

PILOT THEATRE PRESENTS

THE BONE

SPARROW

ORIGINAL NOVEL BY
ZANA FRAILLON

ADAPTED BY AWARD
WINNING PLAYWRIGHT
S. SHAKTHIDHARAN

DIRECTED BY
ESTHER RICHARDSON

KS3 RESOURCE PACK



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THE PRODUCTION

THE BONE SPARROW

Original Novel by Zana Fraillon

Adapted by award winning playwright S. Shakthidharan

"a heartrending tale about how our stories make us" The Times

Subhi is a refugee. Born in an Australian permanent detention centre after his mother fled the violence of a distant homeland, life behind the fences is all he has ever known. But as he grows, his imagination gets bigger too, until it is bursting at the limits of his world. The Night Sea brings him gifts, the faraway whales sing to him, and the birds tell their stories.

One night in the form of Jimmie, a scruffy, impatient girl who appears from the other side of the wires, and brings a notebook written by the mother she lost. Unable to read it, she relies on Subhi to unravel her own family's mysterious and moving history.

Subhi and Jimmie might both find a way to freedom, as their tales unfold. But not until each of them has been braver than ever before.

"With an affecting and distinctive narrative voice ... [Zana Fraillon] builds a convincing and complete world. Moving and memorable, The Bone Sparrow deserves to be read by all who care about our common humanity" The Guardian

The Bone Sparrow is a co-production with York Theatre Royal, Derby Theatre, Belgrade Theatre, Coventry, and Mercury Theatre Colchester.

TOUR DATES

York Theatre Royal

25 February – 5 March 2022

Theatre Royal Bury St Edmunds

8-12 March 2022

Derby Theatre

15-19 March 2022

Belgrade Theatre, Coventry

22-26 March 2022

Mercury Theatre, Colchester

29 March – 2 April 2022

Theatre Peckham

7 April – 23 April 2022

Details about BSL and accessible performances can be found on the venues' websites

pilot-theatre.com

ABOUT THIS PACK

Resource pack written by Imrana Mahmood
Edited by Oliver O'Shea
Designed by Sam Johnson

If you have any questions about this resource pack or how to use it, please contact education@pilot-theatre.com

This resource pack is aimed at educators who are teaching *The Bone Sparrow* novel by Zana Fraillon within KS3 English and PSHE curricula. From March 2022, there will also be a resource pack for Drama and Theatre studies, which focuses on the stage production and adaptation of *The Bone Sparrow*, and coincides with the touring dates.

Both packs can be used separately, or they can be used together to create a cross-curricula programme of study. For instance, KS3 students could read the novel before or after attending the theatre production.

There are several existing resource packs already available from other organisations to support educators with the teaching of *The Bone Sparrow* for English and literacy (see Resources and Links pp.35-36). The aim of this pack is to offer activities and approaches which encourage students to engage creatively with some of the challenging issues and topics the novel raises, enriching their learning outcomes.

We are not responsible for the content of external links, and we strongly recommend checking the suitability of external content before sharing with your students.

We would also suggest that you consider whether any of the subjects explored in this pack may be triggering for some of your students, if they have experience of seeking sanctuary.

SYNOPSIS

"The people out there will remember us. Soon they'll see that living here isn't living at all. We just need to show them who we are, that we're people, and then they'll remember. This time, they won't forget."

A profound and moving story of displacement, exile and finding refuge in a place where hope is the only form of survival. *The Bone Sparrow* explores the life of Subhi, a nine-year old Rohingya boy, whose life is limited to the confines of the fences of an Australian immigration detention centre where he was birthed. Although Subhi has no tangible knowledge of the outside world, his unwavering belief in a better tomorrow is what lays the foundation of his beautiful imagination and character. When Subhi meets Jimmie, a local girl who finds a hole in the fencing, he builds a vital friendship by helping her read stories from a notebook, written by her late mother, which she is unable to read herself.

Inspired by real-life stories of refugees and asylum seekers, *The Bone Sparrow* explores many themes including the importance of family and friendships in times of difficulty and distress, as well as interrogating the notion of human rights and whether these are afforded to those who are less fortunate and dehumanised by wider society. Through her writing, Zana Fraillon sheds light on the fundamentals of identity and belonging, and how these are inextricably linked to living a life of dignity and honour.

Whilst offering the reader an opportunity to learn more about the plight of Rohingya refugees, Subhi's story also allows us to question the roles played by human rights organisations and political institutions – to what extent can we lessen human suffering if governments continue to make socioeconomic decisions which ignore the reality on the ground and create hostile environments?

