The Routledge Companion to Drama in Education

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A dramatic approach to teaching tough topics

Publication details
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Published online on: 24 May 2022

How to cite: Larry Swartz. 24 May 2022, A dramatic approach to teaching tough topics from: The Routledge Companion to Drama in Education Routledge Accessed on: 14 Dec 2023

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A DRAMATIC APPROACH TO TEACHING TOUGH TOPICS

Using children’s literature and drama to explore the refugee and migrant experience

Larry Swartz

Introduction

We live in a challenging world, a world where we are called upon to respect diversity and to understand views and lived experiences that are different from our own. Finding equity and compassion for others is a complex issue in society – and in our classrooms, too. It seems that in this challenging world, more and more teachers are expected to deal with addressing mandated curriculum and finding a place for bringing world events into their lessons. Sometimes, topics such as bullying, racism, death, poverty, gender identity, indigenous identity, and the refugee experience might be considered too sensitive, raw, and tough to deal with in the classroom. Perhaps a topic is tough if it involves students revealing stories that teachers don’t know how to deal with. A topic might be considered tough if it ignites strong emotions, arouses clashes in opinions among students, and leads to extended digression from planned lessons. Some might say that teaching difficult topics takes too much planning, energy, and time away from the real purpose of education – to teach the curriculum. According to Kathy Lundy & Larry Swartz (2011: 6), however, “creating a non-competitive culture of listening and co-operation and… of hearing and valuing everyone’s voice… is the curriculum.”

If our goal is to create caring citizens of the world, to build empathy, to deepen understanding of social justice and equity, then it is important that educators confront any insecurities they may have about teaching a tough topic. We need to challenge ourselves to gain information, gather resources, and introduce strategies that help to conquer stereotypes. We need to find ways for students to reflect on their own identities and the identities of others, ultimately with the goal of building tolerance, respect, and kindness within our classroom walls. A community of learners needs to have opportunities for the learners to connect to each other and the world. A community of learners needs to feel respected, challenged, and hopeful. A classroom that operates as a community validates the culture and identities of all students so that they feel safe to engage in difficult content. Every classroom needs to be a place of exploring possibilities, no matter what curriculum area is being taught. It is, however, in the drama classroom, where community is at the heart of experiential learning, that we can provide a safe place for shared stories, shared ideas, and shared possibilities, especially when working through a tough topic.
Why use children’s literature to teach tough topics

At the 2018 International Conference of the International Board on Books for Young People (IBBY), Canadian author and activist Deborah Ellis was recognized for her mighty contributions to the world of literature. In her keynote address, Ellis said:

The best children’s literature can remind us of who we are when we are at our best. It can remind us we need not be afraid of differences and that we have the power to create beauty out of pain… Good children’s literature is not the sole key to a sustained liveable future for all, but it is certainly one of the keys.

(Ellis 2019)

Picture books, novels, poetry, and nonfiction selections increasingly present worlds in which students are exposed to how other people experience life and struggle with it. Some children’s literature “not only offers an alternative way of looking at the world but gives voice to people whose perspectives are seldom heard, or if heard, not valued” (Swartz 2020: 12). According to Margaret Meek (2001: x), children’s literature plays an important part “in the development of children’s understanding of both belonging (being one of us) and differentiation (being other)

When engaged with literature, students can begin to make sense of historical and current events and raise questions about the circumstances that led to those events. Moreover, powerful stories such as those of refugees and migrants move beyond just giving information and arousing strong emotions. In classrooms, whether stories are shared with the whole class community or in small groups or are read independently, students can meet characters both real or fictional who reflect or affirm or complement their cultural identities, thus opening their minds to accept differences and opening their hearts to interpret differences with tolerance and kindness. Authors Lester L. Laminack and Kate Kelly (2019: xxi) believe that “when a reader stands in his own worldview, unable to see or conceive of any other perspective, a book can be a bridge. The right book at the right time can span the divide.”

The immigrant and refugee experience as a tough topic

Being a refugee means many things to me. The war broke many families apart. The family of the place where you are born is the closest thing that you have in your life. When you leave your country, you still think about the country in your head, and you never forget. You are always back there in your heart.

