

# School Matinee Series • Study Guide

2017/2018

## Jabber

Mon • February 5 • 10 am





# Welcome to the Hop

A performance needs an audience, so be prepared to play your part!

## Theater Etiquette

When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it's best to be quiet so that everyone can enjoy the performance. Applause is the best way to show your enthusiasm and appreciation!

Important to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

## Information For Teachers

**Prepare**—review this study guide for context that will help your students engage with the performance. Check in with the Hop if you have any questions or concerns about content. Read the letter that accompanies this guide—Hop staff often requests details about your visit including how many buses you'll be bringing and what accommodations you need.

**Arrive**—arrive 30 minutes prior to start time to allow time for Hop staff to check you in and escort students to their seats. Hop staff will ask you for a head count of students. Please review our bus policy before arrival: [hop.dartmouth.edu/online/plan\\_a\\_successful\\_visit](http://hop.dartmouth.edu/online/plan_a_successful_visit)

**Lunch**—sometimes we are able to offer a space for schools to eat bag lunches following the show. Check the letter that accompanies this guide to confirm. If staying for lunch, please confirm with Hop staff one week prior to show. The day of the show, please bring lunches in boxes or tubs labeled with school's name. Hop staff will take lunches to the lunch space and escort school group there following the show. Schools are responsible for calling their own bus back to the Hop when they are ready to leave.

**Ticketing Policy**—no tickets are issued for school matinee performances. Seating placement for each school group is determined by Hop staff. Please let them know if you have a seating request or accommodation; we do our best to keep each school group seated together. Payment is required 30 days before the performance regardless of whether all students are able to attend on the day of the show—please feel free to bring extra chaperones or school staff to fill any empty seats.

**Photography**—though photography by the audience is prohibited, the Hopkins Center may take photographs during the performance for use on our website or other promotional materials. If you or your students do not wish to be photographed, please let Hop staff know.

**The Show Must Go On!**—we do not cancel events due to school closings for inclement weather. Performances will only be cancelled if the artist is unable to reach the theater. Schools will be notified by phone if this occurs. We do not issue refunds for performances missed due to school closure. Please contact Hop staff if you find your school unable to attend for this reason.

This study guide was created by the Hop's Outreach and Arts Education team. To download copies of this and other guides, visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach)

## Enjoy The Show!

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The Hopkins Center Outreach & Arts Education department embodies the Hop's mission to "ignite and sustain a passion for the arts." It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

## Did You Know?

- The Hopkins Center opened in 1962.
- The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
- Spaulding Auditorium houses one of the largest pipe organs in New Hampshire. Can you find it?

## About the Show

Let's say three actors play out a story that takes place in a high school. Let's say one of them plays an outgoing Egyptian-born girl who wears a *hijab*. Let's say her parents made her change schools recently because of some graffiti that said, "All Muslims must die," and that the guidance counselor at her new school, Mr. E, is doing his best to help her fit in. Let's say that a big part of his advice to her is to stay away from Jorah, a 10th grade guy who has challenges of his own, including a temper he inherited from his father who is in jail for beating up his mom. But let's say that maybe, just maybe, Fatima and Jorah start to, like, like each other, and Fatima begins to feel less like an outsider. Will the choices they make reflect the people they want to become, both for themselves and their families? This thought-provoking, comedic, and at times dark, play addresses issues of religion, stereotypes, abuse and racism, as well as the ways in which technology can affect relationships.



Jorah and Fatima

## About the Company



Founded in 1980, Geordie Productions is one of Canada's leading professional Theatre for Young Audiences companies. Its goal is to fire up the imagination, entertain and challenge audiences of all ages. Geordie believes in the power of theatre to encourage dialogue between youths and their parents, their teachers and amongst their peers, which is why every year the company produces plays which reflect the reality in which young people currently live.

Throughout its history, Geordie has retold classic stories, performed wild adventures and spun new myths, always paying close attention to the important role theatre plays in the lives of people of all ages. It celebrates the art of theatre by working with great artists of many disciplines and varied experiences to create plays that are vibrant and engaging. Geordie constantly reaches out to broaden its audience base by bringing productions to as many areas as it can reach, both by touring to schools and performing **mainstage** productions, offering over 300 performances every season to more than 40,000 kids.