CHARACTERS

PROFILES OF SOME OF THE MAIN CHARACTERS

Subhi

"They say the way I talk... and that even the way I walk is more Australian than Rohingya. They say it to make me feel good, but it doesn't. It just puts more heaviness on my back so that even my footprints are deeper in the dirt, and I whisper the few words of Rohingya that I know, just so my brain doesn't turn to thinking that they are right and that I am only an Aussie Boy."

Subhi is the main protagonist of the novel – he is a nine year old Rohingya refugee born in the Australian detention centre. He lives with his Maá and sister, Queeny. He has no experience of the outside world so relies on stories from family members. Subhi also has an active imagination which manifests itself through the 'Night Sea' and 'Shakespeare duck'.

Queeny

"The people out there will remember us. Soon they'll see that living here isn't living at all. We just need to show them who we are, that we're people, and then they'll remember. This time, they won't forget."

Her actual name is Noor, but only Maá calls her that. She is Subhi's older sister. She is a supportive sister but does not always entertain Subhi's imagination and sometimes struggles to share his sense of optimism. She works closely with Eli, later on in the story, to ensure the outside community becomes aware of the conditions within the Centre.

Maá

"One day Maá stopped the stories. The good, happy ones as well. One day she just said, 'No more. Looking back only brings sad, Subhi. Now look forward. No more back.' That was when Maá stopped talking to me in Rohingya too. She reckons that if I speak English, then no one will think that I am any different when we get out. 'Some day, Subhi,' Maá says, 'someday they see we belong.'

Maá fled the violence in Burma along with her husband and daughter, Queeny. She lost her husband and ended up in the detention centre. She gives birth to Subhi and spends time telling him stories of their time in Burma, before and after the persecution began. Eventually, Maá becomes more and more quiet, tired, not eating well and has to be monitored to ensure she does not become a danger to herself.

Jimmie

“Jimmie wants to ask more. Wants to find out how they can help, so that no one has to sew their lips together. Wants to know why they have been locked up in there for so long. Why no one is listening. Why is it illegal for people to try to save their families. Why it is illegal to want to live. Jimmie wants to know.”

Jimmie lives with her father and brother (Jonah). They used to move around until her mother passed away three years ago and they decided to stay in the town which is in close proximity to the detention centre. They initially moved to the town so Jimmie’s dad could find work but since then the mines closed down and the town has high unemployment, her dad now relies on shift work outside of the town. Despite the fact they are still grieving for their loss, Jimmie has a Bone Sparrow necklace given to her by her mother as a symbol of unity and protection. One day Jimmie discovers a small notebook amongst her mother’s possessions which she is unable to read, but she wants to keep it so that she has an ongoing connection to her mother’s words and stories. Jimmie loves exploring and also has a pet rat called Raticus.

Eli

“Plan B, Subhi. You always need to have a Plan B.”

Eli lives in Family Tent Four, he has no family of his own, but he has a brotherly relationship with Subhi. Eli runs a ‘package delivery business’ inside the centre, where people can swap items with one another, and Subhi works with him to help him make deliveries to the different Compounds. Eli’s mother was killed by soldiers and his younger brother died in a truck. He is waiting to leave the Centre once his Uncle sends through the necessary paperwork, but this does not materialise and Eli ends up in Alpha Compound.

Harvey

“All the kids like Harvey. Some of the other Jackets can be nice enough too, but not like Harvey. Usually the nice ones don’t stay too long anyway. But Harvey’s been here longer than me, even.”
“The first thing Harvey does when new kids arrive is learn their names so that he can talk with us for real, instead of talking to us by our numbers.”

Harvey is one of the Jackets (detention guard) who treats the detainees better than other Jackets do. Harvey inadvertently introduces Subhi to ‘Shakespeare duck’ who becomes an imaginary (but vital) companion. Despite Harvey’s seemingly compassionate attitude, he struggles to speak up for truth and justice as the novel comes to a close.

Beaver

“I reckon Beaver was always mean, and the almost-being-killed just made him meaner. Beaver’s the kind of person who gives you an extra kick for not getting out of his way fast enough, or tips your Maá’s dinner in the dirt so she has to pick it up with her fingers and eat it fresh from the ground in front of him...”

Beaver is one of the Jackets (detention guard) at the detention centre, who was attacked by a detainee who had “turned crazy and grabbed a hammer”. He treats the people inside the centre with contempt and lacks compassion for them.

THEMES & TOPICS

Sanctuary Seekers

The UN Refugee Agency (UNHRC) categorise sanctuary-seekers in six main categories:

Asylum Seekers: An asylum-seeker is an individual who is seeking international protection.

