosen to build a practical lesson on, and why?

Participants' answers:

1)The participants who chose the [*Hamza-Hamza*] scene agreed that the most beautiful phrase in the scene is: "Reply it to me if you can, I am on the religion of *Muhammad*, I say what he says...".

2)Second participant - The most beautiful scene in the film is [Hind's question to Abu Sufyan], where she asked him: "Were we astray?"

3)Third participant - The most beautiful scene is [Bilal bin Rabah's torture], and his repeating the phrase "Ahad - Ahad", despite the pain and suffering.

All participants agreed by saying:

"May God have mercy on the Syrian director *Moustapha Al-Akkad*, who produced this wonderful masterpiece; thanks to which he made the West and the world, and even humanity as a whole, know the story of Islam and the Prophet Muhammad - may God bless him and grant him peace - in the best way!"

The 10 messages that the research participants derived from the scenes of the movie "The Message": The researcher must explore the depths of the movie, search its secrets, and make the coincidences reveal its pearls; and this can only be done by searching for the strongest scenes in the movie, then analyzing and discussing them in an extensive discussion, through which each participant contributes his bucket, does his best, and brings out the ideas he has in his bag, and then after that we arrive at the message behind the chosen scene.

Here are the top ten scenes chosen by the participants, and the messages that were reached through the above, which are as follows:

1)Hamza scene - The message: Injustice does not last forever, and relief must come after hardship, so patience is the key to relief and solving the dilemma.

2)Debate scene - The message: The participants in the research documented and deduced that this scene contains many great messages, including: the art of debate, the art of dialogue and discussion management,

the issue of justice. Expressing and expressing an opinion even if you are in front of the ruler and the king. The goal is to achieve the message that God is one. All heavenly religions are paths with one goal = the oneness of God Almighty.

3) Bilal torture scene - The message: People are equal like the teeth of a comb, there is no superiority of an Arab over a non-Arab except in piety. When did you enslave people when their mothers gave birth to them free? Note that despite the pain, torment and suffering, there was sincerity and strength of faith that prompted Bilal ibn Rabah to repeat his words: "One... One... God is One." We understand from this that injustice does not last, and the slave must be freed from his master and the oppressed must be freed from his oppressor.

4) Scene of the anthem "The full moon has risen upon us" - The message: An artistic and human message, a good reception and achieving the desired goal after enduring the suffering of the oppressors. It is the joy of the patient, be patient with those who have wronged you and you will find relief from Allah and His grace more than you were asking for.

5) Scene of the Three Knights - The message: Each knight carries the message of Islam "Submit and you will be safe" with peace, security and safety, they wanted whoever is not a Muslim to be safe from his fate and torment from the path of misguidance that he is on, in his Islam is his behavior and path to Allah, and his safety from torment and the terrifying fate... The path is the unification of Allah.. not by force, but by persuasion, enticement, argument, logic, reason and proof.

6) The scene of *Ammar* and his parents (Discussion and Dialogue 1) - The message: Honoring parents - A civilized discussion - Talking about the faults of Arabs, convincing calmly and in a friendly and peaceful manner without resorting to verbal and physical violence, rejecting the burying of girls alive. The message here is directed to parents and children - through dialogue and honoring parents, Ammar was able to deliver the message and convince them, and the elder can learn from the younger, while maintaining respect for the parents that has not been touched, and this is what requires a strong personality that masters the art of dialogue.

7) The scene of *Hudhayfab* and his parents (Discussion and Dialogue 2) - The message: This is the opposite scene of the previous ones. The mistake is the parents' mistake; the parents' misbehavior, and this continued with the son's mistake. Hudhayfab did not succeed in convincing his parents, because he did not grow up in a home that supports discussion and dialogue. And he who said: "Teach your children for their time; for they were created for a time other than yours" is right!

(Imam Ali bin Abi Talib, may Allah honor his face)

8) The scene of the usurer and the Bedouin - The message: Message = Not dealing with usury and rejecting the faults of the Arabs and their dire consequences! That is why Islam forbade usury.

9) The scene of Hind and the silk merchant - The message: Bargaining - Exploiting positions and social status for personal interests = Discrimination between people, "favoritism" ..., all of which Islam rejected, and called for dealing with others equally.