## Who's Who



(L to R): Mariana Tayler (Fatima), David Sklar (Mr. E), Aris Tyros (Jorah)

**MARIANA TAYLER (Fatima):** Born in Colombia and raised in Montreal, Mariana is a multicultural artist; her ability to easily partake in and traverse from one culture to another has enabled her to act in French, English, Spanish and Italian, all with their own distinct cultural nuances intact. In 2011, through an exchange with the National Academy of Chinese Theater Arts she completed her diploma requirements and was awarded a Bachelor's Degree with Distinction in Theatre Performance through Concordia University. Mariana has acted in various plays, short films and independent films. She also continues her performance training with some of Montreal's best coaches.

**DAVID SKLAR (Mr. E.):** David is an actor/playwright who currently divides his time between Montreal and Calgary. He is a graduate of theatre from Dawson College, the Bristol Old Vic Theatre School and he also holds a B.F.A. in playwriting from Concordia University. He has toured with the Montreal Shakespeare Theatre Company in *A Midsummer Night's Dream* and *Hamlet* as well as playing Banquo in Humber River Shakespeare's *Macbeth*. He can also be seen in *X-Men: Apocalypse*. *Crazy Love*, his first play, has been published in an anthology entitled *Out on a Limb*. His latest play, *Dance with Desire*, has appeared at the Dapopo Theatre in Halifax.

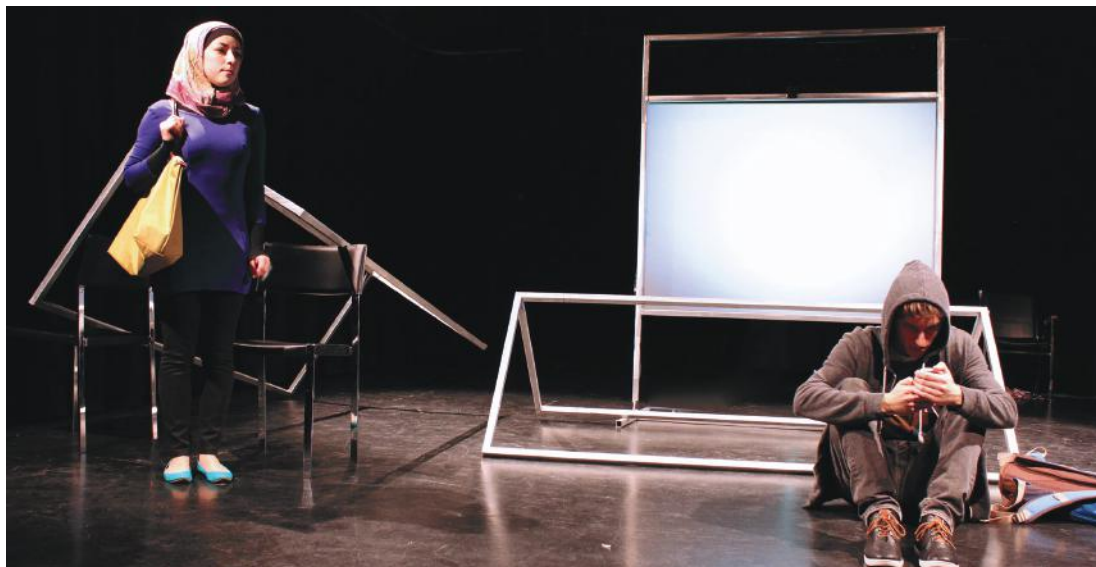
**ARIS TYROS (Jorah):** Originally from Montreal, Aris Tyros graduated with honors from Dawson's Professional Theatre Program. He has worked with many of Montreal and Toronto's finest theatre companies including Repercussion (*Harry the King*, *Midsummer Night's Dream*), Tableau d'Hôte (*Elizabeth Rex*), and Geordie (*Jabber*) with whom he's toured to Vermont, Maine and Prince Edward Island. Most recently he played the lead role in the Bravo Network film *Magic Mushrooms*. He dove into the world of filmmaking with his debut short *How I Became a Movie Theatre Murderer* filmed entirely on an iPhone. He volunteers as an audio-book narrator at the Canadian National Institute for the Blind.