Internally Displaced People: The internally displaced seek safety in other parts of their country.

Refugees: Refugees are people fleeing conflict or persecution.

Stateless People: Stateless people do not have a nationality and can struggle to realize their human rights.

Returnees: Returnees are people who have finally returned home.

Safeguarding Individuals: Every human being deserves a life free from persecution and discrimination.

Which of the six categories do the Rohingya people fall under?

"Most people have their Boat ID as their number. Maá is NAP-24 and Queeny is NAP-23. But I was born here so I have a different ID.

DAR-1, that's me."

- What does your name mean? Who named you? What do you like about your name? Do you have a nickname?
- How much of our identity is shaped by our names?
- Why do you think the refugees are identified in this way?
- What effect will identifying people using letters/numbers have? And what impact will this have on the way they are viewed / treated by others?
- By refusing to refer to the refugees by name, how do the Jackets contribute to their dehumanisation?

"About every country in the world saying we don't belong. Not in this place. Not in any place."

- Have you ever felt like you do not belong? Have you ever felt excluded or been made to feel like an outsider?
- Borders are a social and political construct, essentially meaning that they are the result of human decisions, interactions and conflicts – to what extent does the notion of borders create barriers for people seeking sanctuary and why?
- Who do you think should be responsible for giving a home to refugees?
- Whose responsibility is it to keep people safe and protected?

Detention Centres

The Refugee Convention was set up in 1951 and is an international agreement under which claims of asylum can be made. Claiming asylum means you fear danger in your own country so you seek protection and safety in a potential host country. The agreement states that a person must have a 'well-founded fear of persecution' – this means you are being specifically mistreated and targeted because of your identity or set of beliefs i.e. race, religion, nationality, political opinion or membership of a particular social group.

In the UK, the Home Office determines whether or not to accept or refuse asylum applications. If an application is upheld, then the person has permission to live in the community. However, if your application is denied then you could be subject to immigration control and detained. If you are detained under immigration powers, you will usually be held in a short-term holding facility and then moved longer-term to a detention centre. People who are held in detention centres have limited freedom and cannot leave without permission. In the UK there is no time limit on how long someone can be detained, which means a person could be detained indefinitely.

An example of a detention centre in the UK is Yarl's Wood located in Bedfordshire which houses women and family groups awaiting immigration clearance. It was opened in 2001 and has been the subject of heavy criticism and numerous controversies ever since, including hunger strikes by detainees to protest inadequate treatment by staff, sexual abuse, and the detrimental impact of detaining children.

There are two main locations, Penally in Pembrokeshire and Folkstone in Kent, where ex-army barracks have been converted into temporary accommodation but they have been described by human rights groups as 'unsanitary and unsuitable' and as being like 'a prison without the safeguards of a prison'. ([Asylum seekers: Napier Barracks and Penally camp 'filthy and run-down'](#))

The UN estimates that there are 26 million refugees around the world, and the UK has resettled around 26,000 refugees in the past five years. The World Bank puts the total number of refugees in the UK in 2018 at 127,000, or 0.5% of the world's refugees. ([Refugee Week: asylum in the UK, by numbers - Free Movement](#)).

In fact, the Red Cross reports that *"the majority of displaced people, 85 per cent, now live in developing countries. And 73 per cent are in neighbouring countries or places close to the country they have fled."* ([Refugees and asylum seekers: facts and figures \(redcross.org.uk\)](#)).

'But then the newspaper people and their cameras were stopped from visiting and any mail sent to use was returned to the person who sent it, and it was just like the newspaper people had never been'

- What responsibility does the international community have in responding to calls for help by those that are incarcerated?
- Queeny and Eli work together to visually document the conditions inside the centre as well as the hunger strike protest with the aim of being shared by the media – what role does the media play in the way in which refugees and asylum seekers are portrayed?

"Jimmie wants to ask more. Wants to find out how they can help, so that no one has to sew their lips together. Wants to know why they have been locked up in there for so long. Why no one is listening. Why is it illegal for people to try to save their families. Why it is illegal to want to live. Jimmie wants to know."

- Why are some governments allowing people to be incarcerated for long periods of time?
- What are your thoughts on identifying some human beings as being illegal? Who gets to decide who is illegal? Why might some governments choose to use such language? What impact does such language have on wider society?
- What might compel refugees / asylum seekers to go on hunger strike as a form of protest?

Stories & Storytelling

"Maá says it's because I listen to the earth. She says if everyone would listen to the stories deep inside the earth, we would hear the whisperings of everything there is to hear, and if everyone did that, then just maybe we wouldn't all get stuck so much."