Taef Tozi, refugee from Iraq, age 13, from Making It Home (Naidoo 2005: 17)

According to Julia Hope (2018: 300), “Children’s literature about the immigrant and refugee experience is an ideal context for sharing stories, feelings, and fears that many children have had to deal with in their relatively short lives.” Every family has a heritage story about ancestors who moved from one country or place to another. When these stories are revealed in a safe environment, dialogue and empathy can be fostered. In a diverse and equitable classroom, children’s literature narratives can help young people accept that an immigrant can be ‘one of us’ while holding on to their ‘otherness’. Children’s literature can inform young people how yesterday’s and today’s refugees hold on to hope and show courage to find a safe place to live. It can also help students to take action to ensure safe and welcoming environments in today’s communities – and in those of tomorrow.
In the past ten years a wide range of literature sources have been published that describe young people encountering the strangeness of living in a new country. Many students can connect these stories to their own experiences of leaving their homelands. All students can learn something about courage and resilience from characters in picture books and novels. *Teacup* by Rebecca Young is the story of a boy “who had to leave his home … and find another. In his bag he carried a book, a bottle, and a blanket. In his teacup, he held some earth from where he used to play.” *Stepping Stones* by Margriet Ruurs, *The Journey* by Francesca Sanna, and *The Day War Came* by Nicola Davies can open doors to understanding of refugees and migrants who have travelled from countries all over the world to seek refuge. In *Mustafa* by Marie-Louise Gay, Mustafa strives to enjoy life in his new home while meeting the challenge of learning a new language. In *The Name Jar* by Yangsook Choi, Unhei is anxious that American kids will not like her.

Many middle years teachers recognize the novel *Refugee* by Alan Gratz as powerful and essential reading to help young adolescents dig into historical events framed around the stories of three refugees: a Jewish boy in Nazi Germany, a Cuban girl in 1994, and a Syrian boy in 2015. Gratz’s book, along with the free-verse novels *Home of the Brave* by Katherine Applegate, *Inside Out & Back Again* by Thanhha Lai, and *Other Words for Home* by Jasmine Warga, would provide a strong literature base for exploring the topic. *Escape from Syria* by Samiya Kullab, *Illegal* by Eoin Colfer and Andrew Donkin, and *When Stars Are Scattered* by Victoria Jamieson and Omar Mohamed are examples of graphic texts that tell stories of escape and asylum.

Special recognition needs to be paid to *The Arrival* by Shaun Tan, a powerful book and a gift for drama exploration since it invites – indeed demands – a range of responses drawn from many of the 300 highly realistic and surrealistic illustrations used to tell one man’s stories as an immigrant. Any single image offers opportunities to explode the moment and invite students to participate in that moment or explore time before and after that image. Structures drawn from this resource have been created by Jonothan Neelands (“The Arrival,” in O’Connor 2010); Patrice Baldwin (“Leaving Home,” in Baldwin 2008 and www.nationaldrama.org.uk); and Larry Swartz (*Dramathemes*, 4th edition, Chapter 7: “Moving On”).

**Why use drama to teach tough topics**

Drama is an invitation to students to step inside the learning, to make personal connections to issues, to work alongside their peers emotionally and intellectually. The work in drama is deepened by the thinking and responses of the collective where every voice is heard and matters. We work in a circle, we share the power, we listen and respond and inquire together. In this way, drama can be used “to create environments where there is respect, not just tolerance; there is community, not just group process; there are relationships, not just connections; and there is empathy and compassion based on mutual understanding, not just on superficial encounters” (Lundy 2015: 29).

When we role-play we are both ourselves and the other, which encourages us to explore issues with some urgency and purpose. We develop empathy for the other, in this case the refugee, by connecting our real-world understandings of home and loss with the fictional world of the drama. For Carole Miller and Juliana Saxton (2015), empathy demands that we have an emotional connection or “inness” with another. We do this by imagining another person’s emotional state (p. 14). When students are committed to the drama and feel empathy for the oppressed, they can begin to try out different scenarios to solve the problem, to find some fairness and justice in the drama. Brian Edmiston (2000) tells us that by enacting what
we imagine, “we can explore how people might be affected by the consequences of actions that we could not or would not take in everyday life. We can then shift positions to imagine how some of those people who might have been affected by the consequences of those actions might evaluate the original actions” (p. 67). We will not always come to resolution in the drama, but we will have deepened our understanding of and developed empathy for the situation and people, which our students will hopefully at some point use to bring change to the real world.