**AMANDA KELLOCK (Director):** Currently Artistic Director of Montreal's Shakespeare-in-the-Park company, Repercussion Theatre, Amanda has a BFA in Theatre and Development from Concordia University and an MFA in Directing from the University of Ottawa. She has acted and directed for Geordie Productions numerous times, both as part of their school tours and on their mainstage. She has also worked with other companies, like Centaur Theatre in Montreal and Third Wall Theatre in Ottawa. Also a playwright, two monologues from her first play *Fair(L)y (S)Tale—A Story Unbound* have been published in a book of monologues by Roger Ellis. *Jabber* is one of her very favorite shows.

**MARCUS YOUSSEF (Playwright):** Marcus has written or co-written over a dozen plays, many of which seek to investigate questions of difference or "otherness." His plays have been performed at theaters and festivals (and school gyms) across Canada, the US, Australia and Europe. Marcus has been the playwright in residence at the Banff Centre for Arts and Creativity and a Canadian Fellow to the International Society of Performing Arts. He is Artistic Director of Vancouver's Newworld Theatre and co-founder of the East Vancouver production hub PL1422. Mr. Youssef is the recipient of 2017 Siminovitch Award which recognizes playwrights, theatre designers and directors in Canadian theater. He is Egyptian-American.

## More About the Show

*Jabber* takes place in Toronto, Canada, though the setting for the story could be anywhere in North America. The visual world of the play is simple. One reason for this is because the show is on tour: it must pack up easily for travel and be able to perform in many different spaces. The show uses **scenery** that is abstract and **modular**. Open cubes are shifted around to create a variety of spaces. A screen and projector are used to show the ways in which Jorah and Fatima use social media to



The screen (in the back) and open cubes that make up the set of *Jabber*

interact. Simple costumes help define the characters—the character of Fatima wears a *hijab* and Jorah wears a hoodie. A few basic props—often representative, not realistic—complete the look of the production. The simple look of the show puts emphasis on the dialogue and the relationship between the two main characters, Fatima and Jorah.

## Contextual Background

### Islam

Fatima is the only Muslim in her school, but with 1.6 billion believers, Islam is the second largest religion practiced in the world. Muslims make up a majority of the population in 49 countries around the world. Islam is rooted in a strong belief in family, community and social justice for all. Muslims are proud that Islam accepts all people and all races as equal before God.

Though they express their spirituality in a variety of ways, there are five acts of worship that Muslims practice. As in all faiths, adherence to religious obligations is a matter of individual choice; some people are observant while others are not.

### The Five Pillars, or Acts of Worship, in Islam

The Declaration of Faith (*shahada*): “There is no deity except God and Muhammad is the messenger of God.” Muslims repeat this statement many times a day during their prayers. People must believe in and recite the *shahada* to convert to Islam.

Prayer (*salat*): Islam prescribes a brief prayer five times a day: at dawn, noon, late afternoon, sunset and night. Muslims perform **ablution**, sit on a prayer rug or mat and face in the direction of Mecca when they pray. Friday noon prayer often takes place in a **mosque**.

Charity (*zakat*): Islam prescribes an obligatory charity, known as *zakat*, based on two and a half percent of one’s income and wealth. Muslims are also encouraged to give as much as they can in voluntary charity throughout the year.

Fasting (*sawm*): Muslims are required to fast from dawn to sunset during the month of **Ramadan**. People gather in the evenings for a festive breaking of the fast.

Pilgrimage to Mecca (*hajj*): Every Muslim is required to make the pilgrimage to Mecca, located in Saudi Arabia, once in their lifetime if financially and physically able.

## Vocabulary

**Allah:** God

**The Kaaba:** in Mecca, a building believed to be built by Abraham and his son. Pre-Islam, the structure was a shrine to what are now considered pagan gods; later it became the first house of worship of Allah. When Muslims pray in the direction of Mecca, it is because the Kaaba resides there.

**Qu'ran:** the Islamic sacred book, believed to be the word of God as dictated to Muhammad by the archangel Gabriel and written down in Arabic. The Qu'ran (also spelled Koran) consists of 114 chapters known as suras. These address how to live one's best life and touch upon the beauty in our existence.