Do you feel that our society is less connected to nature? Do you think this lack of care for the world around us affects the way we treat each other? What might we learn if we were more attuned to our wider community?

"That was when Maá stopped talking to me in Rohingya too. She reckons that if I only speak in English, then no one will think I am any different when we get out."

- How must Subhi feel knowing his mum thinks he should only speak in English?
- Why might Maá believe assimilation is the key to being accepted? Is it right to create an environment where we expect someone who is different to change / hide their identity to fit in?
- Colonialism is defined as 'control by one power over a dependent area or people' (teenvogue.com What is Colonialism> A History of Violence, Control and Exploitation) and language is often used as a colonial tool – "colonisers imposed their languages and cultures by forcing non-Western people to learn to speak a different language." (Language and Colonization by Sayeh Sayedayn). In light of this, how do schools view EAL students? Why do you think some people think it is a disadvantage to speak English as an additional language (even though this means they can already fluently speak a different language)? How much of this is rooted in colonial thinking?

"I keep on at Maá every night, asking her for a story. Just a single one. Because sometimes, in here, when people stop talking, and stop asking, and stop remembering, that's when they start to lose a piece of themselves."

- How important is story-telling in preserving one's identity and culture?

"I need these stories. Everyone else in here has memories to hold on to. Everyone else has things to think on to stop them getting squashed down to nothing. But I don't have memories of anywhere else, and all these days just squish into the same. I need their stories. I need them to make my memories."

- How important are stories in helping Subhi learn about his culture and heritage?
- Subhi was born in the detention centre – how might it feel for him not being able to share stories of the outside with his family and friends?
- Children growing up in the detention centre may not have many positive experiences so how might this affect their mental health? How might stories help with their wellbeing?

Friendship

"It doesn't matter that Eli's older than me by more than Queeny is; he's my best friend and we tell each other everything there ever is to tell. Eli says we're more than best friends. We're brothers."

- Why do you think Eli and Subhi have such a strong bond?
- Eli loses his brother before coming to the Centre – how does this impact Eli's relationship to Subhi?
- Despite having a brotherly connection, why do you think Subhi fails to help Eli when he is being attacked by Beaver?

"I can see the girl in my head. There is something in her that makes me feel that I've met her before."

- What do Jimmie and Subhi have in common? How does this bring them closer together?
- How does Jimmie and Subhi's friendship help them cope with their own circumstances?
- What do you think Subhi and Jimmie gain from their friendship?

"All the kids like Harvey. Some of the other Jackets can be nice enough too, but not like Harvey. Usually the nice ones don't stay too long anyway. But Harvey's been here longer than me, even."

- Why do you think Harvey is more kinder than the other 'Jackets'?
- How does Harvey treat Subhi?
- Why do you think Harvey struggles to save Eli or expose what Beaver did?

Imagination

"Sometimes, at night, the dirt outside turns into a beautiful ocean. As red as the sun and as deep as the sky."

- Subhi has never seen the ocean so he imagines it to be red in colour: do you think this alternative perception of reality impacts his understanding of the world?
- How does the Night Sea and the treasures he finds help him feel connected to his father?
- Many detention centres are set up in locations unsuitable for long-term living e.g. susceptible to flooding. Do you think Subhi's imagination of the Night Sea is a way of coping with the harsh conditions he is living in?

"If us kids ran the world, there would be ice cream every day and roast lamb with mint sauce and potatoes once a month, and so much water that we could all drink until our stomachs were just about to burst... and hot chocolate rain falling from the sky."

- How does imagining the idea of a feast help Eli and Subhi deal with their living conditions inside the centre?

"That's her! the Shakespeare duck quacks. I reckon he's more excited than me. Don't forget to find out her name this time, he reminds me." He's getting kind of bossy for a rubber duck."

- Why is the duck an important part of Subhi's everyday living?
- How does the author use the Shakespeare duck to share insights into the story?
- Do you think it matters that Subhi does not know who Shakespeare is?

Deprivation

"There are only fourteen pairs of real shoes in this whole entire camp, even though there must be about 900 pairs of feet."

"We've had food shortages for the last four days and have only been getting half scoops."

"For a bit, a teacher came and taught everyone. But then the Jackets said it was too expensive and there were too many kids."

"Even when Jimmie's dad lost his job along with the rest of the town, and had to find a new job working shifts, which took him away from home for days at a time. This is where their mum had been the happiest. And so they would stay. No one else would want to move into an empty town full of nothing but memories, anyway."

