

ENGLISH

فقط زبان انگلیسی

By SANAZ TOOSSI

Directed by KNUD ADAMS

Based on the STUDIO THEATRE PRODUCTION

Editors:

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STUDY GUIDE

CONTENTS

A. Preparing for the Performance	
• Before the Play.....	3
• The Day of the Play.....	3
• After the Play.....	3
• Theatre Etiquette.....	4
B. The Play	
• Time and place.....	5
• Synopsis	5
• Character, cast list (breakdowns).....	5
• Editors Note.....	6
• An Interview with Playwright Sanaz Toossi	7
• Designer Statements.....	8
C. Connections with the broader community and the play	
• Bridging the Gap: Multilingual Students in Berkshire County.....	10
• Washington Post article.....	14
• Reading list.....	16
D. Classroom Activities.....	17
E. Discussion Questions.....	21
F. Glossary.....	22
G. Resources and References.....	23

Preparing for the Performance

This guide is meant to be a practical education resource for teachers to draw connections between the play and core curricular subjects being studied in the classroom. The guide contains background information on the play, as well as suggested activities that can be used to explore the play's key themes either before or after viewing the performance.

The activities and topics are organized in modules that can be used independently or interdependently according to class level and time availability.

Teachers can use this guide to:

- Enhance student appreciation of the experience of live theatre.
- Introduce students to relevant cultural & historical topics that support classroom learning.
- Creatively draw connections to topics addressed in the play as they relate to core curriculum.
- Gather instructional tools, which can be used to plan lessons in alignment with national learning standards.

BEFORE THE PLAY:

Share resources from this guide to provide context that may prove useful to their understanding of the historical context. Go over the tips for theatre etiquette with your class.

THE DAY OF THE PLAY:

Barrington Stage wants to remind you that this is live theatre; and for some of us, it can be church. Just like in church, you are welcome to come as you are – to hoot and holler or to sit quietly in reverence. Worship and engage however you feel most comfortable. Laugh audibly and have natural emotional and sometimes vocalized responses if you feel it. Just remember that while it's okay to engage, we should aim to neither distract nor thwart the performance.

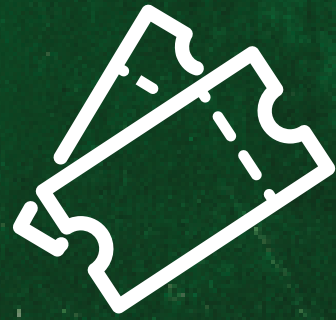
Please arrive 10-15 minutes before the performance to allow time before the show for students to use the restrooms, which are located in the theatre lobby.

It is recommended that you assign one chaperone for every 15-20 students and ask your chaperones to disperse themselves amongst the student group to help support best behavior during the performance.

AFTER THE PLAY:

We will host talkbacks after the show. Please remain seated and prepare your questions for the cast. Teachers may choose to lead one of the post-show lessons found in this guide in order to help students draw connections to the curriculum.

Preparing for the Performance



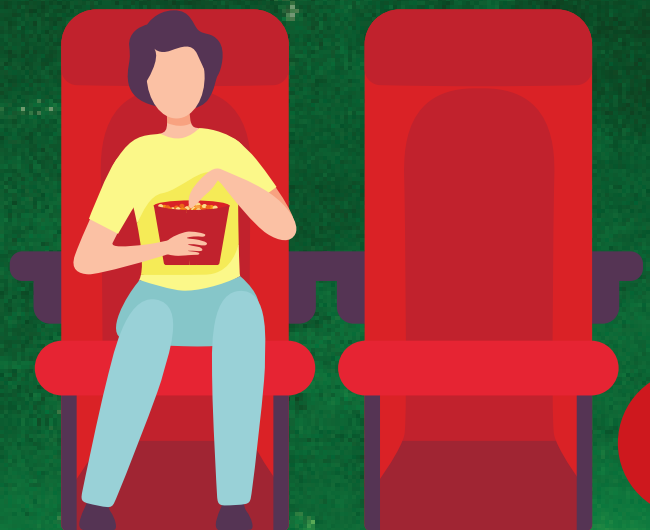
THEATRE ETIQUETTE:

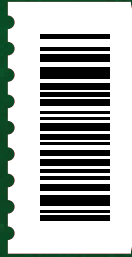
We are so glad you are joining us for this important play, which won the 2023 Pulitzer Prize in Drama. This play is 100 minutes with no intermission. Cell phones and movement or noise in the audience can be very disruptive to the performance. Please have a discussion about what is required from a respectful audience. We discourage anyone from leaving their seats except in case of emergency.