## History of Islam

In the year 610 a man named Muhammad was visited by the angel Gabriel who named him God's prophet and recited the first revelations of the Qu'ran to him. Muhammad went on to call the people around him to the worship of the one God as revealed to him, eventually establishing the first house of worship for Allah alone, the Kaaba, in Mecca, Saudi Arabia. Following Muhammad's death there was a division among Muslims as to who would lead them. Two major **denominations** developed out of this division: Sunni and Shia. Islam also has a mystical dimension often referred to as Sufism. Regardless of sect, all Muslims are called to practice remembrance of their personal connection to God. Each Muslim community has a wide array of local traditions that demonstrate the diverse cultures to which Muslims belong.



Frocking ceremony for US Navy's first Muslim chaplain, Imam Monje Malak Abd al-Muta Noel Jr, 1996

## Islam in North America

Though we often associate Islam with cultures that are far away, Muslims have been in North America for centuries. The first influx of Muslims in America was a result of the slave trade from Western Africa. Once enslaved in what would become the United States, Africans were forced to give up practicing traditions from their homeland, including giving up Islam in favor of Christianity. This led some slaves to maintain their Islamic identity in secret.

Between 1878 and 1924, Muslim immigrants seeking economic opportunities arrived in large numbers and settled in places like New York City, Boston and Detroit. One of the first large scale employers of Muslims and African-Americans was the Ford Motor Company, and many farm laborers in the northwest US were Muslims from the Indian subcontinent. Simultaneously, the post-Civil War Great Migration of African-Americans to the north encouraged an American Islam revival. Many mosques and Muslim associations begin appearing in the first half of the twentieth century across the US due in part to many African-Americans searching for both a personal and national identity. In 1952, Muslims in the Armed Services sued to be allowed to identify as Muslim—up until then, Islam was not recognized as a religion by the military so Muslim soldiers did not have that designation on their **dog tags**.

The Nation of Islam (NOI), is one of the most significant organizations in African-American Muslim history. It began as a socioreligious movement that, though not entirely in line with the teachings of Islam, was effective in highlighting the difficulties in combating the effects of slavery and racism experienced by African-Americans. Two famous African-Americans, boxing great Muhammad Ali and human rights activist Malcolm X, were early adherents of this movement.



The Islamic Center of America in Dearborn, Michigan. This mosque was established in 1963 and is the largest Shia mosque in America.



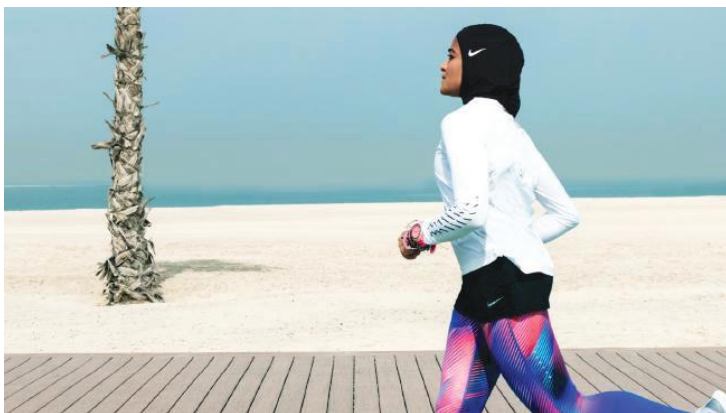
## Islam in America: a few facts

Muslims are the fastest growing religious group in the United States. Estimates by the Pew Research Center show 3.45 million Muslims make up 1.1% of the entire US population. Projections show that percentage increasing to 2.1% by 2050. Across the globe, 10% of Europeans and 20% of the Middle East-North Africa are Muslims. Indonesia is currently home to the world's largest Muslim population, with India quickly catching up.

72% say love for the Prophet Muhammad is essential to what being Muslim means to them. In addition to these core religious beliefs, 69% of US Muslims also put a premium on working for justice and equality in society, and 62% consider it essential to safeguard the environment.



Minnesotan and Somali refugee Halima Aden models internationally and participates in beauty pageants in hijab, including Miss Minnesota USA 2016. Read an interview with Halima about her journey to the US and modeling at [harpersbazaar.com/culture/features/a13127587/halima-aden-hijab-model/](http://harpersbazaar.com/culture/features/a13127587/halima-aden-hijab-model/)



Nike developed a hijab for Muslim athletes in 2017

Muslims in North America have continuously contributed to all areas of society: actor/writer/comedian Dave Chapelle, rappers Yasiin Bey (aka Mos Def) and Ice Cube, and the lesser known but immensely important Fazlur Rhaman Khan who revolutionized skyscraper construction in the early twentieth century. In 2007, Minnesota Democrat Keith Ellison became the first Muslim US senator, placing his hand on the Qu'ran to take the oath of office—a Qu'ran previously owned by Thomas Jefferson.