- Why are the conditions inside the detention centre so poor?
- What are the different types of deprivation being experienced? (i.e. food, money, knowledge, family)?
- The Universal Declaration of Human Rights states different rights which all human beings should be entitled to – which rights are Subhi and other refugees being denied?

THE ROHINGYA CRISIS

"Shoot all you see and all you hear" - the chilling command given to the Myanmar military with the sole aim of wiping out members of Rohingya community, an ethnic Muslim minority group mostly based in the state of Rakhine, in what is being recognised as genocide by human rights organisations. The UN has described the Rohingya as 'the most persecuted minority in the world'.

The persecution of the Rohingya people has taken place over many years in the Buddhist majority country of Myanmar, previously known as Burma, with more than 700,000 people fleeing to neighbouring Bangladesh for refuge. Despite widespread documentation of atrocities committed by the Myanmar soldiers, the government denies all the accusations of mass killings.

History:

As with all the countries the British Empire colonised, the primary reason to have presence in Burma was to gain access to natural resources, including rich minerals, petroleum and rice. Burma officially became a colony in 1866, after the third Anglo-Burmese war, and was treated as a province of British India. George Orwell described the relationship between Burma and the British as "that of a slave and master." Although there was some economic development under British rule, the people of Burma did not benefit from it.

In addition to exploiting Burma's resources, the British catalysed the separation of religion and state, where the relationship between the Buddhist monkhood and state began to dissolve. The resulting rise in secular education coupled with the introduction of Christian missionaries led to the erosion of Burmese identity.

The ongoing exploitation led to feelings and actions of resistance: young people who had been educated in London returned to Burma to establish the Young Men's Buddhist Association and through this group began strikes and protests against the British.

In 1937, the British granted Burma its own constitution, separate from India and eventually achieved independence as a sovereign state following World War II. Despite this and as with many newly birthed states, Burma experienced political chaos due to internal quarrels and coups.

In 1961, the military dictator, General Ne Win implemented the Burmese Way to Socialism, but this collapsed within a decade and the Rohingya - who were already viewed with suspicion due to their different faith, language and skin colour - were made into scapegoats. Laws were passed to strip them of their citizenship, which ultimately led to a wave of violence up to the genocide in 2017, forcing them to escape to Bangladesh.

People question how it is possible for a genocide to occur and there is a perception that these occur spontaneously, without warning, however, this is far from the truth. Many scholars have explained that a country or institution that initiates a genocide tends to conduct a 'test run' to see what the reaction of the international community will be. In Burma, this happened in 2016 when Rohingya villages were burnt down and Aung San Su Kyi defended the military in front of media. When the BBC questioned her about ethnic cleansing, she said it is far too strong a word to use; she also said that the statistic shared by the UN that 51% of Rohingya women had been raped was 'fake rape'. At an ICJ hearing in December 2019, she testified in defence of Myanmar's actions and said that if any war crimes had been committed by members of the military, they would be prosecuted in Myanmar's military justice system.

Alongside the denial of Myanmar to recognise their genocidal actions, the international community has also failed to hold them

EXERCISES

Workshop 1: "What's in a name?"

Content	Student Grouping	Timing
<p>Introduction Starter – "Who Am I?" Activity 1: Students to sit in a circle (with a large sheet of paper in the centre) and will be asked to answer the following questions in pairs:</p> <ul style="list-style-type: none"> - What is your name? - Who named you? - What does your name mean? - Do you have a nickname? - Do you like/dislike your name and why? <p>Teacher to then invite a few students to the centre of the circle to write their name and share the answers to the above questions.</p>	Whole class/circles	10 min
<p>Learning Activities "Who are you?" Activity 2: Teacher to hand out 2 slips of blank paper to each pupil</p> <ol style="list-style-type: none"> 1. Write down 3 words to describe yourself on the paper slip and put in the white pouch 2. Find a partner to work in pairs and decide who will be person A and who will be person B. 3. Person A and B to write down 3 words on paper slip to describe each other and put in a coloured pouch. 	Individual Pairs	10 min

