



TUNNEL VISION

A GUIDE FOR TEACHERS

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THE 'TUNNEL VISION' EDUCATION PACK

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The project was run with The Tricycle Theatre in London and The Royal Exchange Theatre in Manchester, bringing together young Muslim and Jewish people, including those from different schools, in theatre groups. Sponsors, directors and actors alike saw the value of the process as well as the product from the theatre-based initiative, as well as its wider relevance to key social and education concerns. It was therefore decided to make a documentary film about the London group and the play to increase its reach by enabling audiences and students around the country to explore the challenging themes it raises in an innovative and accessible way. The DVD and resource pack is primarily focused on the work of the Muslim Jewish Theatre Group at The Tricycle Theatre (www.muju.org.uk)

This education resource supports several areas of the key stages 3 and 4 curriculum and is especially valuable for:

- English
(competence; creativity; cultural understanding; and critical understanding)
- Citizenship
(democracy and justice; identities and diversity; critical thinking and enquiry; advocacy and representation)
- Religious Education
(beliefs and teachings; practices and ways of life; identity, diversity and belonging)
- PHSE
(personal identities; diversity; critical reflection; developing relationships and working with others)
- drama and theatre studies
- media studies

It would also help a school to deliver on its duty to promote community cohesion, and could be used as the basis for evolving a drama dimension to a Schools Linking Programme.

'Tunnel Vision' explores a range of topics and themes, including:

- interfaith dialogue
- barriers and bridges
- perceptions and misconceptions
- prejudice, bias and stereotyping
- rights and responsibilities
- conflict and reconciliation
- community and communication in the contemporary world

In this pack, you will find:

- a DVD that contains—
 - the courtroom scene from ‘Tunnel Vision’
 - the studio interview scene from ‘Tunnel Vision’
 - a documentary (in three parts) about the Tricycle Theatre Jewish and Muslim Youth Theatre and its first production, ‘Tunnel Vision’
- a range of related classroom activities
- a separate supporting drama toolkit of additional activities to bring alive and further explore some of the key themes raised, together with additional examples of the scripts created by young people engaged in the project at the Tricycle Theatre in London and at The Royal Exchange, Manchester.

It is advisable to first watch the DVD of the documentary film and ideally also the two filmed scenes to get the most from this education resource, both for preparation for the teacher, and in the classroom for the students.

OUTLINE OF THIS HANDBOOK

I ‘Tunnel Vision’ – Muju Group, Process, Performance and Project

This section provides an introduction to the initiative, and to the experience of the Tricycle Theatre Jewish and Muslim Theatre Group as an example of how drama can help address issues of community cohesion and conflict resolution, promoting understanding and empathy.

The play’s central concepts are explained here, as are the processes through which it was arrived at and the play created.

II-III Excerpts from ‘Tunnel Vision’

There was no script for ‘Tunnel Vision’ but two excerpts from the play that are on the DVD have been transcribed, namely:

- the courtroom scene
- the studio interview scene

You can approach the two scenes (which have dramatis personae and stage directions) as you would any scripted play in class or studio – that is, use them for play-reading or performance, or treat them as a literary text to unpack. They are also accompanied by a bank of statements from MUJU members explaining the process of creating that scene and their views on the questions it poses and the issues it explores. There are also a variety of suggested approaches to adopt in each of the two ‘Learning Activities’ sections related to the scenes.

Learning Activities

The learning activities suggested are based on the performance, the documentary and interviews not included in the documentary. A wide range of activities is offered. For example, there is variety in register and pitch; of expected duration; the understanding and skills that they are likely to promote; style; and so on. Some depend on or draw from the excerpts in II, above.

There are also incidental or warm-up activities in other parts of the handbook, and at the start of the two main sections within the Learning Activities, which are in grey boxes for easy reference.

IV Glossary

The glossary contains only the somewhat specialist words and phrases that seem essential to understanding the 'Tunnel Vision' excerpts and documentary film or to engaging in the activities. It does not include terms that, even if not met before, could be understood in context. Words and phrases defined and explained in the glossary appear in bold print in the body of the text.

The glossary can be photocopied for pupils to keep for reference.

You might also create an additional language learning opportunity by: photocopying (preferably on card) the glossary and separating the terms from the definitions – and thus producing matching exercises for pairs and small groups of pupils.

For additional challenge, you can present pupils with definitions and ask them to identify the term.

For yet further challenge, you can present pupils with terms and asked them to recall or create a definition.

I 'TUNNEL VISION' – PROJECT, PROCESS AND PERFORMANCE

In September 2004, The Tricycle Theatre in Kilburn, London opened its studio doors to young Muslims and Jews who had signed up for its Jewish and Muslim Youth Theatre. It was the first of its kind in the UK—and probably in Europe, perhaps even in the world. The theatre itself has a reputation for presenting work which reflects the cultural diversity of its neighbourhood, in particular plays by Irish, African-Caribbean, Jewish and Asian writers, as well as responding to contemporary issues and events.

The play that evolved from the group, 'Tunnel Vision' was described by The Tricycle Theatre in its publicity as "centred around cultural perceptions of various characters encountered in day to day London, who are linked by an underground journey. In a series of sketches, Jewish and Muslim clichés combine in a humorous look at life as seen through the eyes of young people."

It's clear, too, that the journey motif operates at more than one level. "We're all in the same boat," explained one of the directors, "We all travel to work. We all cross each other's paths every day." So an apparent geographical journey is embarked upon: the train starts, travels and stops; passengers get in and out; the inspector checks tickets. But short social contact is made, too, as some passengers interact superficially and others reject all interaction. As an individual's memory or fantasy is enacted, there is also travel of an emotional nature. And, of course, journey serves as a metaphor for our lives, alone and together. The train serves as a symbol for what both connects and disconnects life's travellers.

Muju members clearly benefited enormously from the 'Tunnel Vision' experience. While open to each other, they have very strong views on a number of matters. This is especially clear in the studio interview scene and their statements in the documentary, although the court scene is more open to a range of interpretations and conclusions. "We provide questions, not answers... What we've always done is leave with asking questions, leave the audience wanting to answer them."

The London Tube Attacks

Since the performance of 'Tunnel Vision', the London bombings of 7 July 2005 have caused public consciousness to perceive modes of transport more profoundly as places of threat. Warren Minde describes a particular step in the workshop process: "We improvised me looking at a guy, thinking he was a bomber, and the fantasy scene was like the train had blown up. That was about two or three weeks before it actually happened. It was freaky." Samira Sissala recalls the impact of the bombings on the prospect of later performances: "After we did 'Tunnel Vision', we heard we were going to do it a second time—that was the time of the bombings. We'd had this idea of someone coming on to the train with a bag and like people looking at him to be like a terrorist. But I don't know why we didn't."

If Muju had decided to include such a scene—and the bombings took place before the first performance—would they have gone ahead with 'Tunnel Vision' as it was? Likewise, would they have amended it for post-7/7 performances? Although the idea of terrorism on the tube had never materialised as a scene in the play, members of the company acknowledged that they could not have included it—certainly not after the bombings. What might be their reasons?

Yet you and your pupils are watching the 'Tunnel Vision' scenes post-bombings and possibly at a time where there is particular media coverage of terrorist threats. Audiences watching the play now might speculate that it will contain terrorist activity or language so be alert to that as you work on 'Tunnel Vision' with your classes or groups.

- You might present the show-or-not-show terrorism dilemma to your pupils. Ask them to discuss how to resolve it. It could be in the form of a work-shopped debate.
- Even before showing the documentary, you could engage pupils in envisaging (in either discussion or role) interactions on a train and in recounting what passengers might be imagining as they catch each other's eye or observe each other's behaviour. List the types of imaginings and match them to the scenarios portrayed in the play.

WARM-UP LEARNING ACTIVITY: THEMES

“The theme of ‘Tunnel Vision’,” explained a cast member, “was how we judge other people at first glance” - below various group members share their view on what that means.

These four sound bites are a good basis for reflective questioning and role-play – for example:

- Does Alia’s comment apply only to Londoners? To all cities? To all places?
- What might Ester mean by “strangers are only friends we haven’t met yet”?
- Why is the “confined space” (that Wasim mentions) relevant?
- How can we explain the contradiction that Salman identifies?

You could print the text out and hand the different comments out on paper or card for pairs or groups in the class to explore the themes raised in greater depth and how relevant they are to their own experiences.

Confined communication (Wasim)

‘Tunnel Vision’ is about perception, it’s about judgement, it’s about interaction, it’s about communication between people in a confined space. It’s a journey – a journey through the tube, a journey of individuals – how we look at people, our first impressions.

Physically, emotionally (Salman)

The tube is the ultimate contradiction in a way because physically you’re all very close but emotionally so distant from the person next to you.

A life, a story (Ester)

We were fascinated with watching people and quickly noticed the best place is on the tube. Public transport is a particularly interesting environment, as no one knows each other, no one’s associating. Yet we know – somewhere deep down inside of us – that every single one of these strangers has a life, a story, and if any one of us bothered to scratch beneath the surface, we’d discover all kinds of things about all kinds of people. I suppose it’s a way of saying that strangers are only friends we haven’t met yet.

Community (Alia)

The play is about exploring Londoners and our perceptions of Londoners, perceptions of people on the tube, trying to create a sense of community, trying to challenge their perceptions. The person sitting next to us might not be X, Y or Z. They might actually be individuals very similar to ourselves, very different from what we think – and we should give them a chance.

II THE COURTROOM SCENE

A. ABOUT THE COURTROOM SCENE

The courtroom scene is emblematic because, while 'Tunnel Vision' as a whole is concerned with judgement, in this scene the concept of judgement is the most explicit: both the Prosecution and Defence make outright and sharply worded judgements about the Defendant, about human motivations and about responsibilities and rights in society. A judgement—a verdict—is expected of the judge and, as the scene closes, the Defendant pleads him for it directly. And we, the audience, are addressed as jury and faced for most of the scene: this confirms our role and thus invites us to judge, with the scene performing a central function in the play.