Patrice Baldwin (2007) believes that “drama always has to be about things that matter to the participants for them to fully engage and participants bring real knowledge and understanding to a drama, yet can distance and protect themselves through role” (p. 6). Working in the safe space and within a drama structure allows students to further develop and acquire language of inclusivity and social justice and to recognize and note language that promotes injustice, language that reflects their own biases and privilege. Students may, as an outcome of having dramatically lived through tough topics, feel more comfortable about discussing issues in contexts outside the classroom. About the importance of taking on a role to confront and conquer injustices, Jonathan Neelands (2015) claims that the “lived process of role taking without position taking, argument without resolution may be of particular importance to young people who are in constant argument with the world about who they might become and how they might relate to others” (p. 33). Teachers working inside the drama with students can effectively model language for the students to integrate into their discussions, inquiry, and reflection. This learning can be realized both in role and out of role, whether thoughts are spoken out loud or presented through perspective writing.

“Drama education,” as Kathleen Gallagher (2000: 120) writes, “is a practice that demands of the student an understanding of past experiences in order to inform the present.” When we choose sources and drama conventions to structure drama work centred on the theme of the refugee and migrant experience, we are providing a forum for students not only to gaze into the rear-view mirror of historical events but also to understand them, to learn from them, and to make them matter.

Chapter 7 of the book Dramathemes by Larry Swartz (2014), and Chapter 6 of the book Drama Schemes, Themes and Dreams by Larry Swartz and Debbie Nyman (2010) help to unpack the theme of immigration. When we choose to introduce the topic of refugees and migrants into our classrooms, we are helping students to explore the thoughts and feelings of people who have lost their homes, perhaps never to return to them again. How can we ever reconcile losing our homes? How can those who had little choice to leave their countries move forward step-by-step to find shelter and belonging, to strengthen their identity and culture, and to maintain pride and independence? As the drama work progresses, students can perhaps come to better understand those who were forced to flee and why they chose to flee, and then appreciate the place they call home. By considering the plight of real and fictional people, drama can help students wrestle with how we, as a society, can take responsibility to understand and to help those citizens of the world who are refugees.

Drama encourages us to tell stories, to engage in the art of the narrative, what David Booth (2005) has called story drama. Booth wrote that “there is the story we begin with – our shared story; the story of the drama – and our created story; and the stories triggered by the drama from students’ life experiences – our own life stories. Literature serves as a significant medium, a common story, that in turn can lead to a story where we build another story through improvisation, and drama conventions that layered together develop content representation and reflection.” Through story in action, Booth informs us that “we have the option of reinventing the characters, experiences, circumstances, motivations, and
Dramatic approach to teaching tough topics

outcomes. Fictional storytelling, like drama, encompasses and extends the possibilities of human experience” (2012: 13).

Let’s start with a story. Let’s reveal our own stories of moving, of journeys, of belonging. Let’s re-create the image of a husband, with packed suitcase, tenderly grasping his wife’s hand. Let’s imagine the conversation the husband and wife might have had about the departure (The Arrival by Shaun Tan). Let’s wonder… why a boy is taking a book and a bottle from his homeland. Why he ‘had’ to leave. What awaits him in another place? Whom might he show his teacup of earth to? (Teacup by Rebecca Young). Let’s assume we are the children asked to welcome into the classroom community a refugee who has been traumatized by war (The Day War Came by Nicola Davies). Let’s become immigration officers interviewing immigrants. Let’s describe the objects (or become talking objects) of the treasures an immigrant holds on to. Let’s meet as a community to plan a welcome for refugees. Let’s create still image scenes that examine the past, present, and future of a migrant. Let’s work in the ‘as if’ possibilities of drama to make meaning of the story we have started with and find our way towards a deeper understanding of what may be a tough topic.

Drama is the medium for bringing literature and imagined and personal stories together, thus bringing students in the class together. With drama we can bring the whole world into the classroom and take the classroom to the whole world. When working with narratives centred on the refugee and migrant experience, we can introduce conventions that can uncover the dilemma and profound choice of leaving the homeland, unpack episodes from the migrant journey, and mine the events of settling in and finding a place of belonging, a place called home, a place of hope.

A drama scheme

The following lesson, outlined in three phases, provides a suggested framework of possibilities for drama exploration. Each group of students is unique, and it is the students who create the action. A teacher’s beliefs, experiences, training, and level of confidence will determine the starting points. Paths and ends will be negotiated and explored with the students. Both beginning and experienced teachers are invited to select and modify ideas within this unit to support curriculum expectations, and the interests and needs of the students. In planning lessons, teachers also consider what time and place and which characters will help students understand the life of migrants.