10) The scene of the public call (from secret call to public call) - The message: "The truth has appeared and falsehood has vanished", whoever is right will not be afraid to say it in front of the people of falsehood, whoever has strong faith will not be afraid. We have a good example in the Messenger of God (may God bless him and grant him peace).

Characters that impressed the research participants:

of the research participants agreed that the two most prominent(78%)

characters in the ten scenes were:

1. **The first character:** The character of (*Hamza bin Abdul Muttalib*), the lion of Islam and the uncle of the Messenger, may God bless him and grant him peace. They indicated that Hamza's scene was the most beautiful and best, and the reason for their consensus on the character of *Hamza bin Abdul Muttalib* was because he was the uncle of the Messenger *Muhammad*, may God bless him and grant him peace, and he was known for his courage, generosity and strength of heart. Perhaps *Hamza's* best position in the film was this scene, in which he declared his Islam openly and defiantly.

2. **The second character:** The character of (*Hind bint Utbah*); *Abu Sufyan's* wife, who is the character corresponding to *Hamza's* character in the events of the film. She caught the attention of the participants since her first appearance, and we titled the scene "*Hind and the Silk Merchant*", where the strength of the character of the actress (*Mona Wassef*) was evident in the character itself, and even overshadowed it with her presence, through her performance that was characterized by sharpness and firmness. Her ability to speak and eloquently speak the Arabic language, and her love for the Arabic language.

3. **The third character:** The Libyan artist and actor (*Ali Ahmed Salem*), who played the role and character of our master "*Bilal bin Rabal*" in the movie "The Message." His role was perhaps the most influential role in the movie, and the participants in the research agreed that he mastered the role brilliantly during his torture at the hands of his master *Umayya* and the role of the muezzin who ascended the pulpit in the Quba Mosque, calling Muslims to prayer with his loud voice.

The character that aroused the anger and feelings of the participants in the research was the slave *Al-Wahshi bin Qadara* in the scene of the killing of Hamza bin Abdul Muttalib, which was the most horrific and hideous scene in the movie *Al-Risala*.

The fourth and fifth characters: *Al-Najashi/Jaafar bin Abi Talib* through the scene of the debate between *Al-Najashi* (King of Abyssinia) and between *Jaafar bin Abi Talib* (may Allah be pleased with him) and *Amr bin Al-Aas*.

The participants pointed out that the most powerful and beautiful clip was the crying of the Negus - the King of Abyssinia - when the dialogue between him, *Omar and Jaafar* reached its peak, as *Jaafar bin Abi Talib* - that steely character - read verses [11-51] of *Surat Maryam* in front of the Negus. The Negus cried until his beard was wet, and the bishops cried, and he then said: "This and what Moses (Jesus) brought came from one lamp," then he turned to *Amr bin Al-Aas* and *Abdullah bin Abi Rabi'a* and said to them: "Go, for by God, I will never hand them over to you".

Monstapha Al-Akkad succeeded greatly by shedding light on this scene in spreading the message of coexistence between all religions, and that the beliefs of Islam are not at all different from the beliefs of other religions (*Azouq*, 05/15/2022).

The participants in the research also drew attention to two contradictory dialogue scenes in the film *The Message*, which are:

Ammar's dialogue with his parents, contrasted with *Hudhayfab's* dialogue with his parents; which is known as the interview (the image of the interview in literature), meaning the image with all its components and the opposite and different image (its opposite). Here is a glimpse of each scene:

The first dialogue: A scene of *Ammar's* dialogue with his parents

Where Ammar entered into a dialogue with his parents (*Yasser and Sumaya*), and as a result and consequence of it, they agreed to follow his new religion. Moreover, because of the way of argument, his parents converted to Islam and adopted it as their religion as well. Through the dialogue between Ammar and his parents, we discover the importance of this dialogue style, accompanied by the style of persuasion and respect for parents. This is a "magical and captivating" combination that made Ammar possess a unique ability to persuade, convey the idea and accept it. Remember that dialogue as a literary style is a tool to reveal the secrets, mysteries, hidden thoughts and ideas of the characters. Without dialogue, it is impossible

to know or learn about what the characters participating in it believe or think. In addition, dialogue is a strong and essential driver of drama and the events of the literary work.