"It started out as a simple scene, from observing beggars on trains. The idea of someone saying 'Yes' and someone saying 'No' developed naturally into courtroom... We talked about whether the person giving is the 'good' character and the person not giving is the 'bad' character. So we thought: why don't we take that argument to the ultimate and make it into a courtroom scene? When there's a beggar on the street, there's that split-second debate in your mind: do I give it or do I not? And that split-second debate in the mind was stretched over the length of the scene."

While still in the train situation, the beggar receives only a paltry donation—given, furthermore, with disdain, and by the character who becomes the Defence!—and gets a literal as well as metaphorical brush-off. As the actors move from the train situation, the stylised courtroom action begins briskly with the Prosecution's opening speech. Essentially, the charge levelled against the Defendant is worthlessness and parasitism. The Defence's case rests on the idea that a person's circumstances may be beyond their control. Feathers fly as the lawyers clutch at increasingly far-fetched and frantic points to prove their case. It takes them—and therefore us—into the question as to who or what makes us do things, and how we justify them to ourselves and others, and therefore into the ultimate existential question: who are we?

We are deliberately not given any information about, or insight into, the beggar's personal story and we cannot therefore make a decision about the genuineness of her need or the inevitability of her predicament. The issue therefore becomes a more philosophical one and its relevance transcends the particulars of the scene, with universal applicability.

Before long, the Defence breaks into song and her arguments drift into parallels with aid to Africa. The Prosecution's points become increasingly absurd and detached from reality, other than the internal reality of the court case. The Defendant remains silent and has virtually been forgotten by all three parties, almost ceasing to be relevant. Rebecca explains that, when the Defendant in exasperation pleads with the judge for a verdict—presumably a verdict either way—"With just one word, it's like she's saying to the lawyers and the judge, 'He-lllo! Aren't you meant to be here with me?'"

The Defence's case has become a 'cause' and the judge is exponentially drawn to it to the point that he adopts the same solidarity gesture as her and sways in time with the song she is singing. He has lost balance and objectivity. Back on the train, the 'judge'—now out of role—fumbles for his wallet and then deliberates about how much to give. It's one of the plays naturalistic and well-observed situations as people often have a great deal of information and still don't know what to do! But by the time the 'judge' is

both ready and willing, the beggar has moved on. We can conclude, however, that he felt her worthy. This suggests that the judge has given a verdict through his action, albeit fruitless. Outside the frame, we surely have to ask: am I being led in a particular direction?

In the other 'Tunnel Vision' scenes, the train scenario and the fantasy scene are of one piece: characters move seamlessly from one to the other, and back again. But here there is some discontinuity and even dissonance. It begs a question about the open-endedness and even-handedness of the courtroom. Courts of law, of course, are never symmetrical because a trial begins with the Prosecution making a case that the Defence has to answer, a claim that the defence has to challenge. It does not start with two sides in equal positions.

We, the audience, are not only left wondering how the company has adjudicated – what the verdict is of the scene as a whole – but are also pushed into a position of judging whether there is a judgement at all!

B. TRANSCRIPT OF THE COURTROOM SCENE

The words and phrases that are in bold print are explained in the glossary. There is a number beside each speech so that you can refer to a word or phrase more easily.

The scene opens on an underground train, in which a person is begging, with a paper cup for coins. People on the tube treat the beggar with contempt. They either ignore the beggar, or show signs of disgust or give money begrudgingly. The scene then shifts into a fantasy courtroom, where the beggar is on trial.

Dramatis personae

Judge

Prosecution (lawyer)

Defence (lawyer)

Defendant (person begging on tube; cast as female but could be male, with amendments to gender pronouns)

As the train scene shifts to the courtroom, the judge is centre upstage, the defendant seated on the floor centre downstage, the prosecution downstage left and the defence downstage right. There are seats/blocks for the prosecution and defence on which they sit when not speaking.

The scene – like all the scenes in 'Tunnel Vision' – was developed by the members of the cast and was never scripted. The following is a transcript of the scene performed. Only essential stage directions are given.

- 1 Judge [Stamping foot twice] Order! Order!
- 2 Prosecution [To audience] I stand before you today to state the case for the prosecution. I ask you, the **jury**, to find the defendant guilty, guilty of being worthless, of contributing nothing to society, and of being a waste of space. Now, I'm not asking you to show no compassion. After all, we are a compassionate people. But we must remember this nation was not built on

handouts or by beggars. There are no victims in this world. We all make our own choices. We make our own destiny. She has chosen a life of poverty, a life of crime, a life of drugs.

- 3 Defence **Objection, Your Honour!**
- 4 Judge **Sustained.**
- 5 Defence She is a victim of an unfair world. We are not all born into the comfort of wealth. Some are born into the hardships of poverty. These are not choices we make. People do not choose to live like this. If she has resorted to begging, could it not be that society is to blame for not presenting her with opportunities to make a life for herself? Society is to blame.
- 6 Prosecution Objection, Your Honour!
- 7 Judge Sustained.
- 8 Prosecution Wouldn't it be convenient if we could all just blame society when things go wrong in our lives? Oops, I failed again! Society is to blame. Oops, I tripped over my shoelaces! Society is to blame. She needs to start taking ownership of her life. There are plenty of jobs out there for those that wish to work. But she's lazy. She wants the easy option and prefers to beg. She's an insult to this society and so I say to you, "Stop your whingeing and [*grabs defendant by her left arm*] take control of your life."
- 9 Defence Objection, Your Honour!
- 10 Judge Sustained!
- 11 Defence She is a tragic by-product of a heartless world, an exploited product of mass corporatisation and rampant globalisation—a new world order that has benefited the few. She may well have exceeded us all if only she'd been given the chance. [*To defendant*] You could have been so great, you know.
- 12 Prosecution Objection!
- 13 Judge **Overruled.**
- 14 Defence I believe that children are our future. Teach them well and let them lead the way. Show them all the beauty they possess...
- 15 Prosecution Objection, Your Honour!
- 16 Judge On what grounds?

- 17 Prosecution The defence is plagiarising **Whitney Houston**.
- 18 Judge Overruled. Sit down.
- 19 Defence While we continue to consume, consume, consume, and stuff our faces, we let the poor children starve—in Africa [*raises right arm above shoulder, but not absolutely straight, with lightly clenched fist*], in Africa.
- 20 Prosecution Objection!
- 21 Judge Overruled. [*With left hand, motions to prosecution to sit; prosecution sits.*]
- 22 Defence Give them hope. No more war. No more fighting. Peace. Heal the world. [*Singing*] Make it a better place [*Judge raises both arms above shoulders, swaying them from side to side, in time to the song*], for you and for me, and the entire human race.
- 23 Prosecution Objection! Objection! Objection! [*Judge shrugs and nods.*] This is absolute rubbish! The solution for Africa is not handouts. We must teach Africa fair trade. We must teach Africa to be strong. We must teach the African people—to fish! Teach them to tie a net and they will fish for generations. What Africa needs is the right **incentive**.
- 24 Defence This is not about incentives. This is about inequality.
- 25 Prosecution It's about encouraging success.
- 26 Defence It's about one's community.
- 27 Prosecution It's about one's self.
- 28 Defence [*Looking at defendant*] She's **vulnerable**.
- 29 Prosecution [*Looking at defendant*] She's a **parasite**. [*Prosecution and defence face and start moving closer to each other*]
- 30 Defence She's lonely.
- 31 Prosecution She's scum. [*Prosecution and defence are now glaring at each other, over the head of the defendant, who is still seated on the floor*]
- 32 Defence Give her **salvation**!
- 33 Prosecution Burn her!

34 Defendant [Using both hands to push Prosecution and Defence away from her] I'm hungry. I just want some food. [Picks up paper cup] Just give me some food! [Stands and turns to face the judge] Your Honour, give me your **verdict**.

The scene reverts to the tube train.

C. COURTROOM SCENE LEARNING ACTIVITIES

Here is a bank of statements from the company about the scene. They have been given titles, for ease of your and your pupils' reference. Some statements are to do with the dramatic process and approach—the use of polarisation and the escalating sense of absurdity; others deal with the ethical issues raised by the piece; and a few are concerned with both.

Before photocopying the statements for pupils to work with, decide what you need to be the focus of the activity and then select statements accordingly. There are, at any rate, too many statements for pupils to handle at one go.

To the extreme (Salman)

You know these debates in the chattering classes, these great lefty, socialist dreams? It was playing on that. OK, so you've got a beggar. How do people view that beggar? In 'Tunnel Vision', we take everything to the extreme. Like everything in 'Tunnel Vision', we don't want to patronise the audience and tell them 'that's the good character, that's the bad character' but actually they're both good in a way, both making valid points and it's really up the audience to decide who is making the better point.

Fed up, wanting food (Rebecca)

In the beginning, the young beggar agrees with the Defence and doesn't feel like 'a parasite' or 'an utter waste of space'. But then things get more and more ridiculous, they forget she's even there and she loses interest in

Feeling good (Samira)

Some people give money to beggars to make themselves – and not actually the beggar – feel better. They can go home at night and feel: "I've done my bit for society. I've given money to charity. I've done this. I've done that." So it's more of a selfish thing. We wanted the audience to figure it out for themselves: who's actually right here?

Outside and inside (Warren)

It's all about judgement. It becomes so absurd that even the judge is ridiculous. The play is all about judging a book by its cover. We go inside to see what's actually going on and the judgements people are making in different ways. The point is that you can't make those judgements and so it makes sense that the character of the Judge is ludicrous.

Almost religious (Salman)

It's not intentional but in the end

their arguments. She gets completely fed up with them and feels, "OK that's enough. I just want some food." She isn't worried about anything else as long as she gets something to eat. Just as long as someone gives it to her, she didn't really care who it was!