<p>4. Person A to swap the coloured pouch with Person B.</p> <p>5. Take out words from both pouches and compare & discuss.</p> <p>6. Work in groups of 3 or 4 to discuss "How you were perceived by your partners and how did they compare with your own description?"</p> <ol style="list-style-type: none"> a) Identify a 'scribe' in your group to note down keywords from your discussion on to A3 sheet of paper b) Identify one 'spokesperson' from your group to feedback to the rest of the class 	Groups of 3/4	10 min
<p>7. Come back into a circle and feedback:</p> <ol style="list-style-type: none"> a) Spokesperson from each group to present feedback to the rest of the class (using the A3 sheet with the keywords) <ol style="list-style-type: none"> i) How do you see yourself? ii) How do others see you? 	Whole class/circle	10 min
<p>8. Hot Seat Exercise - Link back to the book: Set up a chair at the front of the class and other students to sit in front facing the chair Students to volunteer one at a time to sit on the chair and pick to play one of the characters from the book. Other students can then ask the 'character' a series of questions like an interview or Q&A e.g. a student may want to ask Subhi how he feels being called DAR-1; how important the Night Sea is to him; what he likes most about drinking hot chocolate; etc – the student playing the character is to improvise the answers by imagining what the character might say (there is no right or wrong answer but should be as true to the story as possible)</p>		10 min

Workshop 2: Storytelling

Introduction

Activity 1:

"I need these stories. Everyone else in here has memories to hold on to. Everyone else has things to think on to stop them getting squashed down to nothing. But I don't have memories of anywhere else, and all these days just squish into the same. I need their stories. I need them to make my memories."
(Subhi)

"No one else would want to move into an empty town full of nothing but memories, anyway. But Jimmie likes exploring memories." (Jimmie)

What role do memories play in the lives of Subhi and Jimmie?

Students to lie on the floor with their eyes closed; the teacher then asks them to imagine a place (heavily sensory stimulated) and asks them a series of questions linked to their five senses – e.g. a beach

Sight: what can you see? What is the ground like? What colours can you see around you? What time of day is it? Are there other people on the beach? If so, what are they doing? What are you wearing? Are you wearing a cap or sunglasses? Are you lying down and looking up at the sky or are you sitting up and looking out at the horizon? Maybe you are lying down on a lounge underneath a colourful parasol?

Whole class/circle

10 min

Hearing: What can you hear? Can you hear the waves of the sea? What does your breathing sound like? What does it sound like when you move around? Are there any tiny shells in the sand? Have you found a big seashell and put it next to your ear? Can you hear the whirling and whishing sound of the sea?

Taste: What can you taste? Are you hungry? Have you packed a picnic with you? If yes, what have you got? Pick one thing and eat it. Is it sweet or savoury? Do you like it? Have you brought an ice-cream? How sweet is it? Is it melting in the sun? Can you taste the salty air?

Touch: What can you feel? What does the ground feel like under your feet? Are you barefoot and can you feel the soft grainy texture of the sand in between your toes? Does the sand feel warm? Or maybe you are taking a stroll along the beach, can you feel the cold wet sand beneath your feet? How does it feel when a small wave slides on to the shore, immersing your feet? Is the water cold? Do you feel refreshed? Have you found a small seashell? What does it feel like in your hands?

Smell: What can you smell? Can you smell the seaweed left by the waves on the beach? Does the the air smell fresh? Or maybe you can smell a slight sweaty odour from your body? Can you smell the different foods from the picnic items?

Workshop 3: Political Photography

<p>Introduction</p> <p>Activity 1: "And then the pictures are all outside. I see trees and rivers and rocks and nests and roads and tracks leading to more and more of Outside. Jimmie tells me about each and every one, and what we'll do and asks where I'd like to go first. Jimmie takes me all over on that phone."</p> <p>Students to bring in a photograph which is of sentimental value – students to write a description of the memory through a free writing exercise (same as plenary activity in workshop 1)</p>	Individual	10 min
<p>Learning Activities</p> <p>Activity 2: "Exodus"</p> <p>"It's not what you look at that matters. It's what you see." — Henry David Thoreau</p> <p>1. Teacher to show some images taken by Reuters of the Rohingya crisis (except images 9-13 which may be too distressing for some young people) Reuters wins Pulitzer for photography of Rohingya crisis Reuters.com</p> <p>Discussion questions:</p> <ul style="list-style-type: none"> • What do you think is meant by political photography? • Do you think political photography is important? Why? • What impact does photography have on politics? • To what extent does political photography influence the way a crisis is reported / received? • What might be some ethical implications for the photographer? • What emotions does image 1 evoke? • Does image 2 enhance your understanding of the violence committed by the Myanmar army? • Do you think the photographer who took images 7 & 8 would have done anything to help the people fleeing from violence? 		