## Hijab in America

**Hijab** is an Arabic word meaning “cover.” The Qu'ran gives several instructions to both men and women about dressing modestly, for example:

24:30: “Tell the believing men to reduce [some] of their vision and guard their private parts. That is purer for them. Indeed, Allah is Acquainted with what they do.”

33:59: “O Prophet, tell your wives and your daughters and the women of the believers to bring down over themselves [part] of their outer garments. That is more suitable that they will be known and not be abused. And ever is Allah Forgiving and Merciful.”

Though the Qu'ran instructs both men and women in the ways of modesty, women have garnered more attention for their use of it, especially in Muslim minority countries. The term hijab refers collectively to any covering that espouses the modesty teachings of Islam and it also refers specifically to the scarf worn on the head and neck that leaves the face clear. The definition of what qualifies as proper dress varies from era to era and community to community. Women wear hijab for a variety of reasons. For many, they are fulfilling God's commandment for modesty. Others do not perceive hijab to be obligatory to their faith but wear it to declare their Muslim identity and fight stereotypes. Some believe that although the principles of modesty are clearly outlined in the Qu'ran, the values associated with wearing the headscarf can be achieved in other ways; yet others believe that while hijab allowed women in the past to engage in public society without drawing attention to themselves, in the context of contemporary Western society it can do the opposite and contradict the original purpose. Among some women there is a belief that hijab has become inappropriately central to the practice of Islam and they opt to focus on their spiritual relationship with God. Whether they wear it or not, most Muslim women agree it is a woman's choice to wear or not wear hijab.

## Navigating relationships—do (no) harm

In *Jabber*, Jorah comments inappropriately on many things, including Fatima's appearance and culture—he thinks she looks exotic and claims she will have to marry him if he sees her hair. Despite Jorah's unsuitable comments, he doesn't

suffer many consequences, as he plays down the seriousness of his comments by saying “Jokes!” Though he may not mean for his comments to have a negative effect on Fatima, she struggles with how to respond. At first, she rebukes him, but as she gets to know him, she thinks he is flattering her. To some extent he is—he wants to get to know her better but doesn’t have the tools (or chooses not) to do so in a respectful manner.

Comments such as Jorah’s can be harmful to the receiver even if the giver has other intentions. When considering harm—especially as we send digital words and photos out into the world—we must consider impact v. intention. When do our decisions and behavior have the ability to hurt others? When Fatima takes off her *hijab* while Skyping with Jorah, she does so knowing it is a risk for her, but it isn’t harming anyone besides herself. When, unbeknownst to Fatima, Jorah shares a photo he took of her without her *hijab*, he causes harm directly to her and no harm to himself. The fallout from Jorah’s decision causes Fatima and her family to make major life changes; he only has to say he is sorry.

## Online Harassment in the US: a few facts

4 in 10 Americans have experienced online harassment, everything from name-calling to physical threats. Young adults are more likely to encounter online abuse and most of it occurs on social media platforms. 27% of online harassment bystanders say it caused them to rethink and not to post something for fear it would be harmful; 13% stopped using an online service altogether after seeing harassment of others.

Political views, physical appearance, gender and race are among the top reasons people say they are harassed online. Other reasons cited were religion, sexual orientation, occupation or disability status. Americans are divided on the balance between allowing people to exercise free speech and a feeling safe online. There is also a divide between those that feel people take offensive content too seriously and those that feel offensive content is too often excused as not being a big deal.

After making a decision that harms someone, the harm remains. While it is important to apologize, it is also important to make a concerted effort to own the mistake and not repeat the behavior. It is vital to acknowledge that we all have room for change. Though it doesn’t excuse his behavior, Jorah is from a background that punishes males for being emotional and nurturing. Many young men hear phrases like “Tough it out!” and “Don’t cry!” which leads to perceptions that they are not allowed to experience emotions, including not expressing their true feelings to a romantic partner. These things are chalked up to “being a guy.” Having an awareness of the language we use around our friends can help ease these restraints, allowing them to comfortably express their emotions without fear of retribution.