***Ammar's* style was characterized by the following:**

A) **Respect for parents:** Despite being a Muslim, and his parents still following the path of disbelief and polytheism at the time; he maintained their respect.

B) **The art of dialogue (managing the dialogue):** *Ammar* succeeded in managing the dialogue between him and his parents, so he was in a position of strength, and he was the one who was - actually - managing the dialogue and raising the discussion, and brainstorming his questions, proposals and actions in the midst of the dialogue scene with his parents. And whoever is in a position of strength in the dialogue, can certainly manage it. This is an art that only those who have a strong personality like *Ammar* can master.

C) **Persuasion:** *Ammar* relied in his dialogue on persuasion, and providing arguments, evidence and proof; if your opinion is not accompanied by conclusive and conclusive evidence, you will be far from succeeding in convincing the person you are talking to. Allah the Almighty supported this noble companion with all the evidence, proofs and conclusive arguments he needed, and even dug up his parents' memories regarding the custom of "burying girls alive" and revived a bitter memory for his mother with her father and sister, and he also raised the issue of acceptance and marriage, and idol worship; when he collided with the idol and fell to the ground; he asked his parents about the reason for the idol knowing that he would fall, and that whoever could not protect himself, how can you ask him and be convinced that he will protect you and give you what you want while he cannot help himself!

d) **Calmness and lack of tension (self-control):** It is true that shouting and a loud voice are evidence of weakness; therefore, we find that *Ammar* kept his voice low and calm - and I do not attribute the reason for this to the fact that the timing of the dialogue was at dawn before prayer; rather, it is to the need to control himself so that this calmness serves the situation. His calmness is evidence and a sign to the other party of his victory before the end of the dialogue. Whoever has a loud and raised voice, accompanied by shouting, is weak in the situation and dialogue, and compensates for his weakness with a loud voice. This is evidence of *Ammar's* sincerity in the dialogue.

E) **Deep faith in the idea:** We find that *Ammar's* heart is full of faith; he believes to the utmost extent in what was revealed to *Muhammad*, peace be upon him, convinced of the new religion as a way of life that saves man from destruction, brings him out of darkness into light, and guides him to the straight path.

Second dialogue: Scene of *Hudhayfab ibn Utbah's* dialogue with his parents

We do not deny that *Hudhayfab ibn Utbah* was one of the first Muslims, and he was a great companion and had many merits. However, he did not enjoy *Ammar's* strength in dialogue and persuasion, and we find that he lacked many of the characteristics found in *Ammar's* personality; therefore, we find that he failed miserably in his attempt to convince his parents and family to Islam, and he almost weakened in front of them if it were not for the sincerity of his faith.

From here, we can say that these two scenes are an embodiment and symbol of the extent of the influence of youth on and within society; They are the builders of society, its pillars and foundations. One builds and the other destroys, and each has its reasons and motives. A person must give priority to reason, logic, argument, proof and evidence, and be endowed with the power of persuasion to guide society to safety, ensure its safety, reject negative values and bad habits, and tip the scales of good over evil; in order to build a better society for all!

Discussion

This study aims to select the most beautiful, best and strongest 10 scenes from the documentary film "The Message" by *Moustapha Al-Akkad*, and to deduce the hidden and implicit messages through these scenes

from the perspective of teachers in the completion track and students in an Arab college of education for teacher training. Through the results derived from the current study compared to other analytical studies that addressed the analysis of scenes from the film "The Message".

There is no doubt that anyone who looks at previous analytical studies on the film "The Message", such as - *Rahandi's* study (2010) and *Juma's* study (2018) on the effectiveness of video education, *Bakr* (2019) in his study entitled: "The Message Film in the Balance", and *Ningrom's* study (2020) which focused on the representative performative speech acts in the film "The Message" according to *Serley's* theory, and other studies such as *Al-Azimi's* study (2020) which focused on the representation of the image of loyalty and disavowal in the film's scenes, and *Hiba's* reading in her study (2021) of the film "The Message" in time and place, and an additional study by *Sirwan and Ibrahim* (2021) on the drama of the soundtrack in the film "The Message" - will find some points of similarity and convergence between them and my study, and the similarity lies in their discussion of the film in general, and about its analysis and symbolism, and especially about some of the film's scenes and its distinctive stations, knowing that the film from the first moment to the end, it is creatively distinctive!