<ul style="list-style-type: none"> • The caption for image 14 states the Rohingya refugees crossed illegally into Bangladesh. How much responsibility and influence does the media have in how they describe their images? • Reuters was awarded a Pulitzer for documenting the Refugee crisis. What are your feelings on an outsider receiving recognition whilst those they photograph are suffering? <p>2. Teacher to share a short presentation on "What makes a good photograph?" Techniques - 10 Characteristics of Great Photos (2019 Update) (slrlounge.com)</p> <p>3. Students to curate a freeze frame from <i>The Bone Sparrow</i></p> <ol style="list-style-type: none"> a) Pick a theme you want to work with b) Which objects / subjects will you use? c) What message do you want to convey through the image? 	Groups 3/4	20 min
<p>Plenary -</p> <p>Activity 3: Is political photography a vehicle for justice?</p> <p>Students to showcase their freeze frame and present the reasons for their chosen image</p>	Groups 3/4	15 min

Workshop 4: Freeze Frame

<p>Introduction</p> <p>Activity 1: <i>"The people out there will remember us. Soon they'll see that living here isn't living at all. We just need to show them who we are, that we're people, and then they'll remember. This time, they won't forget."</i></p> <p>Think about the way in which the people inside the detention centre have been forgotten by the world. Write an acrostic poem using the word (REMEMBER) below:</p> <p>R E M E M B E R</p>	Whole class	15 min
<p>Learning Activities</p> <p>Activity 2:</p> <p>Teacher to call out different sections of chapter 19 and the students have 10 secs to create that scene in their group:</p> <ol style="list-style-type: none"> 1. Eli and Subhi kneeling down near the fence, both are sad and crying, Subhi holding Eli's hand through the fence. 2. Men lying down, lips sown shut, Eli standing with them holding a sheet which says 'WE ARE INNOCENT. PLEASE HELP US TO BE FREE. WE CAN'T LIVE WITHOUT HOPE.' 3. Eli and the other men facing Queeny. Queeny standing with a camera. Eli and the man holding the sheet facing the camera. 4. Jimmie sitting with her dad looking at the newspaper with the photograph taken by Queeny of the men. 	Groups of 3/4	15 min

<ol style="list-style-type: none"> 5. Jimmie and Eli sitting together surrounded by food talking about the image in the newspaper. 6. Jackets forcibly pouring water down the throat of a man on hunger strike. 7. Subhi digging down into the dirt with his hands and discovering a knife. 		
<p>Plenary –</p> <p>Activity 3: Draw a comic strip style story to visualise the freeze frames</p>	Individual	30 min

Workshop 5: Journalism

<p>Introduction Activity 1: Story Circle</p> <p>Students to sit in a circle and each student to take it in turns to say one sentence as part of the story e.g. Student one: once there was a rubber duck Student two: who was a magic duck and could talk Student three: the duck loved to drink hot chocolate Student four: but one day the hot chocolate ran out Student five: so the duck became really sad and started drinking coffee instead... Student six etc</p>	Whole class/ circle	15 min
<p>Learning Activities Activity 2:</p> <p>Students to write a newspaper article shedding light on the issues faced by the people in the detention centre</p> <ol style="list-style-type: none"> What is the specific story you want to write about? What heading will you use? How will you begin the first sentence for your opening paragraph? What words will you include to convey empathy? What kind of image will you use for the article? 	Individual	15 min
<p>Plenary – Activity 3:</p> <p>If you were a journalist, who would you like to interview and why?</p> <ol style="list-style-type: none"> Write down a list of 3 questions you would ask during the interview. Compare and discuss with your partner 	Pairs	15 min

Workshop 6: Creative Writing

<p>Introduction Activity 1: Group Poem</p> <p>Teacher to ask students to draw a straight line through the middle of an A4 piece of paper Teacher will read out a list of 10 words (these should be a mixture of objects, colours, textures, etc) one by one which students will write in the left side column As the teacher reads out each word, the students will have 10secs to write a sentence relevant to the word, in the right hand column, but not allowed to use the word itself e.g. sea = I love seeing waves crash against the shore duck = bright yellow rubber is fun at bath time night = the stars come out to play refugee = feeling safe is the most important feeling in the world (The teacher should use words related to the book) Students should then be put into groups of 4/5 and given one of the words from the list The students should then write a group poem using their lines of that word – they can decide the order of the lines (and it does not matter if the poem doesn't make sense!) The title of the poems will be the word itself e.g. The Sea Poem or The Duck Poem etc and the groups to share their group poems with the whole class</p>	Groups 4/5	15 min
<p>Learning Activities Activity 2: Teacher to share a poem by Ron Padgett: the illustrated version of 'How to be Perfect'</p> <p>Students to write and illustrate their own list poem on 'How to have freedom'</p> <p>The Paris Review - How to Be Perfect: An Illustrated Poem by Ron Padgett</p>	Individual	30 min
<p>Plenary – Activity 3: Sum up what freedom means to you in 3 sentences some students to volunteer to read out in front of the class</p>	Individual	10 min

ACTIVISM & SOCIAL CHANGE

The purpose of activism is to bring about societal change through positive action. Many activists are passionate about socio / economic / political issues and invest a lot of time and effort to ensure they are creating platforms to challenge the status-quo. Activism can be achieved in a myriad of ways including demonstrations and protests, striking, petitions, boycotts and social media campaigns. There are different examples of activism highlighted in *The Bone Sparrow* e.g. hunger strikes. Ultimately, activism is also an act of defiance which can be embedded in an organisational structure by having a manifesto.