A FEW MORE REQUESTS FROM BSC:

We are so glad you are joining us for this important play, which won the 2023 Pulitzer prize in Drama. This play is 120 minutes with no intermission. Cell phones and movement or noise in the audience can be very disruptive to the performance. Please have a discussion about what is required from a respectful audience. We discourage anyone from leaving their seats except in case of emergency.





The Play

TIME & PLACE

2008. Karaj, Iran.

SYNOPSIS

When four students meet in an Iranian classroom to learn to speak English, their journey toward mastering the language turns into a more complex discovery of their dreams, their identities, and their desire to express themselves. All four adult students have different reasons for being in the class, but their teacher has one style of teaching: insisting that they speak in “English only!” Through four weeks of classes in preparation for the TOEFL (Test of English as a Foreign Language) exam, we see each student wrestle with their own tongue and find out more about themselves than they ever expected. English explores the power of communication and connection and the universal qualities of language.

CHARACTERS

MARJAN: the teacher; 44; light accent; was taught American English

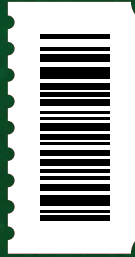
ELHAM: a student; 28; very thick accent; bulldozes through English; doesn't not sound like

Borat?

ROYA: a student; 54; thick accent; wrings English dry

OMID: a student; 29; very light accent; speaks a little like an alien

GOLI: a student; 18; light, sweet accent; not a girl, not yet a woman



The Play

Throughout the production when actors speak in their native tongue, Farsi, we hear fluent American English. When they are speaking English, we hear English with accents of varying levels of clarity

INTERVIEW WITH SANAZ TOOSI



What inspired you to write this play?

~I wrote this play after the Trump administration's enactment of the "Travel Ban." I wrote it out of rage for the anti-immigrant rhetoric that was and is so pervasive in this country. And what so many immigrants leave behind when they become American: one of which is language. I was also thinking about my own insecurities over my lack of command over both English and Farsi. So, I wanted to write through my anger and write something about being understood and misunderstood.

How did you come up with the device to have accented and unaccented dialogue show characters going in and out of the language?

~To understand what they're losing in the pursuit of English, I knew American audiences would need access to their interiority and the comfort and ease with which they speak their native tongue. I write in English and for English speakers, so of course, it had to be in English.

What is a common misconception about learning a new language that you hope this play clarifies for audiences?

~The misconception that the thoughts of ESL speakers are not as elegant, complicated or profound as yours.

What do you hope audiences come out of this play feeling or knowing?

~My greatest hope is that you go and learn another language, and let language humble you.

What has it been like acting in your own play?

~Equal parts fun and strange.

DESIGNER STATEMENTS

Scenic Design:

"It was crucial for the design to be authentic and feel real; real water, real tiles, real plaster and real plants! Many details are specific to the region and we had to make sure they are accurate."

-Afsoon Pajoufar



DESIGNER STATEMENTS

Costume Design:

"My motivation was the desire to make sure Iranians watching the play feel like they are accurately represented. I think as important as my artistic input is, it is far more important for me to be authentic and culturally accurate. From that point we can dive deeper into individual character storytelling that is within the parameters of authenticity, making sure to represent unique and nuanced characters."