The ideas presented here provide a menu of drama conventions and literacy lessons for teachers to choose and deliver. When teachers put these ideas into action, they should be prepared to slow down or speed up the work, scaffold the learning, and welcome students’ contributions as the theatre experience unfolds. In drama work, the process unfolds and is not predetermined. As Dorothy Heathcote reminds us, “true drama for discovery is not about ends; it is about journeys and not knowing how the journeys may end.”

We use the picture book Out by Angela May George, illustrated by Owen Swan, as a source to develop a deeper understanding of the refugee and migrant experience.

Plot summary

A little girl and her mother have fled their homeland. The father has not been able to join them. Mother and daughter have made a long and treacherous journey aboard a ship, along
with other refugee passengers seeking asylum. Upon arriving in a new country, Australia, they settle into a place of safety and belonging. The story is told from the young girl’s point of view. With its themes of overcoming challenges and letting go of stark memories of ‘horrible things,’ Out is a story of hope and resilience and “believing in your heart that everything will be okay.” Owen Swan’s expressive, but rather muted illustrations add mood and narrative to the text.

**Learning goals**

- To develop an understanding of humanitarian issues;
- To help students use and communicate ideas through drama work (e.g., role-playing, storytelling, interviewing, image-making, meetings, perspective writing);
- To help students make text-to-world and fictional-to-real-world connections;
- To challenge and expand students’ personal views and feelings about refugees and asylum seekers;
- To develop students’ knowledge and understanding of the reasons why refugees have been forced to leave their countries;
- To develop students’ understanding that, above all, refugees are individuals just like themselves.

**Teaching tips**

1. A scheme – a programme of action – provides a framework for teachers to use material to shape a connected curriculum with drama at the centre. A scheme provides a system of connected strategies designed to offer a thoughtful progression of verbal and non-verbal activities that move students to understand the content, context, and theme that are being explored. Teaching drama is about making choices, and the activities outlined here are about making choices to scaffold the learning.
2. The material outlined below is suited for students 8+. Activities can be revised to best suit the needs of a particular grade level.
3. The scheme is presented in three different phases. Teachers may choose to focus and elaborate on any one of the strategies or explore the phases over time. Some episodes may require 5–10 minutes of activity, some may be developed over 30–60-minute periods. When writing or drawing in role, students may require time outside the drama workshop to complete tasks.
4. Teachers who use the source Out may choose to read the book to introduce the unit. They can, over time, return to certain passages or illustrations to explore in depth. The title, cover image, and opening lines provide significant stimulus for unpacking. Reading the book in its entirety can take place to introduce or conclude any one of the outlined phases.

Note:

The ideas suggested below are drawn from the narrative and visual images of the picture book Out. Many of the suggested strategies are accessible for other picture book sources (see list below) that depict the refugee experience.

Two sets of Teacher Notes for teaching Out are provided on the Scholastic, Inc. website. One set is targeted for grades 2 and 3, another set for grades 4 to 6.
Phase one: a refugee’s journey

Whole group discussion: activating prior knowledge and prior experience

Introducing the theme

- Why do some people leave their homes and the people they love?
- What is an immigrant? What is a refugee? What is an asylum seeker?
- What does the one-word title Out mean with regards to the refugee and migrant experience?

Introducing the source

- What information do we learn by looking at the image of people on the ship?
- Why did the illustrator choose to use shades of grey, except for two characters?
- What stories do you think these people might tell about heading “out”?
- What do you predict will happen to the people on this ship?
- Do this cover and title remind you of stories from your own life (or that of someone you know)?

Game: separate and attach

Part A: Students walk randomly about the room. When the teacher calls out “attach,” students near each other attach themselves in some way and continue to walk in this configuration. Students can attach in groups of varying numbers. Teacher then calls “separate,” which is the signal for students to scatter and move about the room randomly.

Part B: As the activity continues and students divide into groups, teacher calls out topics for students to discuss:

- What is the best trip you’ve ever had?
- How many times have you moved? Why did you move?
- Have you been to a place where you really didn’t understand the language?
- What is a possession you might take with you if you were forced to leave your home?
- Have you ever felt like an outsider?

Part C: On a signal, students meet in groups of three or four when they attach. Explain to the students that they will be working with this group for drama activity.