More out of life (Samira)

What do beggars actually want? Do they just want to live from day to day, with just enough to eat and make sure they've got shelter? Or do they think outside the box and care what's going on in government and what they're doing for people who are homeless and beggars? I'm sure they want more out of life than just a hot meal every day. That's why we couldn't end the scene with a judgement – to make the audience think about what beggars really do want out of life.

Giving of yourself (Wasim)

Some people are inclined to give but their own circumstances stop them. You have to take care of yourself first. Some wanna give but can't. It's about balance in life. It's not of necessity about giving with money but giving of yourself – for example, giving the person a smile while you're looking for money.

Fake sincerity (Warren)

When the Defence talks about Africa and burning, it flips into absurdity. She was being so over sincere. It was about Africa – and it was obviously about her – and not the beggar any more. That makes it really powerful when the beggar goes, "I just want some food!"

there's almost a religious connotation with "Give her salvation!" and "Burn her!" It's like heaven and hell. It goes from the beggar to world politics, Africa, poverty, God, heaven and hell... Then it's back to the ground, "Give me some food. I'm hungry."

Complete opposites (Martin)

The Prosecution and Defence characters wore their hearts on their shoulders. That's why they had that power to go to the extreme. They really believed in what they were saying, which made it all the more powerful. They really believed every word they were saying and they both felt they were doing society good – though they were complete opposites.

Obsessing, forgetting (Warren)

You define who you are by the judgements you make about other people, other things, your points of view on political issues, about everyone you see on the train. People get so defined by the judgements they make and so obsessed by them that in the end they forget what they're actually judging. In this scene, the characters get so het up that they actually forget the beggar. To her, it's irrelevant how you judge her – whether as a parasite or someone who needs your help – because she just wants food. That's something really interesting to explore.

Imposing (Warren)

That's what comes out of that scene is that you've imposed your vision of what she is. The Defence imposed this charitable stuff – which is really about herself – on the beggar and the Prosecution imposed this stuff about the beggar being evil. It's reflective of loads of things that are really bigger than that. For example, people impose

Theory and practice (Salman)

It became a scene about the right and the left, a theoretical dialogue among the chattering classes, symbolising that lack of thought at the micro level. It wasn't about the beggar who was there and that was reflected in our attitude to her on the tube. The Judge wasn't exactly taking sides but was actually getting swept away, which is why at the end when he has to decide whether to give money or not, he wavers and kind of thinks he will but it's too late. So we don't really know what he would have done.

Order and chaos (Martin)

It naturally gets chaotic in the end and they just go off on their different planets. And the Judge is saying just for the sake of it, "Order! Order!" It's the voice of the young beggar at the end that brings them back to what it's all about.

things on this group: it must be about dialogue. Whereas we're just here to do drama, just as she's just there to get food.

Coming up with Africa (Samira)

The character was very selfish – not wanting to help the beggar but help herself. So we thought that if we're taking it out there in terms of craziness and off the wall, why don't we go with other issues in the world. So that's when we came up with the idea of Africa. Some people who talk about poverty in Africa haven't even been. The Defence was like "I know all about Africa!"

Neutral (Samira)

We needed a neutral character. We could have just had the Prosecution being 'No, don't give her any money' and the Defence being 'Yes, help her out'. That's why we need the Judge as the mediator person.

From your own pre-viewing of the scene, you'll note that it turns on two related questions:

- philosophical – whether we are entirely responsible for our individual behaviour
- ethical – how, if at all, we should help people in need.

These questions are explored through the immediate situation of the young beggar but it evolves into a consideration of international development aid, specifically to Africa.

Some pupils will need to understand that the treatment is somewhat farcical. Therefore either before showing the film of the scene or immediately afterwards, it may be useful to discuss the caricature-style of the characters depicted and to explain that, although parasitism (a charge levelled against the Defendant) has been deemed a crime in some societies, it is not literally a crime in British society.

Activity 1: Raising Questions

It will also be helpful for pupils to reflect independently or collectively on questions along these lines, to alert them to some of the issues that the scene raises. Some classes or groups will need more teacher guidance and support here:

- What do people in our society think about people who don't earn a living by working? How do they show what they think, in their speech or behaviour? (It could be useful to refer to examples of newspaper headlines here).
- Would most people want to work for a living, if they could?
- If someone is out of a job, how might they think and feel about themselves?
- What do people in our society think about people who beg on the streets and on public transport? How do they show what they think, in their speech or behaviour?
- Would most people not beg if they had other ways of earning a living?
- How does unemployment affect the community?
- How does begging affect the community?
- If someone is homeless, how might they think and feel about themselves?
- How does our society contribute to people being homeless?
- If someone is in a difficult situation, can we say that they've brought it on themselves?
- If someone is in a difficult situation, should we help them? If we should, how do we decide the best way to help?
- Should the community step in and help those that are homeless?
- What might the affects be if the community and government did help?

Questions like these are deep and searching, and merit serious consideration. You'll inevitably return to them later but, before viewing the film of the scene, you're likely to find it enough to use such questions for flagging up the issues and warming up the pupils for what they're going to see.

This scene is ostensibly about judgement of others—literally in the context of a court case. It's also about whether we can take charge of our lives, on the one hand, or whether, on the other hand, we are inevitably affected by the circumstances of our birth and upbringing, and opportunities with which society presents us. These are key matters underpinning citizenship education, and also personal, social and health education.

From the citizenship perspective, there are various key issues raised here and the following questions can help to access the underlying concepts:

- Should we give to beggars?
- How does the judge make his decision
- How do community perceptions affect the judge's decision?
- Can we compare this with giving aid to Africa?
- Should we treat those who live locally differently?
- Who influences the public's perception of giving?
- Has the judge treated people equally?
- Has justice been served?

Teaching about a range of life-stances in religious education brings a 'third hand' to consider that transcends both the individual choice and society: an ultimate power or force. In ancient mythologies, this is expressed as fate; in some contemporary religions, as God's will. Thus the articulation of views in this scene provides a useful way in to an examination of such beliefs. In the early part of the scene, the prosecution and the defence address these beliefs directly.

Activity 2: Cloze

The worksheet for the cloze procedure (on P.18-19) is based on speeches 2, 5, 8 and 11 – the prosecution and defence alternating – in the transcript of the scene, which can be found on P.10-12, within section II B. Together, these speeches constitute a coherent mini-debate as to whether people have free will.

The exercise engages students in attending closely to the characteristics of language and, in this case, to the flow of arguments. They draw on a wide range of pupils' language resources and may contribute to the extension of their active or passive vocabulary. Because there is seldom a single correct answer, pupils may find that their own suggestions are preferable to the original.

An additional advantage of this cloze activity is that it is accessible and works effectively across the attainment range: it is apparently simple but actually challenging; and there are ways in which you can build in support and challenge.

For example:

- Pupils can work on it cold, before viewing the scene, or after viewing it
- You can present the text, with its blanks, to the whole class either by reading it aloud or by writing/projecting it on the board; or you can give it to the leader of a small group who reads it slowly to the rest of the group; or can be worked on by each individual pupil, followed by class or small group discussion, comparing and contrasting various suggestions.
- When you copy the worksheet, you can blot out the world field (at the bottom of P.19) to make it more demanding.
- You can also encourage pupils to think of more than one possibility for each blank so that they have to reason and choose.

THE COURTROOM SCENE: FILL IN THE BLANKS

Here are four speeches from the courtroom scene of *Tunnel Vision* – two by the prosecution and two by the defence. Some of the words and phrases have been blanked out and the blanks are all the same length.

Students should fill in the blanks with a word or phrase that makes sense in the sentence. You do NOT have to use the actual words spoken by the actors in the scene. Sometimes there is a clue to a blank a few words afterwards so, if you are stuck for the meaning of a word, do read on a little and the answer may come to you.

Prosecution

[To audience] I stand before you today to state the case for the prosecution. I ask you, the jury, to find the defendant _____, guilty of being _____, of contributing nothing to _____, and of being a waste of space. Now, I'm not asking you to show no _____. After all, we are a compassionate _____. But we must remember this nation was not built on _____ or by beggars. There are no _____ in this world. We all make our own _____. We make our own _____. She has _____ a life of poverty, a life of crime, a life of drugs.

Defence

She is a _____ of an unfair world. We are not all _____ into the comfort of wealth. Some are born into the _____ of poverty. These are _____ choices we make. People do not _____ to live like this. If she has _____ to begging, could it not be that society is to _____ for not presenting her with _____ to make a _____ for herself? Society is to blame.

Prosecution

Wouldn't it be convenient if we could all just blame society when things go _____ in our lives? Oops, I _____ again! Society is to blame. _____, I tripped over my shoelaces! Society is _____. She needs to start taking _____ of her life. There are plenty of jobs out there for those that wish _____. But she's _____. She wants the _____ option and _____ to beg. She's an _____ to this society and so I say to you, "Stop your whingeing and [*grabs defendant by her left arm*] _____ of your life."

Defence

She is a _____ by-product of a _____, an exploited product of mass corporatisation and rampant globalisation—a new _____ that has benefited the few. She may well have _____ us all if only she'd been given the _____. [To *defendant*] You could have been so _____, you know.

BLAME	BORN	CHANCE
CHOICES	CHOOSE	CHOSEN
COMPASSION	DESTINY	EASY
EXCEEDED	FAILED	GREAT
GUILTY	HANDOUTS	HARDSHIPS
HEARTLESS WORLD	INSULT	LAZY
LIFE	NOT	OOPS
OPPORTUNITIES	OWNERSHIP	PEOPLE
PREFERS	RESORTED	SOCIETY
TAKE CONTROL	TO BLAME	TRAGIC
VICTIM	VICTIMS	TO WORK
WORLD ORDER	WORTHLESS	WRONG

Activity 3: Re-telling

Retelling can involve getting pupils to re-tell or re-write a story or text:

- either from a different point of view (bringing in their own feelings and perceptions and elaborating on experiences that are only touched on in the original)
- or in a different format (such a newspaper article, television script, letter, diary entry, minutes of a meeting)
- or in a different context (by transposing it to a different culture or a different period of history)

The main educational benefits are that pupils have to identify and attend to the most important features in the text, story or event. In doing this, they may develop new meanings and so can appreciate the living process of passing traditional stories on from one age to another and from one culture to another.