This current study answers the important and purposeful question:

What distinguishes the study of "A Message from the Film the Message" from others, and what is its characteristic?

The characteristic of my study lies in its highlighting of an aspect that was absent in previous studies; an aspect that is no less important than all other aspects, as it was not taken into consideration and the film and its scenes were not carried in a pedagogical, educational-educational sense!

This study deals with the film *The Message* - and its scenes selected by the study participants - from a pedagogical perspective, and it also sheds light on the applied aspect, so that educational units and model applied lessons can be built in blended education, for example, but not limited to: history, geography, social education, sociology, psychology, the field of law, the field of communication, the art of dialogue and debates, civilization and the Arabic language, and others.

The scenes from the film were selected and classified based on the perspective of the teachers completing the completion track, and the students in the regular track at the college. This method aims to employ the scenes and apply them in the lessons as a means of assistance to the teacher, and as a tool for learning the art of dialogue, discussion and creativity, and moving away from monotony and the traditional face-to-face method.

This current study came on the basis of what was mentioned above, and thus it is creative and pioneering, and does not resemble or repeat previous studies, knowing that there is a similarity in documenting the scenes in some of them.

Previous studies did not follow a special and practical approach to develop the teaching profession, or improve the teacher's performance and develop his skills in using the short scene selected from a documentary film, and integrating it within the framework of micro-teaching. I believe that this study gives the opportunity to the learner and the future teacher to gain experience and be equipped with distinctive non-traditional educational tools and methods, which will gain him experience, and provide a comprehensive and sufficient answer to any question in this field for all student categories.

One of the most important and prominent of these tools is learning with visual aid and participation among group members, or between the teacher and his students to achieve the desired goal, which is to process information and share it among group members to internalize it and not forget it. This is achieved through short scenes and discussing them; all students participate in interacting with it due to its brevity, internalization and not forgetting it.

In Education

“Tell me and I will forget, show me and I may remember, share with me and I will remember”



Some studies have shown that a person:

- After a month, he only remembers **13%** of the information he received from hearing
- While he remembers after a month **70%** of the information he received through hearing and sight
- But after a month, he remembers **95%** of the information he received through dialogue and discussion

What caught my attention were the comments of some sample members who indicated that this method could be used as an educational method that would reduce the phenomenon of school dropouts. He added that using this method attracts learners and motivates them to learn because it is distinguished by techniques (soundtrack music) that stimulate the auditory-visual senses more than other methods.

Summary and Conclusions

The late great *Moustapha Al-Akkad* (may God have mercy on him) presented us with the movie “The Message”, an immortal masterpiece and a unique Arab and international cinematic icon; through which he

presented Islam in its wonderful reality; as a divine constitution that God has chosen for the worlds for a dignified and wonderful life.

The participants in the research summed up by saying:

“Integrating short scenes selected from documentaries as an educational tool is considered, from their own perspective, a suitable and wonderful way to attract the student's attention to the lesson, and as a tool to clarify the material that the teacher wants to pass on in the form of short educational doses. Through it, information about our wonderful culture and civilization and about other civilizations and cultures can be discovered. It also stimulates the student's senses and arouses curiosity and the search for knowledge, and contributes to conveying information in an enjoyable and exciting visual style.

Recommendations

In light of the results reached by this study, we recommend the following:

*Perhaps the most important results of the current study are the recommendations of the participants in the research to their colleagues in the teaching profession: urging and motivating them to use the selected scenes from the film "The Message" by *Moustapha Al-Akkad* in the educational process, especially in mini-lessons in the style of the mini-teaching method, because they are among the sufficient and appropriate means of conveying messages and information to the minds of students with desire and not out of compulsion.