Onboard the ship: creating still images and improvised conversations

Remind the students of the image aboard the ship that has been featured on the cover of the book. Tell the students that they are going to reproduce that image by creating a still image that shows the passengers on board. These passengers have been forced to leave their country and have hopes and dreams about their future. Each group creates an image that shows the relationship amongst the passengers, the emotions felt. The work evolves in the following way:

i On a signal, images are frozen (one-half of the room can observe images depicted by the other half, and vice versa).

ii Thought-tracking. As the teacher approaches a character, the thoughts of that character can be revealed out loud by considering the following sentence stems: I remember… I want to forget… I feel… I wonder…
iii Improvised conversations. Groups invent stories about the family’s past:
  • Why did they leave home?
  • What were some choices they had about moving ‘out’?
  • What did they leave behind?
  • What do they expect awaits them in the new land?
iv As a follow-up, the teacher conducts a strategy called ‘overheard conversations’. On a signal to each group, the conversations are enacted. The rest of the group eavesdrops on the conversations to learn about the stories of the refugee passengers.

One family’s story: hot seating

The teacher takes the role of the girl’s mother or father. (If asked for, names can be assigned to the characters, e.g., Rosa, Bella, Joe.) The family has been forced to flee their homes, but only the mother and daughter can make the journey at this time. The father is forced to remain in the refugee camp. Explain that the father (or mother) is given a short time to answer questions about the family and their circumstances. Key areas: What was your life like before being placed in a refugee camp? Why did the family separate? What fears do you have about being separated? What do you expect the future will be?

• Reflection:
• What information did we learn about the family from this interview?
• Did the family have any choice about their circumstances and decisions?
• What are some further questions that come to mind?
• How is this family optimistic? Hopeful about the future?

Possible extensions

1 Tableaux stories
   Students work in groups to prepare three tableaux, each with a title: 1. Departure. 2. Journey. 3. Arrival. Students can rehearse and present transitions from one image to the next before sharing them in a carousel fashion, where students become audience members of each other’s work.

Treasured objects

a Students are invited to imagine that, as refugees, they are allowed to take one treasured item with them. Sitting in a circle, students can tell stories of these objects. An alternative way to do this activity is to have students spontaneously find an object that may be in their pocket, knapsack, wallet, purse, or locker that is important to them.
b The strategy of ‘Talking Objects’ has students tell the stories of each of these objects from that object’s point of view, as if it could talk.

Phase two: settling in

Interactive read-aloud

The story *Out* is read to the students. Explain that we are going to have an opportunity to explore the life of a refugee finding a place of belonging by focussing on Rosa’s story.
Welcome to our country: meeting to build context and solve problems

A  A whole class meeting; teacher in role

The teacher, in role as a government bureaucrat, enters. Students sit in a circle. Their roles will become apparent and evolve as they listen and respond to information from the teacher in role.

Thank you for coming here today. You have been contacted because of your expertise and interest in this social matter. We have a crisis. There is at least one group of refugees arriving in our community within the week. We need to be ready for them when they arrive. As head of this mission, I want you to know that I am counting on you to advise me and help and prepare for this situation. I know you will have questions and I will answer as best I can at this time. Hopefully, this meeting will then provide an opportunity to use your expertise to help make this a smooth transition for these migrant citizens.

B  Students are arranged in groups of four or five and are assigned the task of devising a plan of action to show what might happen before and during first encounters with the refugees. Each group reports their plans to the whole committee by considering activities that would make the newcomers feel comfortable, by providing information that they might need to know about a community, by describing clothing, food, language development, etc. Alternatively, students can present their ideas through improvisation that would serve as a ‘rehearsal’ for greeting the refugees.

- Reflections: following the presentations, students discuss
- What do you think would be urgent for the refugee to know? To learn?
- How might you want to be greeted if you moved to a new country?
- An immigrant or refugee might be reluctant to join in with everyday events. What steps might be taken to help them adjust and feel comfortable?

Rosa’s world: a day in the life

Students consider the events that might take place in an average day for the refugee girl.

- At home: breakfast, getting ready for school
- Cafeteria at school
- In the classroom
- Gym class
- After-school activities
- At home: dinnertime

Students in groups are assigned an event that showed part of a day in the life of a young refugee. Each group prepares a short scene to show Rosa, her family, her friends, and/or her teachers. Each scene should begin and end with a tableau image. Note: If a student speaks a language besides English they could play the role of the refugee, or the refugee may be silent in the scene. After planning and rehearsing scenes, students can present scenes chronologically to show a day in the life of a refugee student.