Because of its distinctly diverging viewpoints, this scene lends itself beautifully to being retold from the perspective of each of the four characters, in turn: the prosecution; the defence; the judge; and the defendant.

- The judge, ostensibly neutral and objective, appears to side with the defence as the scene unfolds.
- The defendant is silent until the very last line, when she begs again – this time for a verdict. Her role requires the greatest imaginative leap and therefore some thought about the pupils best suited to assume it.
- Gender can be ignored when assigning re-tellers.
- This can be an empathetic or adversarial * but you should decide which it is, according to the skills you judge the pupils to need most. For a profitable activity, make crystal clear to pupils which it is to be.

After viewing the scene and reading the transcript, group pupils in fours, assigning to each one of the four roles. Ask pupils to reflect on what their character would have thought and felt about their experience in court. Suggest a scenario in which each tells friends or family members that evening about their day in court. Seat the pupils in a north-south-east-west arrangement (a table is not necessary) so that they can face one another. The other three listen and participate in this role. Then their turn comes to speak from the perspective of their assigned character. There is potentially great learning here in the skills and sensitivities of role-ing and derole-ing.

It is important to keep an eye on the time – and call ‘time’ when it’s up at each stage:

1. preparation – about 3 minutes; all the pupils should prepare what they are going to say at the same time
2. presentation – about 1 minute
3. interaction – about 5 minutes; if this is to be an empathetic exercise (see * in the box above) the other three pupils ask for clarification and further insight, and express their support; if adversarial, the other three take issue with the presenter’s experience.

If the class does not split evenly into fours, assign to the ‘extras’ the role of observer who can reflect on the process of reflection – and report on it.

Jig-sawing

As an extension to the re-telling, consider a jigsaw element:

- For stage 1 (above), make four homogeneous groups (one of prosecution lawyers; one of defence lawyers; one of judges; and one of defendants)
- In these homogenous groups, pupils prepare together the presentations they are going to make separately in their heterogeneous groups of four (in stage 2).
- After stage 3, pupils can return to their homogenous groups for debriefing before a presenting a group reflection to the whole class.

Using a word field

Whether or not you are using an element of jig-sawing, you may wish to offer pupils some verbal prompts, such as the word-field below. You can:

- either offer pupils a free choice of these words and phrases as stimuli
- or impose a discipline that at least a certain number of these words and phrases must be used in their presentation. The observers could take on the additional task of checking that the words have been used.

ACTIVE	AGGRESSIVE	ANGRY
ASSERTIVE	BIAS	BODY LANGUAGE
BORED	CONFUSED	CONFUSING

CONVINCED	CONVINCING	CYNICAL
DEPENDENT	FRUSTRATED	FRUSTRATING
IDEALISTIC	INDEPENDENT	INFURIATED
INFURIATING	INTERDEPENDENT	JUDGEMENT
NEUTRAL	OBJECTIVE	OPTIMISITIC
PARASITE	PASSIVE	PESSIMISTIC
PREJUDICE	PRIVILEGES	REALISTIC
RESPONSIBILITIES	RIGHTS	SARCASTIC
STEREOTYPE	SUBJECTIVE	TONE OF VOICE

Activity 4: Hot-Seating

Putting someone in the hot seat can be seen as an extension of re-telling but it's more dramatic and dynamic – with a larger audience. The players are therefore more exposed. They need confidence to take this on but also grow in confidence when they do. For these reasons, it can be more demanding than simple re-telling for you the teacher to manage.

One of the values of hot-seating is that it enables pupils to express and experience different voices, and to develop their powers of insight and interpretation.

Hot-seating is a drama technique in which a teacher or a pupil assumes the persona of a character and is interrogated by the rest of the group. The hot-seat is usually a chair in front of the class or in a horse-shoe formation. The hot-seater is asked questions, which they answer in role.

Hot-seating is often most effective if you model the process or kick-start a series of hot-seats. If you're engaging the class in this technique for the first time, it may be helpful to prepare questions for them to pose on this occasion. Alternatively, engage groups in preparing questions to put to the character in the hot seat. For hot-seating this scene from *Tunnel Vision*, stress the importance of questions that probe the character's motives and the origins of their beliefs and values. If the pupils generate a very large number of questions, write them up on the board and have the class vote on the best few – say, three or five. With experience, the class will be able to streamline this process to the point where they can ask appropriately questions spontaneously.

Activity 5: Debating

The content of the courtroom scene switches sharply from a focus on the beggar on trial – who should or should not be condemned for dependency – to the a related focus on whether Africa (here typifying the Global South) is prone to dependency. It, too, has enormous relevance to education for citizenship.

Both – but especially the latter – lend themselves well to formal debate. Below are the relevant arguments from the scene, extracted from speeches 19 and 22 – 27 from the scene on p.9-12, in III B. It is worthwhile to make these arguments available to pupils as stimuli, when they prepare their cases.

DEFENCE	PROSECUTION
While we continue to consume, consume, consume, and stuff our faces, we let the poor children starve – in Africa, in Africa. Give them hope. No more war. No more fighting. Peace. Heal the world. Make it a better place for you and for me, and the entire human race.	The solution for Africa is not handouts. We must teach Africa fair trade. We must teach Africa to be strong. We must teach the African people – to fish! Teach them to tie a net and they will fish for generations. What Africa needs is the right incentive.
This is not about incentives. This is about inequality.	It's about encouraging success.
It's about one's community.	It's about one's self.

Ideas for formal motions might include:

- The Global North has a responsibility to improve the life chances of people living in the Global South.
- The Global South needs opportunities for fair trade rather than emergency help.
- Aid from the Global North encourages people in the Global South to be dependent and to lose confidence in their own powers.

Activity 6: Ranking

On p.12-14 (in II A) there are fifteen quotations from Muju actors in which they explain their thinking behind their creation of the courtroom scene and the issues it raises.

If you copy and cut them into cards, they are a very effective resource for pupils to review the scene as a whole and to 'take away' its essence for themselves. Ranking exercises sharpen up a range of thinking skills and to clarify their values.

- If making several sets for pupils to use in groups, it's better to copy each set on a different colour of paper or card as it will make collection and storage much more manageable.
- If you feel that 15 quotation cards would be overwhelming for the pupils or if there is not enough time for the pupils to consider them all, reduce the number.

One-two-three

For a relatively simple sorting exercise, give each group of pupils a set of cards and ask them to share them out. Each pupil reads one of their cards aloud to the others, in turn, then reads another of their cards and so on, until they have read them all. Then each pupil chooses (and you/they may wish to write this on the board):

- the one quotation that he/she most agrees with or warms to
- two quotations that seem to be making different points from each other or are otherwise contrasting
- three quotations that seem to be making similar points from each other or in some sense make a set

It doesn't matter if more than one pupil has made a similar or even identical same selection – as long as they're not copycatting. Pupils then discuss the reasons for their

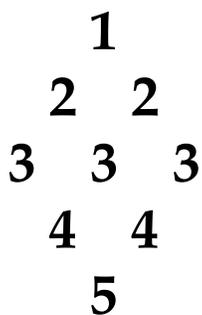
selection. You may wish to give them permission to persuade one another of their selection and to amend their own.

Diamond nine

The diamond nine is a little more complex than one-two-three, it takes longer to run and is more challenging.

Choose nine of the quotations by the Muju actors on pages 12-14. As with the one-two-three activity, copy the pages and cut into sets of quotation cards. Pupils will initially work in pairs and will need one set of cards per pair.

Pupils rank the cards and clarify their values by arranging the nine in a diamond formation like this:



That is, they choose one for the top position, two for the second and so on. Each pair has to agree on the formation and negotiate moves and changes. You need to allocate a fixed time for making these decisions (for example, ten minutes). You decide the criterion for the ranked formation, for example according to:

- either the extent to which the quotation summarises what the scene is all about
- or their level of agreement with the ideas expressed in the quotation
- or the importance of the statement for society today

- For additional choice, you can present the pupils with all fifteen of the quotation cards, from which they are to first choose their top nine and then fine-tune the choice into the diamond nine formation.
- For additional challenge, you can present the pupils with some blank cards on which they write statements of their own, in accordance with the criterion you have set.

Once all the pairs have created their diamond nine formation, create pairs of pairs. Each newly formed group of four has to agree a diamond nine formation, with each pair arguing its corner and being willing to negotiate and deal. This is a very interesting stage because it invariably involves a member of a pair having to argue for a choice that he/she had not made at the first stage.

III THE STUDIO INTERVIEW SCENE

A. ABOUT THE STUDIO INTERVIEW SCENE

This scene differs from the other four fantasy scenes in two ways. First, it's the only scene that is explicitly introduced while the characters are still on the train. Alia and Warren (who keep their names when in role) find themselves on the same train and mention a reporter coming to interview the group. The scene then shifts to the studio. Secondly, while the other scenes emerged from common experiences of travelling on public transport, this scene emerged from an experience particular to the Muju group, their experience of trying to share with someone else the experience of being in the Jewish and Muslim Youth Theatre and what it meant to them. The Tricycle Theatre facilitated an interview with a radio station and here Ester recounts what happened:

"The TV studio scene is a direct send-up—it's not even *that* much of a send-up!—of an interview we had for a radio programme. The interviewer was just shocking, in a very bad way. She plunged straight in, demanding to know our religions, our family backgrounds, where we live now—and it was unnecessary and intrusive. She was obsessed with what religion we were—and what that therefore *meant*—and wasn't getting what we were trying to say. She was constantly looking for conflict: there had to be a problem—something she could put in her report—obsessing about the conflict, the conflict, the conflict. 'Is it possible to build a bridge when there's so much conflict?' Conflict, conflict, conflict!