*Lessons in which short scenes are used contribute to achieving "meaningful" learning, and their characteristic is that they are not limited to one topic, but rather integrated learning with other topics in the form of mini "doses" in a very interesting and enjoyable way that is not boring, achieving educational-educational goals through activities and tasks that are implemented during the course of mini-lessons.

*The necessity of lecturers' interest in following up on the performance of novice teachers and students in colleges of education for professional qualification, especially in planning for typical applied lessons.

*The necessity of educational supervisors following up on their students in practical-applied education (internship) from the perspective of contemplation and reflective thinking.

*The necessity of preparing curricula in academic colleges by integrating educational technological means such as documentaries, such as the film "The Message" by director and producer *Moustapha Al-Akkad* (may God have mercy on him and grant him a spacious place in heaven).

Finally, we conclude by saying that from the point of view of teachers and regular track students in the College of Education in various specializations, this method has increased motivation for teaching, because it includes the element of suspense, excitement, curiosity and arousing curiosity among students. It also develops the ability to express oneself orally, and stimulates written creativity, critical thinking, and participation between teacher and learner.

References

- Adawi, J. (2016). Documentary Film and Photography as Means of "Meaningful" Learning. Amman: Dar Al-Shorouk.
- Adawi, J. (2014). "Documentary Film Opening as a Means of Education". Al-Nibras, 8, 44-23.
- Azaizeh, K. et al. (1996). Education for Viewing and Mass Communication. Jerusalem: Educational Curriculum Center.
- Abu Hamila, A. (31.7.2022). The film "The Message" .. The story of faith, patience and victory. Retrieved on: 26.11.2023 at the link: [Aljazeera.net/opinions/2022/7/31](https://aljazeera.net/opinions/2022/7/31)
- The movie "The Message". A Hollywood production starring actor Abdullah Ghaith Hamza, and its print in 1976. By Mustafa Akkad.
- Iskander, K. Y., and Ghazzawi, M. Dh. (1994). Introduction to Educational Technology. Kuwait: Al-Falah Library.
- Bart, R. (2022). Moral Teachings in the Movie "The Message" by Mustafa Akkad (An Analytical Semiotic Study by Roland Barthes).
- Badawi, A. Z. (1985). Dictionary of Media Terms. Beirut: Dar Al-Kitab Al-Lubnani.