Reflection: What were some positive things that were conveyed in the scenes? What were some problems or concerns that were revealed? How might these be dealt with?
Images of the past

Tell the students to imagine that in art class they have been instructed to create a drawing to show their life when they were younger. Rosa holds on to pleasant and perhaps unpleasant memories. What pictures will Rosa create in her memory drawing? What story/stories will these pictures reveal?

After making drawings, students can sit in a circle to share them. The drawings are passed from one person to another in a clockwise direction. Students can observe drawings without discussing them. At one point, a signal is given for students to turn to a neighbour and talk and share the interpretation of the drawing that is in their hand. Each person should have the opportunity to share their observations. Some students may share the drawings they have been given with the rest of the class.

Drawings are returned to the original creators. As Rosa, each student can share their drawing and their story by completing the following sentence stem: “I remember…”

Possible extensions

1. A letter to father: writing in role
   Rosa has been given the opportunity to send a letter to her father, who remains in the refugee camp. What stories will Rosa tell about her and her mother settling into their new home? What feelings, concerns, and questions might Rosa convey in her letter?
   The mother’s perspective
   Reread Out. Students can rewrite the story from the perspective of the girl’s mother. What is she thinking about as time passes? What worries her and what gives her hope?
   The students’ retellings can show the strength, courage, and resilience that the mother might have in transitioning into a new life.

Phase three: Hope

Role on the Wall: “I Wonder…”

To reflect on the past, present, and future of this family’s life, students are invited to consider questions that they might ask about Rosa, her mother, and her father by completing the sentence stem ‘I wonder…’ An outline of a figure that represents Rosa can be created on a large sheet of paper. In groups, students can brainstorm questions by recording ‘I wonder…’ statements on the outside of the figure.

A reunion with father: mime and dialogue

a. Draw students’ attention to the final two spreads in the book Out. How does the author use light in his illustration to draw attention to the doorway? What predictions can we make about what is going to happen even though there is no text?

b. In pairs, students can recreate the final image in the picture book. One student can assume the role of Rosa, and one can be father. Students can be arranged back to back with their partner. On a signal (a drum), the students bring the image to life by facing their partner. How might the girl react? How might the father react? Since this activity is done without words, students are encouraged to convey their feelings through gesture.
Dramatic approach to teaching tough topics

and facial expression. Provide the students with the opportunity to replay this moment silently with various emotions and attitudes:

- Joy
- Disbelief
- Nervousness
- Hesitation: Rosa is apprehensive (worried)/father isn’t
- Hesitation: the father is apprehensive (worried)/Rosa isn’t

Teacher’s instruction: Who will be the first to speak? What will he or she say? How will the other respond?

Students can improvise this moment by dramatizing a short conversation (30 seconds) to bring the scene to life.

Epilogue: writing a dialogue script

In pairs students create a dialogue script (12–15 lines) that reveals the conversation that might take place after the father arrives home. Pairs can decide which of the following roles they will include in their script:

a Father and child
b Father and mother
c Mother and child

Example:

*Father:* This is the moment that has given me hope since we’ve been separated.
*Child:* I was always so worried.
*Father:* I don’t want you to ever be worried again.
*Child:* There are things that still might not be easy for us.
*Father:* but we are together

Students can rehearse and then present their scripted scenes to others. Remind students that voice, gesture, action, and positioning (standing or sitting) can bring authenticity to the scene.

Reflection

- Does Angela May’s story have a ‘happily-ever-after’ ending?
- What are some challenges the father might face in transitioning to the new home?
- What are some concerns the girl and/or mother might have now that the family has been reunited?
- What stories might the father reveal about his experiences? What stories might he hide?
- What questions do you have about the future of this family (and other refugees)?

Possible extensions: inquiry

a What is a refugee camp? How do people survive in a refugee camp? What are some of the challenges of living in a refugee camp for weeks or even years? Why might this not be considered a sustainable solution for refugees?
b What is your country’s refugee policy? Why has this policy been adopted? What might the impact of this policy be on the future?
c What organizations in your community help refugees settle there? What assistance is given to refugees to provide them with resources and support to settle in?

References

The topic of immigrants and refugees appears in the following three Literacy and Drama resources by Larry Swartz.

Recommended Literature Sources: The Refugee and Migrant Experience

Picture Books
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Dramatic approach to teaching tough topics


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