We kept saying, 'We're really not about conflict!' but she wasn't listening to us at all. She just kept bashing out her questions, her agenda. We left that evening very angry, and bitter. As often happens with negative emotions, something quite creative came out of it. She became almost the scapegoat for the group, the butt of all our jokes. Eventually we realised: we need to turn this humour around and make it part of what we're doing; we haven't really dealt with Muslim-Jewish attitudes at all in 'Tunnel Vision'—and why is that? The issue we had with the interviewer was one of the reasons—so we threw her into the play! Obviously we modified it. We made that interview a central scene in the show: *this* is why we're not dealing with Muslim-Jewish stuff; this is what we're about. We don't need to constantly focus on the negative, the headline-grabbing stuff. It's just not us."

B. TRANSCRIPT OF THE STUDIO INTERVIEW SCENE

The words and phrases that are in bold print are explained in the glossary. There is a number beside each speech so that you can refer to a word or phrase more easily.

The scene opens on an underground train and then shifts to a television studio where a religious affairs programme is filmed, in the presence of a studio audience: a Muslim and a Jew are being interviewed.

Dramatis personae

- Producer (cast as a woman but could be played by a man)
- Doug, programme presenter (cast as a man but could be played by a woman, with a different name)
- Alia, young Muslim woman
- Warren, young Jewish man
- Juan, make-up artist and wardrobe assistant

As the tube shifts to the studio, Doug is standing centre upstage, ready to address the imaginary studio audience. Behind him is a seat/block on which he sits when interviewing Alia and Warren. Alia is seated on a seat/block, downstage left; likewise Warren, downstage right; they remain seated throughout. The producer is upstage left. Juan is offstage right.

The scene – like all the scenes in “Tunnel Vision” – was developed by the members of the cast and was never scripted. The following is a transcript of the scene performed. Only essential stage directions are given: they are in italics, inside square brackets.

1 Producer *[Indicating numbers on fingers of one hand, moving downstage centre]* And five and four and three and two and one – action! *[exits downstage right]*

2 Doug Good morning and welcome to ‘Weekend Worship’ and – my word! – do we have a treat in store for you in today’s show!

But before we begin, there’s just quickly time to give you the answer to last week’s phone-in question, which is, of course, ‘B. **Shi’ite** Muslim’. So congratulations to everyone who got that right and particular congratulations to *[peers into imaginary auto-cue, has difficulty pronouncing the names and pronounces them incorrectly]* to Mr Sa-jad Wa-jaj from Feltham, who will receive a copy of Deborah Bernstein’s best seller ‘Secrets of Fat-Free **Kosher**’. So well done to you!

On today’s programme, we have two very special guests, Alia and Warren, all the way over from the Jewish-Muslim Theatre group at the Tricycle Theatre. Please give them both a very warm welcome. *[Juan enters downstage left, holding up ‘Applause’ board]*

3 Doug Alia, you must be...?

4 Alia I’m Muslim.

5 Doug Fantastic! Excellent! Warren, I guess that means you must be a follower of the, er...?

6 Warren I’m Jewish.

7 Doug Fantastic! Excellent! Even better. So, Warren, great to have you on the show. Really appreciate you *[Warren nods.]* taking time out to be here. I understand it must have been a very long walk.

8 Warren I drove.

9 Doug You, you drove? *[Warren nods.]* But it’s Sabbath!

10 Warren Yeah, but it’s 20 miles away. I still drove. I mean, I drive on **Shabbat**. I, um, I... *[shrugs]*

11 Doug Fantastic! Excellent! Alia, again, really pleased to have you on the show. Enormously grateful to your husband for allowing you to come.

12 Alia I’m not married.

- 13 Doug I'm sorry?
- 14 Alia I'm not married.
- 15 Doug You, you [*touches imaginary earpiece and peers at imaginary autocue*] It's just that I have here 'Alia, Muslim woman, aged 26' [*Alia nods.*] Oh, you're not married! [*Alia shakes head.*] Fantastic! Excellent! So, Warren, let's start with you. Um, why don't you tell us a little bit more about this Jewish-Muslim theatre group? I mean, how did it all start? How's it been? Where are you going with it? I mean, where's the big push? [*thrusts hands forward*]
- 16 Warren Right, OK. Well, it's just a great bunch of young actors, really enthusiastic, really diverse group of people, really, really varied, and ...
- 17 Doug [*Interrupting*] Yes, I can imagine. All sorts of competing forces. I mean, tell me, Warren, how do you manage that conflict?
- 18 Warren Right, OK. Well, when I say 'varied' I mean, you know, people come all the way from East London to join us in Kilburn in West London. It's a really big variation. [*Pointing to Alia and himself*] So we're – what? – 24, 25? We're mixing with people who are, like, right down to 15, 14. So we get to spend time with the children, which is great.
- 19 Doug Warren, glad you mention the children. [*To imaginary camera/studio audience.*]. So, Alia, I really want to learn about your own personal story. I really want to get inside your mind here. So let's take you back – September 2004 – to the first day of the Jewish-Muslim theatre group. You're on your way to the Tricycle. I mean, tell me, what was that like for you – as a Muslim woman?
- 20 Alia Well, probably the same as it was for Warren. I was a little bit nervous.
- 21 Doug Nervous. I can imagine, you know. Nerves must have been racing! I mean, had you ever met [*points to Warren*] any Jews before that day?
- 22 Alia To be truthful, no I hadn't and I was a bit worried about how we'd interact but...
- 23 Doug Tell me, how have your community elders reacted to you engaging in dialogue [*looking at audience*] for the first time, ladies and gentlemen?
- 24 Alia My parents are fine about it.
- 25 Doug I was thinking more of your elders, down at the **mosque**.
- 26 Alia They're fine with it, too. Really.
- 27 Doug Fantastic! Excellent! [*Looking to audience*] Well, we're going to pause there for a moment, take a short break – don't go away!

- 28 Producer *[Entering briskly, stage right]* O—K and let's cut! Doug, darling, absolutely fabulous, as always. Why don't you let Juan go over and give you a little face, OK? *[Doug moves stage right. Juan enters stage right and starts touching up Doug's makeup. Producer moves centre downstage, between Alia and Warren.]*
- To Alia* Hi! *[to Warren]* Hi! Guests! *[Sits on haunches to be at their level]* Friends! How are ya doing? Are you all right? OK, I just want to say very quickly that I think this has the capacity just to be explosive! Yes? *[Stands and turns to Juan, gesturing cloths]* Juan, darling, could you please bring the little things? *[Juan looks puzzled. Producer gestures again.]* You know, those, er, little things... *[Continues gesturing until Juan apparently understands and exits right, then returns to crouched position between Alia and Warren, looking and pointing at them in turn and looking confused]* Um, you're the, eh... You're the, eh... *[To Alia]* You're the Muslim? *[Alia nods. Producer looks at Warren]* You're the Jew? *[Warren nods]* Right! *[Beckoning both of them]* Come with me! I'm seeing two, wholly other, different worlds coming together, well, crashing together. It's like a, it's like a volcano. And you are that lava! OK? Remember, give us that juice, yah?
- Remember, *[confused, looks to Warren, then to Alia, then to Warren again]* you're the Jew? *[Warren nods; then to Alia]* You're the Muslim. *[Turns in the direction that Juan exited, upstage right, calling]* Juan, darling, could you help us here? *[Juan re-enters, upstage right, with untied black hijab hanging over his head and white kippah perched on top of it]* Oh, fantastic! *[Juan removes kippah and Producer indicates Warren's head. Producer removes hijab from Juan's head and tries to place it on Alia's head.]*
- 29 Alia *[Recoiling and resisting]* No, I don't wear one.
- 30 Producer I'm sure you do sometimes. *[Alia shakes head].* No? *[Juan tries to place kippah on Warren's head, who resists and recoil.]*
- 31 Warren No, I don't wear one. *[Juan is visibly distressed. Producer moves towards him to console him.]*
- 32 Producer Don't worry about it, darling. We can **airbrush** it in later. *[To Alia and Warren]* So what we're going to do is work without it. It's fine. OK? So really give that to us, the Muslim, the Jew. Knock us into Islamity! Throw us into Judation! *[Glancing back at Doug, then at Alia and Warren]* Are we ready to **roll**? *[Doug moves back centre stage. Producer backs out, offstage left, counting with hands]* And it's five and it's four—remember Muslim, remember Jew—three, two, one—action! *[There was applause from the live theatre audience but it was not scripted.]*
- 33 Doug And welcome back! We're talking to Alia and Warren from the Tricycle Theatre. *[To Warren]* So tell me, Warren, how do you feel you've been able to contribute to this group, being someone of the **Hebrew mindset**?
- 34 Warren Well, I don't know if I'd really describe myself as a...

- 35 Doug [Not letting Warren finish] Well, tell me, how **observant** would you say you were, on a scale of nought to ten?
- 36 Warren Well, um, I guess... I go to **synagogue** now and again...
- 37 Doug No, no, between nought and ten.
- 38 Warren Well, you know, I really don't know how to answer that question!
- 39 Doug With a number!
- 40 Warren It's a lot more complex than that. You can't just **pigeonhole** the way someone is religiously.
- 41 Doug You're definitely not going to give me a number.
- 42 Warren No, no.
- 43 Doug Sounds to me like a four! [To Alia] Alia, tell me, tell me a little bit more about the **group dynamic**, the interaction between the various members.
- 44 Alia The group gets on fabulously. We all interact really well. We're like a little family. It comes together every week. We do improvisations and... Warren can be really bossy.
- 45 Warren But that's just because she can be a bit of a rebel!
- 46 Doug A rebel? Yeah, sure. [To Alia] So you're the **insurgent** in the group? Alia, tell me, as a worshipper of the [pronouncing 'Qur'an' as 'Koo-ran') **Qur'an**, how do you feel being here reconciles with the doctrines of **jihād**?
- 47 Alia I think you're really missing the point.
- 48 Doug [To Warren] Warren, Warren, tell me. There's one thing that's bugging me. Do you not find it somewhat **hypocritical** talking about art, theatre, drama, when you're occupying the **West Bank**?
- 49 Warren Me? I'm occupying this chair!
- 50 Doug Fantastic! I think you know what I mean. I think we all know what you're saying here. I mean, how does this, how does this relate to the real world? I mean, how does this relate to what's really going on, out there?
- 51 Warren This is what's really going on. We really do belong to that group in Kilburn. It's not a figment of your imagination. I'm not an optical illusion.
- 52 Doug No, I can see that! [To Alia] What's it all about? Is it about war, peace, **Gaza**.
- 53 Alia Well, I don't really want to say too much about the play. If you want

to know what it's about, come and see it. It's about London and the communities in London.