- Creswell, W.J. & Plano Clark, V. L. (2007). *Designing and conducting mixed methods research*. Thousand Oaks, CA: Sage®
- Creswell, J.W. (2013). *Qualitative inquiry & research design: Choosing among the five approaches*. Sage.
- Creswell, J.W. & Clark, V.L.P. (2017). *Designing and conducting mixed methods research*. Sage.
- Costello, L. F., Gordon, J. (1970). *Education by Television (Glossary of Terms)*. (Translated by: Shaalan Muhammad Sulayman and Muhammad Safia Khalil). Cairo: Franklin Printing and Publishing Foundation.
- Al-Azeem, H. (2020). *Representing Loyalty and Disavowal in the Film "The Message" by Mustafa Akkad*. Department of Arabic Language and Literature: Faculty of Humanities: Maulana Malik Ibrahim State Islamic University of Malang.
- A Group of Researchers. (n.d.). *Moustapha Al-Akkad, the International Arab Director and the Story of the Film Omar Al-Mukhtar and the Message*. Beirut: Dar Al-Muqtabas.
- Azouk, M. M. (15.5.2022). "Reading a tape at Al-Najashi, who does not wrong anyone". Bukja. Retrieved on: 11.02.2024 at the link: Bukja.net/archives/1061947.
- Green, C. J. & Caracelli, J. V. (1997). Defining and describing the paradigm issue in mixed- method evaluation. In J. C. & V.J. Caracelli (eds.), *Advances in mixed-method evaluation: the challenges and benefits of integrating diverse paradigms (New Directions for Evaluation, No. 74)*. San Francisco: Jossey- Bass.
- Hiba, Y. H. (2021). "The Message by Moustapha Al-Akkad " Film: A Reading in Time and Place. *Cultural Dialogue Magazine*, 10 (2), 212-226.
- Keller, H. (1995). *To Know Viewing, Methodological Aspects in Education for Viewing. Part Two*. Jerusalem: Educational Curriculum Center.
- Al-Mazini, B. (28/03/2019). "Maurice Jarre with a Thousand Ears... the most famous film music". Al Jazeera Documentary. Retrieved on: 12/03/2024 at the link: Doc.aljazeera.net/portrait/2019/3/28
- Morse, M. J. & Niehaus, L. (2009). *Mixed method design principles and procedures*. Walnut Creek, CA: Left Coast.
- Munir, M. (1 July 2021). Birth anniversary: Moustapha Al-Akkad... an increasingly entrenched image. Retrieved on: 18/11/2023 at the link: Alaraby.co.uk/cultureLink:
- Nassar, A. A. (2012). "Arab Scientific Documentaries: Master's Thesis in Media and Communication". Denmark: Faculty of Arts and Education.
- Al-Qasimi, A. (11/04/2023). "Mustafa Akkad... a tragic end for the director of Arab epics and the inventor of Halloween cinema". Retrieved on: 11/02/2023 at the link [Doc. Aljazeera.net/portrait/2023/4/11](http://Doc.Aljazeera.net/portrait/2023/4/11).
- Rahandi, A. (2010). "The Movie "The Message" by Mustafa Akkad: An Analytical Structural Study". Jakarta: Sharif Hidayatullah State Islamic University.
- Al-Ruwaidi, A. (n.d.). *Semiotics of Theater: The Possibility of Approach and the Limits of Intrusion*. Cairo: The Egyptian General Authority for Authorship and Publishing.
- Al-Sayed, M. M., Faramawy, F. M. et al. (2007). *Micro-teaching and its skills*. Helwan University: Arab House for Publishing and Distribution.
- Sirwan, M.M., Abdel Nasser, M.E. (2021). "The Dramatic Soundtrack in the Film the Message as a Model". Erbil: Salahuddin University.
- Al-Sarjani, R. (n.d.). *Ja'far ibn Abi Talib's Speech to the Negus. The Story of Islam Website*. Retrieved on: 11/15/2023

Appendix: Mini-Teaching Model Lessons

Scene 1: The opening scene of the movie “The Message”

Lesson 1: The three knights



①

First: Image Identity

Scene Name: The Three knights

Scene Source: The Message Movie

Opening Duration: One Minute

Target Group: Tenth Grade

Lesson Duration: 45 Minutes

Auxiliary Tools: Computer, Projector, Smart Board, Slide Show, Question Cards.

Second: Defining the image

A desert scene showing three knights: each knight is riding a horse and heading in a different direction to spread the Islamic religion.

Third: Names and terms

The opening, the filming shots (long shot, medium shot, close shot), filming angles, the soundtrack, the characters, the sender, the message, the content of the message, the colors, the shapes, the place and time, the background, the dialogue, and others.

Fourth: Educational Objectives

1. That students enjoy the language of cinema and television that is used in the openings of documentary films.
2. That we develop positive values in students through the message of Islam.
3. That students reject all violent reactions .

Fifth: Educational Objectives

1. That students get to know the content of the opening, scenes, images, shots, and the most prominent characters and places.
2. That students come to the conclusion that the opening is one of the most important components of the documentary film.

Lesson Steps

Stage One: Activity before showing the picture (5 minutes)

Note: Before distributing the lesson activities, the teacher shows the opening of the movie *The Message Part One* by the Syrian-American director *Moustapha Al-Akkad*: Here is the link to the movie:
<https://youtu.be/Pxoc2GfUgu8>

Introductory Questions: Circle the correct answer

1. How was the opening?
 - A. Exciting and motivating
 - B. Not exciting
 - C. Not motivating
2. To what type does the image appearing in the opening of the movie *The Message* belong?
 - A. Still image
 - B. Moving image
3. What type of music accompanies the image that appeared in the opening?
 - A. Background music
 - B. Dramatic music

Stage Two: During the presentation of the image (15 minutes)

Working method: Business cards

First group: Shooting shots (far, medium, close)

Look at the picture above, then answer the following questions:

1. Classify the three shots you saw in the opening of the film. Then define them briefly? (Use the dictionary of cinematic terms: Appendix No. 2).