As we navigate the complicated and wonderful relationships in our lives, we must focus on what our impact is on others. A good first step is to talk to your partner about how they want to be treated—what is important to them? No one is merely an object to be obtained; we are all humans who strive for self-awareness and inclusion. Articulating our feelings and listening to others when they express theirs is good first step towards healthy relationships.

Want to know more about healthy relationships? Contact WISE of the Upper Valley at [wiseuv.org](http://wiseuv.org) or 603.448.5922.



President Obama hosts iftar, the community meal that breaks the day-long fast Muslims observe during Ramadan. (Official White House Photo by Lawrence Jackson, June 2015)



## Implicit Bias

Implicit bias occurs when we have attitudes towards and/or associate stereotypes with groups of people without conscious knowledge: thoughts and feelings are “implicit” when we are unaware of them or mistaken about their nature; bias occurs when, rather than being neutral, we have a preference for or aversion to a person or group of people. A well-documented form of implicit bias is white people associating criminality with black people. This stereotype is perpetuated, in part, due to implicit bias. Being mindful of the risks of implicit bias and its presence in the world can help us avoid acting in ways that are contrary to our conscious values and beliefs.

Bias, implicit and otherwise, against Muslims is a growing concern. In a study done by the Pew Research Center in 2017, Muslims were found to be four times more likely than the general public to report bullying at school, sometimes by a teacher. They also found that of the major faith communities in the US, Muslims were far more likely to experience discrimination based on their religion. They were also twice as likely as the general public to be stopped at the border for extra scrutiny based on their appearance, something virtually none of the other religions reported.

### Pre-performance discussion questions

- Where do stereotypes and preconceived ideas come from? Can they be changed or modified? How do stereotypes make people feel, whether on the giving or receiving end? Is there any truth to stereotypes? How have they been developed and ingrained in us? How can we look past stereotypes and see people as individuals? What stereotypes do you and your social circle have of Muslims? Muslim women?
- A school in Augusta County, Virginia gave students homework to copy out the *shahada* in Arabic script as a lesson in the artistic complexity of the written language. Many parents felt this was an attempt to indoctrinate students into Islam. Others felt it was a valid way to learn about another culture. What do you think? How do you balance different points of view around topics like this?
- Do you have guidelines for how you interact with others online or by text? What are some of the reasons for sharing or not sharing photos or other personal information?
- Where do you most utilize compassion in your day-to-day life? When have others shown you compassion? Was there a time you needed compassion?

### Post-performance discussion questions

- Were there moments in the show that made you uncomfortable? Why or why not? Have you had conversations with your friends about any of these topics? Your parents? Other adults? How is the conversation different with your friends compared to adults?
- What role did gossip and stereotypes play in the show? What characters were making assumptions about others? What characters were sharing information that was not true? What impact did these actions have on other characters? In what ways did intention and impact align? How did they diverge?
- How do we keep people accountable for their words and actions? What responsibility do we have to those around us to say what we mean and mean what we say?
- Did you think the ending was fair to Fatima and Jorah? Are there other paths their relationship could have taken? What would have had to happen for the ending to be different?

# Learning Activities

## World of differences (grades 9–12)

Explore implicit bias with your students. Show them pictures of people of various races, ethnicities, sizes, appearances, socio-economic statuses, etc. One resource is at: [monde.ccdmd.qc.ca/albums\\_partages/](http://monde.ccdmd.qc.ca/albums_partages/) Discuss with your class what their initial thoughts about each picture. Some questions to help the discussion get started:

- Describe this person to the class.
- What do you think their background or story is?
- Where are you getting these ideas from?
- Does anyone else in the class agree or disagree with you?

After looking at pictures and discussing, ask students to consider stereotypes and preconceived notions. For this discussion, you may wish to use the Socratic Questioning Method. If you are unfamiliar with this method, please refer to the following resources:

- Socratic Method: [learnnc.org/lp/pages/4994](http://learnnc.org/lp/pages/4994)
- Socratic Questions: [changingminds.org/techniques/questioning/socratic\\_questions.htm](http://changingminds.org/techniques/questioning/socratic_questions.htm)
- Using Socratic Questioning: [serc.carleton.edu/introgeo/socratic/index.html](http://serc.carleton.edu/introgeo/socratic/index.html)

## Stereotypes in action (grades 9–12)

In small groups, ask students to prepare short skits that A) show a stereotype and its effect, and B) demonstrate a way we can move beyond the stereotype to treat all people like individuals. After each skit, discuss the content of the performance with the class. Were students better able to understand how stereotypes can hurt when they were acting it out or watching? Were they able to come up with concrete ways to move past them? Ask each student to write a short essay describing their own stereotypes, either those they have towards others or those others have exhibited towards them. Their essay should answer the following questions: What stereotypes do they possess? Where do the types come from? What reason is there for them to have these stereotypes? How does lack of education promote stereotypes? How can we change that?