- 54 Doug London?
- 55 Alia Yeah, London.
- 56 Doug Great. Well, that's fantastic. Can't wait to see the show. All the best of luck with that, guys. [*Stands, to camera/audience*] Well, that's pretty much all we have time for today. So thank you all for watching.

Please do remember to check out our website for a chance to win a copy of '**Kabbalah**: more religious mysticism'. So until next week, what better way to end the show than by wishing you all a very warm [*to Alia*] **Shalom!** [*To Warren*] **Salaam!** [*To audience/camera*] Peace!

- 57 Producer [*Entering left*] O—K! [*Moving centre to Doug, giving him a smile of approval*] And—cut!

The scene reverts to the tube train.

C. STUDIO INTERVIEW SCENE LEARNING ACTIVITIES

Below a bank of statements by one of the directors and four of the actors who performed in the scene. Three of them comment on the role they played but all reflect on the whole group's intentions in developing the scene. What they say begins to raise important questions about Muslim-Jewish relations; images of minorities; the media's agenda and what makes news; and the place of humour in social criticism and change.

Titles have been added to the statements in the bank, for ease of reference. The statements—and possibly also the narrative above—have great value as points for discussion, after the scene has been viewed. Pupils will be able to handle them more flexibly if they are photocopied (consider enlarging the sheet) and cut into cards.

Taking the mick (Salman)

We wanted someone ignorant, smarmy and patronising and yet politically correct, not realising that he was stumbling over all kinds of sensitive issues and making a fool of himself in the process—and just dig for a story, really. The scene takes the mick out of this dumb interviewer who can't cope with the fact that we want to say something positive and who just wants to stir and just wants a bit of conflict, really, because that's what sells: conflict.

Typical? (Alia)

I'm portrayed as a quite typical Muslim girl by the interviewer and I'm actually quite different. Doesn't he realise that I'm very different to this person? I can't believe that this middle-class person thinks I should be married at 26 or should ask my parents' permission. The media is out of touch with the new generation.

Mute makeup artist (Wasim)

My character is one of the most difficult things I've ever had to do. It shows that when you're on stage, you can do anything in the world and I

Emerging through laughter

(Martin)

Half way through the whole process, we said, "What we've come up with so far is nothing to do with being a Jew and being a Muslim." They said, "That's OK. We don't want to start getting political and stuff but we would like to bring that topic into it in a subtle, comic way because we all laugh at each other." It was through laughter that it emerged.

A really fun, light-hearted way

(Warren)

We distinctly went out not to do a piece about serious angles on Judaism and Islam – and distinctly not to be a didactic dialogue group. We ended up addressing some of those issues in a really fun, light-hearted way that both faith groups could identify with.

A dig at the media (Alia)

One of the messages of 'Tunnel Vision' is that the media is slightly out of touch. It portrays propaganda. You can't be in a media company without having a point of view. You have to sell a product. You sell it in a certain way. You typecast people. That's the message of the interview scene. We have a little bit of a joke about the stereotypes but also a dig at the media.

reckon that when you can open yourself up to other people's ways and how God has actually created you, then you can learn to accept people for who they actually are. I think that's what that character brings to the scene.

Moderation and extremism (Salman)

This positive story that these two kids are trying to put across is not giving the interviewer the story he wants so he's trying to stir it up. So I guess the scene's a statement about how moderation doesn't make news. It's the extremism on both sides that gets it going. There's an external perception that Jews and Muslims can't work together or that, by definition, there'll be conflict and constant fighting because of Middle East politics spilling over into the group. We do talk about stuff like that but it doesn't completely dominate the agenda. I guess that's what the scene was all about: our saying, "Yeah, we are Muslim and, yeah, we are Jewish – and this is what we're trying to do."

Narrow-mindedness (Wasim)

The interview scene shows certain ignorance about how Jews and Muslims are perceived in the wider world. It's to show narrow-mindedness. We're perceived like we're conflicting all the time when actually we're not. We're joined like brothers. We're all at the same table.

A comic twist (Warren)

The television scene is about what people try to say Muslim-Jewish relations are about. What we're trying to do is put a comic twist on it, spoof that conflict, that *false* conflict.

LEARNING FROM THE TV STUDIO SCENE

From your own pre-viewing of the scene, you'll note that it's based on stereotypes of Jews and Muslims, and on the assumption of hostility between them. Self-referentially, the Sunday religious chat show involves two guests who are actors in *Tunnel Vision* and have ostensibly been invited to discuss the theatre company and the play. The scene is also illustrative as a medium for exploring the nature of the media.

A lot turns on the character of the presenter—aided and abetted by the producer during the commercial break—who is ignorant about Islam and Judaism, has rigid views, is only interested in the sensational and attempts to manipulate the guests into saying what he wishes them to say. It's an object lesson in bad interview practice.

Therefore either before showing the film of the scene or immediately afterwards, it may be useful to discuss the caricature-style of the characters the interviewer is seeking to depict and the need for the content to be handled sensitively.

Activity 1: Right the wrong!

This activity alerts pupils to the offence that can result from the ignorance and insensitivity embedded in stereotyping and therefore to the indignity and injustice at their heart. Older pupils or those with some previous experience of detecting and combating stereotypes might be able to tackle this activity cold. Either as a follow-on or a stand-alone, this activity prompts pupils:

- both to define the nature of the offence being caused by the speech and behaviour of the presenter and producer
- and also to provide alternative speech and behaviour. In this respect, pupils may need permission to respond that in some instances there is no valid alternative because their intentions and underlying assumptions in the presenter's or the producer's speech or behaviour are themselves invalid. However, this permission has not been given on the worksheet itself as it might be too easy an option in those cases where positive—or at least not negative—speech and behaviour can be imagined.

The activity will be most productive if it is broken into bite-size pieces, each assigned to a pair or small group. The interactions extracted are of varying lengths and degrees of complexity, making differentiation easy to arrange. This can be accomplished, by for example:

- either assigning Interactions according to the extent of challenge or support needed by particular pairs/groups
- or varying the number of Interactions assigned, so that some pairs/groups have one Interaction each, while others might have two or three Interactions
- or staggering the start, whereby one pair/group begins with Interaction 1 and then proceeds to Interaction 2 and onwards, while a second pair/group begins with Interaction 2 and proceeds to Interaction 3 and onwards; and so on.

Follow-up discussion in plenary, led by you, might centre on one or more of these issues:

- whether the speech or behaviour of the presenter or producer is racist
- whether the speech or behaviour of the presenter or producer might actually be unlawful in 'real life'
- how difficult it is to 'correct' mistakes of this nature
- whether ignorance is innocence or whether it is incumbent on all members of society to have a basic knowledge and understanding of the religious communities in Britain; and, if so, whether professionals in the media have responsibilities in this regard.

RIGHT THE WRONG!

Here are twelve interactions or exchanges, extracted from the scene. In each of them, either the presenter (Doug) or the producer acts in an ignorant, insensitive or even offensive way. (Interaction 6 and Interaction 7 have been disentangled from the same part of the scene.) The small number in the left-hand column refers to the number of the statement in the transcript.

And here are two questions for each one:

1. What was wrong about what the presenter or the producer said or did?
2. What do you think the presenter or the producer should have said or done that would be all right?

Interaction 1

5	Doug	Warren, I guess that means you must be a follower of the, er...?
6	Warren	I'm Jewish.

Interaction 2

7	Doug	So, Warren, great to have you on the show. Really appreciate you [<i>Warren nods.</i>] taking time out to be here. I understand it must have been a very long walk.
8	Warren	I drove.
9	Doug	You, you drove? [<i>Warren nods.</i>] But it's Sabbath!
10	Warren	Yeah, but it's 20 miles away. I still drove. I mean, I drive on Shabbat . I, um, I... [<i>shrugs</i>]

Interaction 3

11	Doug	Alia, again, really pleased to have you on the show. Enormously grateful to your husband for allowing you to come.
12	Alia	I'm not married.
13	Doug	I'm sorry?
14	Alia	I'm not married.
15	Doug	You, you [<i>touches imaginary earpiece and peers at imaginary autocue</i>] It's just that I have here 'Alia, Muslim woman, aged 26'. [<i>Alia nods.</i>] Oh, you're not married! [<i>Alia shakes head.</i>] Fantastic! Excellent!

Interaction 4

- 18 Warren It's a really big variation. [*Pointing to Alia and himself*] So we're – what? – 24, 25? We're mixing with people who are, like, right down to 15, 14. So we get to spend time with the children, which is great.
- 19 Doug Warren, glad you mention the children. [*To imaginary camera/studio audience.*] After all, it's down to the children to really come together to find that **Final Solution**.

Interaction 5

- 23 Doug Tell me, how have your community elders reacted to you engaging in dialogue [*looking at audience*] for the first time, ladies and gentlemen?
- 24 Alia My parents are fine about it.
- 25 Doug I was thinking more of your elders, down at the **mosque**.
- 26 Alia They're fine with it, too. Really.