-Dina El-Aziz

ENGLISH
Marjan 1



C.D. 12704
COSTUME DESIGNER
Dina El-Aziz

ENGLISH
Marjan 3



C.D. 12704
COSTUME DESIGNER
Dina El-Aziz

ENGLISH
Marjan 2



C.D. 12704
COSTUME DESIGNER
Dina El-Aziz

Connections with the broader community and the play

Bridging the Gap: Multilingual Students in Berkshire County
By Jess Diaz Griffin, Associate Director of Education

“The more you go to theatre and the more you hear stories that you aren’t necessarily familiar with, the more open you become to embracing other perspectives.” - Lynn Nottage, Pulitzer-Prize- winning playwright

The play *English* explores themes on language, identity, cultural assimilation, discrimination, and the immigrant experience. It’s an important piece for people to see; besides boosting empathy, cultural exposure can enrich our lives and widen our world view. We thought it might be powerful to interview some local students who are English language learners, to build the connection for audiences between what they see on stage, and the growing population of young people facing similar challenges in our own community.

We visited local high schools to get to know the multilingual learners, and their experiences living and learning here in Pittsfield. There were over a dozen languages spoken across the three classes, including Twi, Nzema, and Fante (Ghana), Punjabi and Gujarati (India), Quito (Ecuador), French and Wolof (Senegal), Persian and Dari (Afghanistan), Kaqchikel (Guatemala), Portuguese (Brazil), and Spanish (Colombia, Dominican Republic, Ecuador, Guatemala, Peru, Puerto Rico).

Even though the students are from many different countries and speak different native languages, you could feel the sense of community in their multilingual classroom. In one classroom, the white board had a list of multilingual greetings and phrases that the students had created. I asked students about being surrounded by other languages, and if that was frustrating or isolating. Many of the students find that they are the only student in the class, school, or even district that speaks their native language. In their language classroom however, they were excited to learn from each other and share elements of their culture and languages with other students. The whiteboard covered the basics from “How are you?” to “Can I have your Instagram?” in English, Spanish, French, and Gujarati. The students all agreed that they felt more comfortable speaking English in that class period amongst their multilingual peers, than they do in their general education classes.

“It’s embarrassing to get stuck when you are trying to speak. I’m afraid people will make fun of me, so a lot of the time I just choose to stay quiet or not speak.”

Connections with the broader community and the play

"Sometimes I ask for help or for clarification, and people don't have time or patience to explain- even some teachers. I try to ask, but I don't get the answers I need and that is really frustrating."

"I can read and understand, but I have so much anxiety about talking. I'm always thinking that people are silently judging me in their heads."

"I feel really good about what I'm learning, and then we get a quiz or a test that uses new or different words that I don't understand. I get discouraged and upset."

Many of the students felt similarly about the challenges they face in and out of school as immigrants and English language learners. Several students spoke about the added responsibility and pressure of having to serve as translators for their families, especially when dealing with medical or legal transactions. Separating from family was a common thread- many of the students have close family members who remain in their native countries. They have left behind parents, grandparents, friends, and even pets who are greatly missed. All of the students who spoke about these shared experiences were resilient and acknowledged that "everyone has things they are going through,- not just immigrants," but they do feel like there is a lot that most people don't know about or fail to consider.

"You don't always know the background of our stories: why we are here, what we are going through. For a lot of immigrants it's a struggle, so just keep that in mind. We are doing our best, and just ask for some respect."

"All young people have challenges and stress-- but for us it's doubled. We can't always communicate our needs or ask for help. It would be nice if people just thought about what it might feel like to not be understood."

"Learning English is not easy. Sometimes people compare our experience to other students learning foreign languages at school-- but it's different. In those classes, you are learning for fun, or for the future. The stakes for us are so much higher. We have to learn quickly in order to survive. We have to learn English in order to go through school, to work, to translate important information for our families. These are things with way more pressure than colors, numbers, and days of the week."

Connections with the broader community and the play

Having to translate in high stakes situations can certainly be a burden, but many of the students attributed some of their proudest moments as English language learners to being able to step in and translate for others. When I asked what inspired them to keep going and learn English despite the setbacks and challenges, the top two answers were to continue their education so they can achieve their career goals, and to be fully bilingual in order to further help others.