## Where do I belong? (grades 9–12)

Listen to and read the article from NPR's Code Switch at [npr.org/sections/codeswitch/2016/10/27/496882534/muslim-twoness-fearful-of-some-feared-by-others](http://npr.org/sections/codeswitch/2016/10/27/496882534/muslim-twoness-fearful-of-some-feared-by-others)

Discuss the theme of "twoness" as it is described in the article. Are there areas in student's lives where they feel vulnerable to being both a victim and being accused of wrongdoing? How should or could someone react when they feel targeted due to their appearance? Is running from a situation that seems unsafe the right thing to do? Have students research to see if they can find similar instances or incidents where people found themselves struggling with twoness. Share back information and facts. What conclusions can the class draw from the research?

## Looks are everything (grades 9–12)

Many films and television programs in America use Middle Eastern characters to portray terrorists, polygamists or otherwise violent/extremist antagonists. Middle Eastern females are portrayed as oppressed and ignorant. The depiction of race and culture in film have long built up a perception of non-Westerners: at best, simplifying them; at worst, creating and/or perpetuating stereotypes. Have students research films from the past twenty years—visit [stepfeed.com/9-of-the-worst-misrepresentations-of-the-middle-east-in-western-pop-culture-4083](http://stepfeed.com/9-of-the-worst-misrepresentations-of-the-middle-east-in-western-pop-culture-4083) for some ideas to get started.

Next, have students identify 3-4 scenes that tell a story using stereotypes of a culture and/or religion. Have them also consider the film or acting techniques used to reinforce it: close ups, dialects, costumes, makeup, special effects, fight choreography, etc. Students then select one scene and rewrite it to play down or remove the stereotype and focus on what the character wants. What are other strategies this character could employ to get what he or she wants that don't involve stereotyping? What film techniques would help convey this intent? How do audiences parse stereotyped characters from real people, especially if the character embodies a culture with which the majority of the audience is unfamiliar? Do filmmakers and other pop culture gurus have a responsibility to reduce stereotypes?

## Vocabulary

**Ablution:** ceremonial washing of self

**Denominations:** recognized autonomous branches of a religion

**Dog tags:** an informal but common term for the identification tags worn by military personnel

**Extremist:** holding extreme or fanatical political or religious views, especially advocating extreme action

**Hijab:** dress traditionally worn by Muslims that corresponds with commandments for modesty in the Qu'ran

**Mainstage:** the primary performing space or series at a performing arts center or theater company

**Modular:** constructed with standardized units or dimensions for flexibility and variety in use

**Ramadan:** religious observation in the ninth month of the Islamic calendar to commemorate the revelation of the Qu'ran to Muhammad. Those observing Ramadan fast from sun up to sundown

**Scenery:** the backgrounds and pieces used in a theatrical production to represent the place(s) in a play or musical



# Additional Resources and References

**More about Geordie Productions:** [geordie.ca](http://geordie.ca)

**Study guide from Geordie Productions:** [docs.wixstatic.com/ugd/a6bc53\\_159a70d64bcf4667a6cd098ae8a24792.pdf](https://docs.wixstatic.com/ugd/a6bc53_159a70d64bcf4667a6cd098ae8a24792.pdf)

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## More reading about Islam:

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**More about Women in Islam:**

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[pbs.org/wgbh/pages/frontline/shows/muslims/themes/women.html](http://pbs.org/wgbh/pages/frontline/shows/muslims/themes/women.html)

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**Other Resources:**

Ahmed, Saifuddin and Jorg Matthes "Media representation of Muslims from 2005 to 2015 a meta-analysis" *International Communication Gazette*, 2017, Vol. 79(3) 219-244. DOI: 10.1177/1748048516656305. Accessed July 27, 2017

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