Interaction 6

- 28 Producer ... [*... Producer moves centre downstage, between Alia and Warren. To Alia*] Hi! [*to Warren*] Hi! Guests! [*Sits on haunches to be at their level*] Friends! How are ya doing? Are you all right? OK, I just want to say very quickly that I think this has the capacity just to be explosive! Yes? ... [*... in crouched position between Alia and Warren, looking and pointing at them in turn and looking confused*] Um, you're the, eh... You're the, eh... [*To Alia*] You're the Muslim? [*Alia nods. Producer looks at Warren*] You're the Jew? [*Warren nods*] Right! [*Beckoning both of them*] Come with me! I'm seeing two, wholly other, different worlds coming together, well, crashing together. It's like a, it's like a volcano. And you are that lava! OK? Remember, give us that juice, yah? Remember, [*confused, looks to Warren, then to Alia, then to Warren again*] you're the Jew? [*Warren nods; then to Alia*] You're the Muslim.
- 32 Producer ... [*To Alia and Warren*] ...OK? So really give that to us, the Muslim, the Jew. Knock us into Islamity! Throw us into Judation! [*Glancing back at Doug, then at Alia and Warren*] ... And it's five and it's four – remember Muslim, remember Jew – three, two, one – action!

Interaction 7

28	Producer	<i>[Stands and turns to Juan, gesturing cloths]</i> Juan, darling, could you please bring the little things? <i>[Juan looks puzzled. Producer gestures again.]</i> You know, those, er, little things... <i>[Continues gesturing until Juan apparently understands and exits right...] ... [Turns in the direction that Juan exited, upstage right, calling]</i> Juan, darling, could you help us here? <i>[Juan re-enters, upstage right, with untied black hijab hanging over his head and white kippah perched on top of it]</i> Oh, fantastic! <i>[Juan removes kippah and Producer indicates Warren's head. Producer removes hijab from Juan's head and tries to place it on Alia's head.]</i>
29	Alia	<i>[Recoiling and resisting]</i> No, I don't wear one.
30	Producer	I'm sure you do sometimes. <i>[Alia shakes head].</i> No? <i>[Juan tries to place kippah on Warren's head; Warren resists and recoils.]</i>
31	Warren	No, I don't wear one. <i>[Juan is visibly distressed. Producer moves towards him to console him.]</i>
32	Producer	<i>[To Juan]</i> Don't worry about it, darling. We can airbrush it in later. <i>[To Alia and Warren]</i> So what we're going to do is work without it. It's fine.

Interaction 8

35	Doug	Well, tell me, how observant would you say you were, on a scale of nought to ten?
36	Warren	Well, um, I guess... I go to synagogue now and again...
37	Doug	No, no, between nought and ten.
38	Warren	Well, you know, I really don't know how to answer that question!
39	Doug	With a number!
40	Warren	It's a lot more complex than that. You can't just pigeonhole the way someone is religiously.
41	Doug	You're definitely not going to give me a number.
42	Warren	No, no.
43	Doug	Sounds to me like a four! ...

Interaction 9

43	Doug	... [To Alia] Alia, tell me, tell me a little bit more about the group dynamic , the interaction between the various members.
44	Alia	The group gets on fabulously. We all interact really well. We're like a little family. It comes together every week. We do improvisations and... Warren can be really bossy.
45	Warren	But that's just because she can be a bit of a rebel!
46	Doug	A rebel? Yeah, sure. [To Alia] So you're the insurgent in the group? Alia, tell me, as a worshipper of the [pronouncing 'Qur'an' as 'Koo-ran'] Qur'an , how do you feel being here reconciles with the doctrines of jihad ?
47	Alia	I think you're really missing the point.

Interaction 10

48	Doug	[To Warren] Warren, Warren, tell me. There's one thing that's bugging me. Do you not find it somewhat hypocritical talking about art, theatre, drama, when you're occupying the West Bank ?
49	Warren	Me? I'm occupying this chair!
50	Doug	Fantastic! I think you know what I mean. I think we all know what you're saying here. I mean, how does this, how does this relate to the real world? I mean, how does this relate to what's really going on, out there?
51	Warren	This is what's really going on. We really do belong to that group in Kilburn. It's not a figment of your imagination. I'm not an optical illusion.

Interaction 11

52	Doug	No, I can see that! [To Alia] What's it all about? Is it about war, peace, Gaza ?
53	Alia	... It's about London and the communities in London.
54	Doug	[disappointed and a little incredulous] London?
55	Alia	Yeah, London.

Interaction 12

56	Doug	So until next week, what better way to end the show than by wishing you all a very warm [to Alia] Shalom! [To Warren] Salaam! [To audience/camera] Peace!
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Activity 3: Interrogating

Interrogating translates into inviting pupils to generate masses of questions about all or part of the scene. Within reason, there are no bars on the kinds of questions that can be posed. This activity can be effective even before the pupils view the filmed scene. However, it is likely to be more productive—especially for second language learners and others unfamiliar with the issues or the idioms—after viewing.

Pupils are highly motivated to engage in devising questions and their growth in self-confidence may be because they are in charge of the material rather than being merely passive recipients. They readily pay close attention to the text—and what lies between and even beyond the lines. These dynamics make them receptive to the meaning of the scene.

This can be an activity for individuals, pairs or small groups. Individuals and pairs can work with the transcript of all or part of the scene photocopied on to A4 sheets. Groups will need the transcript pasted on to a large sheet of paper. It's in the margins or the space around the transcript that pupils write as many short questions—either open or closed—as possible. Once they've written lots of questions, ask the pupils to speculate about some possible answers, and to identify (say, with an asterisk) the questions they find most relevant to the meaning of the scene. But there is learning in questioning even when there are no answers.

As an extension to this activity, pupils can pass their sheet to another individual/pair/group and get them to respond to the questions written by others. (In this case, ensure that each individual/pair/group writes in a different colour pen so that questions and responses can be clearly identified.) Consider negotiating ground rules for the types and tones of responses that are appropriate. This can be repeated more than once and even coming full circle. There is great value in pupils touring the room afterwards so as to view the range of questions and comments produced, and drawing conclusions from them.

Activity 4: Messaging

In summarising the point or message of the scene—with a phrase or sentence, such as a slogan or proverbial saying—pupils will be helped to explore and articulate its basic meaning and more likely to internalise it. This also develops their imagination, extends their linguistic range and strengthens their ability to condense complex ideas through metaphor and allusion.

Begin either with a sample of proverbs or of the kinds of slogans that appear on badges, mugs, T-shirts, bags or greetings cards. If you think the class will struggle unproductively to produce these 'from cold', prepare a few in advance and then engage the class in brainstorming a longer list. Then ask individuals or pairs of pupils to choose from these, or adapt them, or use them as models for their own phrases. Encourage them to compare and contrast different suggestions for summarising the programme, and then choose between alternatives, giving their reasons.

As an extension or cross-curricular activity, pupils might use their 'message' to:

- either design a promotional artefact (such as a badge, bag, T-shirt or mug!)
- or create a 2-D advert for the 'Weekend Worship' show, which fictionally featured in the scene
- or workshop a promotional sketch for the programme

Activity 5: Frozen Frames

'Frozen frames' involves pupils in representing a 'frame' from the scene in a ritualised or dramatised way and in holding or 'freezing' that frame. It's particularly effective before viewing the scene as this reduces the extent of copying and affords opportunities for the pupils to compare their representation of the scene with that of the Muju Crew in the filmed scene.

In 'Frozen Frames', pupils (in groups of three or four) decide and respond to what they feel is a particularly significant element of the scene. Through the processes of visualising and sculpting, they are likely to explore the scene's deeper meanings.

Ask pupils in small groups to 'sculpt'—or create a tableau for—their chosen frame. They need time for development before presenting it to the whole class. The frame also needs to be capable of being held still for few minutes, so build this requirement into your brief to the groups.

When a group presents its frozen frame, it is desirable—but not essential—to photograph the presented frame with a digital or Polaroid camera, to promote and focus discussion later. Do this first.

The context of the presented frame will not be immediately apparent to the others. So, as an extension, consider interviewing the pupils, in role and still in the frame. It is better for you to initiate this so as to model the kinds of questions that are likely to lead to an exploration of the dynamic being portrayed and to elicit insights into the characters' feelings and motives. Encourage the pupils to hold their pose in the frame when you speak to them and when they answer. Questions might include:

- Who are you?
- Who are you with?
- Why are you there?
- What are you thinking about?
- What does this situation make you feel?
- Is there anything you'd like to say to one of the people with you?
- Is what you're doing going well? Why?
- Is there anything wrong with the situation you're in? Why?

This stage of the Frozen Frame activity is similar—but not identical—to hot-seating, as described on P.22.

Extension/Cross-Curricular Focus

As an alternative, Frozen Frames can be based in visual art whereby pupils depict their chosen frame through sketching.

As a further extension, the pupils' art or the photographs taken might be used to create a collage to depict stages in the scene—much like theatre or cinema boards. Alternatively, one picture might be the 'programme cover' for the scene.

Activity 6: Feeding back

After viewing the filmed scene and following discussion of the strengths (if any!) and weaknesses of the 'Weekend Worship' programme (studio scene), you could engage pupils in writing a letter to the director of the imaginary director of the broadcasting

company. Stipulate that the comments fed to the director should centre not on technical points but on:

- the depiction of Muslims and Jews
- the assumptions about the relationships between Jews and Muslims
- attitudes to our multicultural society that the programme was based on.

Pupils might need support in understanding the nature of viewers' feedback letters. You might play a recent clip from a 'feedback' television programme during which extracts from viewer's letters are read out—or indeed read aloud a letter about a programme that was printed in the press.

Alternatively, turn up to ten pupils into a hypothetical focus group that has been convened by the director of the television company. A small number of pupils take the role of the director, assistant similar to the hot-seating activity, as introduced on P.22.

Activity 7: Remodelling

This is an extreme form of the 'retelling' activity (see P.20-21). It could also be given a cross-curricular focus by linking with relevant examples from history.