“I have to speak a lot of English for work. It feels really good to be able to translate and help out customers who don’t speak English at all. If I wasn’t working that day, they could have had a hard time, or not been understood correctly.”

Across all cultures and languages, the students all agreed that the food options here are lacking. There aren’t many diverse restaurant options, and there is a lack of resources for fresh ingredients and spices to recreate traditional dishes at home. Nothing beats a home cooked meal made fresh by a loved one, and for many of these students that is not a luxury that is available to them. It may be a while before one student can have his favorite Ecuadorian “encebollado,” however, he distracts himself from missing the comforts of home by doing the obvious: bingeing shows on Netflix, with subtitles. Some students have made some discoveries here, and adapted to elements of the culture, particularly music, film, and tv.

“I watch shows with subtitles in English, so I can read and understand what they are saying. I kind of test myself and sometimes realize I know more than I think I know.”

“I’ve discovered new music here, like the Arctic Monkeys. We don’t have that type of music in my home country.”

“In my home country, we had to wear uniforms at school. I love the freedom here in the US, we can express ourselves and have different styles.”

We asked students about their social lives, and how they were tackling making friends with a language barrier. Some students have found camaraderie in these very classes- in fact, one student from Brazil has actually picked up quite a bit of Spanish from the Spanish-speaking students in the class, making him trilingual in Portuguese, Spanish and English. The students agreed that their arrivals in the community and schools were not the most welcoming, though they recognize that it may be culturally different.

Connections with the broader community and the play

“Here in the US, the culture is about the individual. There is a lack of connection, and most people are just worried about themselves. In my country, new students or people are welcomed with open arms, invited in, offered help. Here we are just kind of invisible.”

“Don’t be afraid to try to connect with us. I want to talk to people and make friends.”

“Nobody talked to me for a long time, so I had to wait until I felt comfortable enough with some English to approach others and just chime in and join the conversation. Now it’s easier, but it was hard for me to insert myself; nobody invited me in.”

Despite the anxiety that comes with speaking in a new language, the students are all hopeful and willing to connect-and native speakers can give them some grace, and meet them halfway. You can start small, maybe try “ ¿Tienes instagram?” in Spanish, or “Você tem Instagram?” in Portuguese. You never know you might just meet a new friend and bridge the gap for someone who feels invisible.

Several multilingual students from Taconic High School were interviewed for ‘Up On Taconic,’ a Podcast series that explores the world of Taconic High School from students, staff, school programs and all of the great things that happen here each day. Listen to that podcast episode [HERE](#)

<https://drive.google.com/file/d/13De6-0FfxcWIKKKZJoc40WfSMrbKXoEe/view>

Special thanks to Stella Schwartz, Louise Celebi, and all their amazing students for giving up class time and welcoming us with open arms.

The protests in Iran make this funny play all the more potent

With 'English,' Studio Theatre offers a sterling production of playwright Sanaz Toossi's seriocomedy <https://www.washingtonpost.com/theater-dance/2023/01/17/english-studio-theatre-sanaz-toossi/>

By Peter Marks, Washington Post

January 17, 2023 at 5:00 a.m. EST

Nazanin Nour, left, as Marjan and Maboud Ebrahimzadeh as Omid in Studio Theatre's production of "English." (DJ Corey)

In Marjan's classroom in a city not far from Tehran, language is the subject, but it's the teacher who needs the psychic interpreter. She's the English instructor of Sanaz Toossi's "English," an elegantly crafted play about the desire to open oneself up to new worlds through new words. And Marjan, who returned to Iran after nearly a decade in the United Kingdom, no longer knows to what world she belongs.

Nazanin Nour plays Marjan with a serene grace and more than a little sadness in Knud Adams's splendidly realized production at Studio Theatre. She strives for a formal distance from the four students in her adult education class, who include both a Western-culture-loving teenager, Goli (Narges Kalogli), and a grandmother, Roya (Nina Ameri), desperate to move to Canada, where her son lives.