A. Shot.... which is.....

B. Shot.... which is.....

C. Shot.... which is.....

2. What is the secret behind the sequence of this number of three shots in the opening?

.....
.....

3. Which shot did you like among the three shots you saw? And what did you like about it?

.....
.....

Second group: Characters in the opening

Method: General discussion

Look carefully at the opening of the movie *The Message*. Then answer the following questions:

1. Count the characters that appeared in the opening that you watched?

- A. 3
- B. 4
- C. 5
- D. 6

2. Mention the function of the characters that you watched in the opening?

3. Determine according to the characters that appeared, are they male or female? And what is the generation of the characters that appeared, young, old, or young?

4. What do you infer from the clothing of the characters that appeared, in terms of their political, economic, social, and cultural status?

5. Did a character appear in the opening of the movie that you can learn from or emulate?

Third group: Shooting angles in the opening

(Eye-level angle, top-down angle, bottom-up angle)

Look closely at the opening of the film, then answer the following questions:

- 1.The number of shooting angles that appeared in the opening of the film:.....
- 2.The shooting angle that appeared the most in the opening of the film and its number.....
- 3.Which shooting angle caught your attention and did you like it? What did you like about it?
.....

Fourth group: Presenting time and place in the opening

Look carefully at the opening of the film, then answer the following questions:

- 1.Mention the time period that appeared in the opening of the film?
- 2.Explain how you determined the time? What are the symbols that you relied on to determine the time?
- 3.Mention in which places the events of the opening of the film took place?
- 4.Why do you think the events of the opening of the film took place in several places?
- 5.Do you like to visit the places you saw? What are they? When and why?

Fifth group: Colors in the opening

- A. What is the prominent color in the background of the picture?
- B. What does this color indicate in terms of time and place?
- C. What is the color of the three knights' clothes?
- D. What is the prominent color that attracted you the most from the other colors in the opening of the film?

Sixth group: Means of transportation and communication

- 1.What is the name of the animal that transported the knights to the great Roman and the great Persian?
- 2.How many animals appeared in the opening of the film?
- 3.What is the means of communication that each of the knights carried to the great Roman and Persian?
- 4.Was the means of communication short or long in terms of content?

Activity after the opening show (20 minutes)

- 1.Fill in the following table: The Three Knights to where?

Scene number (1) The face of the knight carrying a message to spread the Islamic religion



The first knight

(2) Scene



The second knight

(3) Scene



The third knight

Read the content of the first letter in scene (1) that the first knight was carrying to Heraclius, the great Roman, and explain the content of the second letter in scene (2) that the third knight was carrying to Khosrau, the great Persian. Then answer the questions that follow the letters?

. The content of the letter that the first knight was carrying to Heraclius, the great Roman:

{ In the name of God, the Most Gracious, the Most Merciful }

From Muhammad, the Messenger of God, to Heraclius, the Great of the Romans

Peace be upon those who follow the guidance.

Now then, I invite you to the call of Islam. Convert to Islam and you will be safe. God will reward you twice. If you turn away, then you will bear the si

. The content of the message that the third knight was carrying to Khosrau, the Persian king:

From Muhammad, the Messenger of God

To Khosrow, the Great King of Persia

Convert to Islam and you will be safe, and God will give you your reward twice.

If you refuse, then upon you is the sin of the Magians.

1. What kind of dialogue took place between the messenger carrying the message and the rulers?
2. Compare the two messages in terms of orientation?
3. Who are the Arians? Who are the Magians? What is meant by the following words: "the sin of the Arians" and "the sin of the Magians"?
4. What was the reaction of Heraclius, the great Roman, and Khosrau, the great Persian, to the message of Islam?
5. Which of the two responses do you adopt and appreciate, and what values does it reflect (negatively and positively)?

Total (5 minutes)

I liked the opening of the movie *The Message* because is.....

I didn't like the opening of the movie *The Message* because it is.....

Expressive homework:

Write a short letter to Moustapha Akkad, the director of the movie, expressing your opinion on the opening of the movie in terms of the angles, the shots, and the soundtrack accompanying the movie? (120 words).