In remodelling, the 'Weekend Worship' programme becomes a template for another chat show with different content that:

- is ostensibly aiming at dialogue but is in fact dominated by the agenda and the personality of the presenter and producer
- is characterised by crass ignorance and gross insensitivity
- assumes that conflict is inevitable—and welcomes it because it will make 'good television'—whereas the two parties are cooperative and even in harmony.

Identify two faith traditions, cultures or ethnic groups about whom there are common misconceptions and stereotypes, and where there is the assumption that they are warring factions. For example: Hindus and Sikhs; or Northern and Southern Irish. For the purpose of the activity, it doesn't matter as long as the combination of the two satisfies the three criteria above; so choose two that you consider to be significant from the curricular point of view.

Pupils can script and perform a whole scene or simply storyboard it or even create a few lines of 'dialogue'.

This activity is perhaps the most significant of all. The pupils will find it most fun, it will be a good opportunity for creativity and an opportunity to test the efficacy of the 'Tunnel Vision' message.

IV GLOSSARY

airbrush

Use compressed air to drive a spray of paint. In photography, 'airbrush' is a term for retouching or tampering with an image.

Arabic

The main language used by Muslims for prayer and religious study; also the language spoken by most people in West Asia and North Africa

autocue

A device that shows words for someone to read, when giving a speech
In news programmes, documentaries and chat shows on television, the autocue text is displayed on a rolling screen in front of the camera that the presenter faces. When an autocue is used, the audience has the impression that the presenter is speaking naturally or has memorised the speech.

centre stage

Middle area of stage (that is, neither up nor down and neither right nor left)

dialogue

Two people talking to each other, heart-to-heart; also sometimes two groups
Interfaith dialogue involves two members—or two groups— from different religions sincerely trying to understand each other's ways of life and views of life.

defendant

Someone who has been charged with a crime and is on trial in a court of law

defence

The lawyer who brings evidence and makes points to show that the defendant did not commit the crime that he or has been accused of

dramatis personae

The list of characters in a play

down stage

Area of the stage closest to the audience (see 'raked' stage)

enter

Come on to the stage

exit

Go off the stage

Gaza

A strip of land between Egypt and Israel, also called 'The Gaza Strip'
There have been many conflicts in and about Gaza. In 1948, during the Arab war against Israel, Egypt captured Gaza; many Arab refugees settled there but they were not made Egyptian citizens. In 1967 during the Six Day War between Israel and surrounding Arab countries, Israel captured Gaza (and the Sinai region) from Egypt. A small number of Israelis settled in Gaza, which became part of the territories occupied by Israel. Egypt and Israel signed a peace treaty in 1979: Israel gave Sinai back to Egypt but Gaza was not part of the agreement. The Arabs living there are among those who called themselves 'Palestinians' and want their own government. During peace talks, it

was agreed that Gaza would eventually become part of Palestine, a new and independent country. Israel started to leave and let go in 1994 and completely left Gaza in 2005. It is now under Palestinian government. [The Israeli withdrawal from Gaza was very topical at the time that 'Tunnel Vision' was being developed.]

group dynamic

The kind of relationships between members of a group, the ways that they behave with each other and what they think the group is for

Hebrew

The main language used by Jews for prayer and religious study; also the language spoken by most people in Israel

hijab

Arabic for 'cover' or 'veil'

Hijab is the head covering worn by many Muslim women and girls. It varies in style and often covers the neck as well as the hair.

hypocritical

(Someone) pretending to be something that they are not or better than they are

impro

Short for 'improvisation'

improvisation

Speech or movement that is not written or even planned beforehand but is made up by the actors, while they are rehearsing or even performing; there is also improvisation in music.

incentive

reward for achievement

Incentives are used to encourage people to achieve. Knowing about an incentive is a motive for people to achieve.

insurgent

Someone who takes part in an armed rebellion against a government or other authority, usually ignoring the rules of 'fair play' in war

Some terrorists are described as 'insurgents'. There is no agreement on *who* is an insurgent. People who agree with the rebellion might see insurgents as freedom fighters.

jihad

Jihad is a Muslim's holy struggle or striving for a moral, spiritual or political goal

In Islam, a jihad can sometimes use physical or military force. There is a lot of media interest in the ideas and practice of jihad. The media usually treats jihad as if it were only about anger and aggression, and does not usually show the beliefs and disciplines behind jihad.

jury

A group of twelve adults (in some kinds of law courts) who judge whether a person is guilty or not guilty

Kabbalah

Mystical Jewish ideas based on a special understanding of Hebrew religious and spiritual writings; needing serious study and personal discipline but made famous in modern society by the pop star Madonna

kippah

Hebrew for 'skull cap'

Most Jewish men and boys wear a kippah for prayer and religious study. Some also wear a kippah all the time.

kosher

Hebrew for 'fit' or 'proper'

'Kosher' (or 'kasher') is usually to do with food that Jews are permitted to eat.

mindset

Way of thinking and looking at things

mosque

Community place of prayer and religious study for Muslims; an Islamic cultural centre

Qur'an

The name of the holy book of Islam, which Muslims believe that Allah (God) revealed to the prophet Muhammad through the Angel Gabriel

objection

Protest, complaint or disagreement

In a law court, a lawyer who thinks that the opposite side has asked a question or made a statement that should not be allowed calls "Objection!" (to the judge).

observant

(In religion) keeping the practices of a religion; sometimes means 'traditional'

offstage

Not on stage, the areas—usually to the left and right of the stage—that are not visible to the audience

Actors stand there while waiting for their cue to enter. Sometimes action takes place offstage that is heard—but not seen—by the audience.

overruled

(An objection) rejected by the judge in a law court

parasite

Someone who lives off other people or society as a whole, taking advantage of them and giving nothing back; an organism that lives off other organisms

pigeonhole

Put someone or something in a category or 'mental box' that is too small, too simple and too fixed

producer

Someone who makes something

A television producer creates programmes and controls how they are made.

prosecution

The lawyer who brings evidence and makes points to show that the defendant committed the crime that he or has been accused of

rebel

Someone who is free-spirited and independent in their thoughts and actions; also someone who challenges or opposes an organisation sometimes someone who takes part in a revolt against an organisation or government

roll

In filming, start of the camera and therefore the acting that is being filmed

Salaam

Arabic for 'peace'; sometimes also a greeting amongst Muslims

salvation

Being saved from harm

Members of some religions – Christianity, for example – believe that God acts to save their souls. This act is called 'salvation'.

Shabbat

Hebrew for 'Sabbath day'

For Jews, this runs from Friday sunset to Saturday sunset. It is a day of rest. Traditional Jews do not travel on Shabbat.

Shalom

Hebrew for 'peace'; sometimes also a greeting amongst Jews

Shi'ite

The smaller of the two branches of Islam; the larger branch is Sunni

About 15% of Muslims are Shi'ite. In some parts of the world, there are conflicts between Shi'ite and Sunni communities. Most people in Iraq are Shi'ite but the former leader, Saddam Hussein, was Sunni. Some countries that went to war with Iraq said that one of their reasons was to help Shi'ite Iraqis and save them from Saddam Hussein. [This was very topical at the time that 'Tunnel Vision' was being developed.]

stage left

Side of the stage to the actors' left, as they look out to the audience

stage right

Side of the stage to the actors' right, as they look out to the audience

sustained

(An objection) accepted by the judge in a law court

synagogue

Community place of prayer and religious study for Jews; a Jewish cultural centre

tunnel vision

Not being able to see what is at the edges of an image but seeing clearly what is in the centre of the image

A person described as having 'tunnel vision' socially only focuses on one thing in a narrow-minded way and does not notice people and things around them.

up stage

Area of the stage farthest from the audience (see 'down stage')

verdict

A judge's final decision after hearing all the evidence

vulnerable

Likely to be wounded or emotionally hurt

West Bank

Land (including the eastern part of Jerusalem), between Israel and Jordan; west of the River Jordan

There have been many conflicts in and about the West Bank. In 1948, during the Arab war against Israel, Jordan captured the West Bank, including the Old City of Jerusalem; many Arab refugees settled there but they were not made Jordanian citizens. In 1967 during the Six Day War between Israel and surrounding Arab countries, Israel captured the West Bank from Jordan. Some Israelis settled in the West Bank, which became part of the territories occupied by Israel. Israel and Jordan signed a peace treaty in 1994. The West Bank was not part of that agreement. The Arabs living in the West Bank are among those who called themselves 'Palestinians' and want their own government. During peace talks, it was agreed that the West Bank would eventually become part of Palestine, a new and independent country. Some areas of the West Bank are under Palestinian control and some under Israeli control. There is no agreement about East Jerusalem. [The West Bank was very topical at the time that 'Tunnel Vision' was being developed.]

Whitney Houston

Black American pop singer-songwriter, popular in the 1980s.

Your Honour

What to call a judge, when speaking to him or her in some kinds of British law courts

ANGELA GLUCK WOOD (BIOGRAPHY)

Angela co-founded the Insted consultancy in 1993. She has worked as a teacher trainer; as an Ofsted registered inspector; as a broadcaster, writer and curriculum developer; and as a consultant to schools and local authorities on school leadership, teaching methodology and religious and cultural diversity. She has been closely involved with Atlantic College (an international residential school for 16-18 year olds) for over 20 years as governor, chair of the religious advisory panel and chair of the annual interfaith conference.

Recently she has been involved in creating and piloting material about Israel, to enable secondary school students to engage with complex issues both critically and appreciatively. The Israel Studies project has resulted in a number of richly illustrated books and a teacher's handbook.

Angela is the author of over 30 books, mainly on aspects of religious and cultural diversity in education, and is co-author with Robin Richardson of **Inside Stories** (1992), **Inclusive Schools, Inclusive Society** (1999) and **The Achievement of British Pakistani Learners: Work in Progress** (2004).

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