Inevitably, though, intimations of Marjan's emotional turmoil surface, mostly as a result of the growing closeness she feels toward Omid (Maboud Ebrahimzadeh), the lone man in the class, and her resentment of Elham (Tara Grammy), an aspiring medical student who challenges her authority. Nour and Toossi drop only gentle hints of Marjan's ineffable longing, a need that finds expression in an overly romantic embrace of English.

The setup is in some ways familiar, but the playwright's insights remain remarkably fresh. The horrifying news these days out of Iran, much of it about a brutal government's efforts to control and punish women, gives "English" added urgency, even if Marjan's classroom is made to seem an oasis from religion and politics. Our 100 minutes in set designer Afsoon Pajoufar's evocation of a sterile seminar room permit us to shift our gaze away from some of the troubling issues of the day and toward more universal matters of the heart. Only the state-mandated headscarves for the women denote a culture with a set of rules foreign to Americans.

Toossi's exquisite ear for linguistic trial and error provides a funny, humanizing framework for the larger questions about aspiration and identity that "English" explores; Marjan advocates a holistic scholastic approach, in which the students must shed their inhibitions and surrender to this exotic new language, which is really a projection of her own ambivalence about her national identity. "I always like myself better in English," Marjan says at one point, an admission that hangs mysteriously in the academic air: What is Marjan not telling the class about those years in northern England? Whether her return to Iran was prompted by some primal need or some traumatic event is left tantalizingly unexplained.

The protests in Iran make this funny play all the more potent

“Adams’s superlative cast nimbly navigates the performance guidelines that Toossi requires: They converse in fluent American English when they speak in their native tongue, Farsi, and shift to accents of varying levels of clarity when demonstrating their skills with English. (The fastest learner is the youngest student; the oldest has the greatest struggle.) Grammy’s rewardingly bristly Elham is the class rebel, defying Marjan’s entreaties to leave Farsi outside the room; her blunt outbursts belie her insecurities. In Ebrahimzadeh’s sensitively assembled portrayal, Omid’s colloquial mastery raises suspicions that he’s unwilling to quell – and, of course, intensifies his attractiveness to Marjan.

“English” opens a window, too, on the Western influences that seep into a closed society: Kalogli’s callow Goli chooses for show-and-tell a recording of a song by Shakira, and Omid and Marjan spend extracurricular hours watching “Notting Hill” and “A Room With a View” on the classroom VCR. Costume designer Dina El-Aziz offers a glimpse of Iranian wealth in the soignée outfit for Roya, who looks as if she shops at Bergdorf Goodman (and is played to genteel perfection by Ameri).

But the values enshrined in “English” go beyond pop cultural superficialities. They extend to the more profound notions that Marjan seems to have brought back with her to Iran. In the play’s final scene, stylish Marjan makes a powerful choice minus one significant garment that aligns her with those of the nation aching for more personal freedom.

Adams, who last season staged Mosaic Theater Company’s engrossing tech-world dramedy “Private” – and a compelling version of “English” for off-Broadway’s Atlantic Theater Company – shows a deep affinity for Toossi’s work in this second go with the play. Their collaboration is itself a textbook case of playwright and director communicating in a dynamic common language, one that, for lovers of potent theater, needs no translation.

READING LIST



**The
Bookloft**
Berkshires, Massachusetts

**The Bookloft
63 State Rd
Great Barrington, MA
413-645-3256
thebookloft.com**

From our friends at The Bookloft: "These are a mix of themes and genres, intended to appeal to a wide range of readers, but all relating to a sense of self and identity in an ever-changing society, a sense of belonging."

The Complete Persepolis by Marjane Satrapi

A widely acclaimed memoir of a young woman growing up in Iran during the Islamic Revolution and her reckoning with her homeland.

Everything Sad is Untrue by Daniel Nayeri

The fictional story of Khosrou, who was born in Iran and spent two years as a refugee before immigrating to Oklahoma, based on the author's own life.

Funny in Farsi by Firoozeh Dumas

A biography of life as an Iranian immigrant in a new country with no prior knowledge of the language or culture. Explore the author's own experience having immigrated to Southern California at age seven.

Darius the Great is Not Okay by Adib Khorram

A Young Adult novel about a boy visiting Iran, his mother's country, for the first time and having a hard time fitting in with his foreign relatives. Everything changes when he meets another boy who helps him connect to his Persian roots.

The Complete Binti Trilogy by Nnedi Okorafor

This science fiction trilogy tells the story of a young woman, Binti, who finds herself at odds among her family and people, and among her peers at the new interspecies academy she attends. Binti deals with identity and a sense of belonging in a society she never quite feels right for.

Classroom Activities

Spectrum of Difference:

Ask your group the following questions and ask them to place themselves on an imaginary line linking the affirmative or negative to the questions below (or come up with your own). Group members place themselves on the continuum based on how much they agree or disagree. Once they pick a position on the line you can ask them their reasons for the choices made. If someone changes their mind after hearing someone speak, they can move based on their new position.

YES _____ Undecided _____ NO

In the play *English*, Marjan and her students often have different opinions based on their life experiences, and their roles as teacher vs. student. Let's consider some of these tough questions. Consider the dialogue from *English* quoted below:

MARJAN

For nine years, my name was Mary.
Marjan, it's— I love my name, but even a new name—
The smallest sacrifices can open our world.

ELHAM

Marjan is not hard to say.

MARJAN

The rewards are very huge—

ELHAM

Don't you think people can do us the courtesy of learning our names?

ROYA

I'm not sure, Marjan. Our mothers get to name us. Not foreigners.

- Marjan never answers Elham's question here, but Roya does. Where do you stand? Should they consider changing their names when they immigrate to English speaking countries? Why or why not?
- Marjan tells the students to "Choose their Farsi wisely," and doubles down on the English only rule with her tally system. Do you agree with her decision to enforce this? Why or why not?
- Do you agree with Marjan's decision to remove Omid from the advanced learners class? Why or why not?

Classroom Activities

Think, Pair, Share:

In an activity based on the Think, Pair, Share strategy, students write and discuss their ideas with a partner before sharing them with the larger group. This format gives students the opportunity to thoughtfully respond to questions in written form and to engage in meaningful dialogue with other students about these issues. It is a helpful way to give students time to compose their ideas before sharing them with the class.

Prompt: Read the following poem and consider the questions that follow. As you read the poem, consider:

- Which phrases resonate with you and why?
- What feelings do the poets' experiences bring up in you?

Outsider by Katie Lewington

Misplaced hanger on -
rejected I
go from
one friendship group to another

searching for where I might belong

an inherent feeling

among friends, and family
and strangers,

that I am the imposter

that my place isn't here -

what does
it mean
to belong?

Classroom Activities

Think, Pair, Share (Continued):

This is a powerful and emotional poem about the experiences of some refugees and immigrants. In the play *English*, the character Omid echoes some of these feelings in the following excerpt:

OMID

I know that's what you think.

But the only place I speak perfect English is here.

I think I used to speak perfect English—

But now—

My English is— you can hear the gap between not from here, not from there.

I think I live there: in that gap.

But in here, I was from somewhere.

Or I was from nowhere.

I didn't have an accent.

I was... one... thing?

All my life, I've felt like half a thing?

Maybe you don't—

You know, I envy you.

That you've always been from here.

You know what you are.

Classroom Activities

Think, Pair, Share (Continued):

In your small groups, consider the following:

1. A common feeling expressed among refugees and immigrants is the idea of “belonging and not belonging.” Why do you think the poet feels like an imposter among friends, family, and strangers? What are some reasons they might feel that they don’t belong with these three groups? Record your thoughts in the table below:

FRIENDS	FAMILY	STRANGERS

2. Did we see any of these feelings bubble up for the other characters in the play, English? What are some examples we saw?

Discussion Questions

- 1. Of all the characters in English, who did you relate to the most? What qualities of that character do you see in yourself?**
- 2. This whole play will be heard in English, but in the world of the play, they are speaking Farsi at times. How did you feel about the final scene being spoken in actual Farsi? Were you surprised? Were you able to understand or guess what they might be speaking about? Why do you think the playwright, Sanaz Toossi, chose to end the play this way?**
- 3. What surprised you the most about this production?**

Glossary.

- **BORAT**- Borat is a character from the film, *Borat! Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* played by English comedian Sacha Baron Cohen. Baron Cohen plays the leading role of Borat Sagdiyev, a fictional Kazakhstani journalist who travels through the United States to make a documentary which features real-life interactions with Americans. Much of the film features unscripted vignettes of Borat interviewing and interacting with real-life Americans who believe he is a foreigner with little or no understanding of American customs.
- **CHRISTIANE AMANPOUR**- is a British-Iranian journalist and television host. Amanpour is the Chief International Anchor for CNN and host of CNN International's nightly interview program Amanpour. She is also the host of Amanpour & Company on PBS.
- **CYRUS THE GREAT**, also called Cyrus II, (born 590–580 BCE, Media, or Persis [now in Iran]—died c. 529, Asia), conqueror who founded the Achaemenian empire, centered on Persia and comprising the Near East from the Aegean Sea eastward to the Indus River. He is also remembered in the Cyrus legend—first recorded by Xenophon, Greek soldier and author, in his Cyropaedia—as a tolerant and ideal monarch who was called the father of his people by the ancient Persians. In the Bible he is the liberator of the Jews who were captive in Babylonia. <https://www.britannica.com/biography/Cyrus-the-Great>
- **FARSI**- the modern Iranian language of Iran and western Afghanistan, written in the Arabic alphabet; modern Persian.
- **GREEN CARD** -a permit allowing a foreign national to live and work permanently in the US.
- **LOVE ACTUALLY** is a 2003 Christmas romantic comedy film written and directed by Richard Curtis. It features an ensemble cast, composed predominantly of British actors. *Love Actually* was a box-office success, grossing \$246 million worldwide on a budget of \$40–45 million. It received a nomination for the Golden Globe Award for Best Motion Picture – Musical or Comedy.
- **THE MEDICAL COLLEGE ADMISSION TEST® (MCAT®)** is a standardized, multiple-choice examination designed to assess your problem-solving, critical thinking, and knowledge of natural, behavioral, and social science concepts and principles prerequisite to the study of medicine. It is given to prospective students in the United States, Australia, Canada and Caribbean Islands.
- **NOTTING HILL**- is a 1999 movie, starring Julia Roberts and Hugh Grant. This romantic comedy was well received by the critics and became the highest-grossing British film of all time.
- **TOEFL iBT test** is an English language examination which is often taken by foreign students who want to study at universities in English-speaking countries. TOEFL is an abbreviation of 'Test of English as a Foreign Language.' Granted, the TOEFL IBT measures academic English, but it isn't only accepted by universities and schools. Other organizations also evaluate the TOEFL scores: The immigration services use it to grant stay visa and work visas; Medical agencies use it for the sake of professional certifications.
- **VISA**- A visa is a permit to enter a specific country. Without a visa, you might not be able to travel where you want. It's an official authorization to enter a country

Resource Articles

Your class may want to read the following articles for more historical context of Iran in 2008.

BBC News. "Iran Profile - Timeline." BBC News, 24 Sept. 2018, www.bbc.com/news/world-middle-east-14542438. Accessed 6 Jan. 2020.

Erdbrink, Thomas. "The Iran Revolution at 40: From Theocracy to "Normality."" The New York Times, 10 Feb. 2019, www.nytimes.com/2019/02/10/world/middleeast/iran-revolution-40.html.

Marks, Peter. "The Protests in Iran Make This Funny Play All the More Potent." Washington Post, 16 Jan. 2023, www.washingtonpost.com/theater-dance/2023/01/17/english-studio-theatre-sanaz-toossi/. Accessed 27 Sept. 2023.

Wright, Robin , and Garrett Noda. "Iran Timeline: Since the 1979 Revolution." United States Institute of Peace, 1 Jan. 2021, www.usip.org/iran-timeline-1979-revolution.