Action 1: Write a Young People's Manifesto to support the work of human rights organisations (such as Amnesty International):

A manifesto is like a vision statement which acts as a declaration of your intentions, core values and beliefs, what you stand for, and how you intend to live your life. It functions both as a statement of principles and as a call to action to achieve a revolutionary effect. You can look at the Holstee Manifesto for inspiration:

[The Holstee Manifesto | This is your life. | Holstee](#)

Starting point:

1. What do you believe in?
2. What gets you out of bed in the morning (in the metaphorical sense)?
3. What inspires you?
4. What do you value most in the world?
5. What change do you want to see in the world?

Tips of writing your Manifesto:

Identify your 'why' – why are you wanting to make a change?

Focus on the 'who' – What problems are you trying to solve, to make lasting change?

Action 2: Write a letter to your MP

A role of an MP is to act in the national interest as well as reflect and represent the views of their constituents. The duties of an MP include scrutinising government policies as well as raising the profile of an issue in the media.

In *The Bone Sparrow*, the media plays a crucial role in shedding light on the experiences of the Rohingya community living in the Detention Centre. Knowing that MPs have the power, privilege and platform to bring the plight of the Rohingya into national (and international) conversations, what would be the advantage of writing a letter to your MP? What would you write in a letter to your MP about Subhi and the way in which his family, friends and other detainees are treated, and what you would like your MP / government to do in this situation?

Dear <<MP name>>

Date

My name is << insert name here>> and I'm writing to you today about <<issue>>. As a young person, this issue is extremely important to me because <<reasons/your experiences>>.

I would like you to <<clear actions points for the MP to take away with them and timeline on when you expect the issue to be resolved>>.

Please respond to my letter and outline the steps you intend to take to address my concerns. If applicable, please escalate my letter to the relevant parliamentarian or department and keep me informed of any progress.

I look forward to hearing your response in due course.

Yours sincerely,

<<name>>

<<Full address including postcode>>

RESOURCES & LINKS

These resources and links might be of interest for you or your students to explore *The Bone Sparrow* and its themes further.

We are not responsible for the content of external links, resources or books and we strongly recommend checking the suitability of external content before sharing with your students.

Resource Packs for teaching *The Bone Sparrow*

[Exploring The Bone Sparrow Together](#) – Amnesty International (free)

[The Bone Sparrow teaching resource](#) – National Literacy Trust (free)

[EMC Teaching a Novel: The Bone Sparrow](#) - English and Media Centre (£20.00)

Websites about Rohingya culture

Rohingya Cultural Memory Centre

[Website](#)

[YouTube](#)

[Instagram](#)

[Rohingya Folktales: Stories from Arakan](#), as told by Rohingya refugees

[Music in Exile](#)

Books about Rohingya culture

First, They Erased Our Name: A Rohingya Speaks, by Habiburrahman, with Sophie Ansel, translated by Andrea Reece

I Am a Rohingya: Poetry from the Camps and Beyond, edited and introduced by James Byrne and Shehzar Doja

I am a Refugee by Tishya Kumar

Human Flow: Stories from the Global Refugee Crisis – Ai Weiwei (includes interviews with Rohingya people)

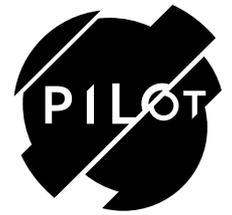
Websites about sanctuary-seekers

[British Red Cross - Refugee facts and figures](#)

[Refugee Council](#)

[City of Sanctuary UK](#)

[Amnesty International - Refugees, asylum-seekers and migrants](#)



TOUR DATES

YORK THEATRE ROYAL
25 FEBRUARY – 5 MARCH 2022

THEATRE ROYAL BURY ST EDMUNDS
8-12 MARCH 2022

DERBY THEATRE
15-19 MARCH 2022

BELGRADE THEATRE, COVENTRY
22-26 MARCH 2022

MERCURY THEATRE, COLCHESTER
29 MARCH – 2 APRIL 2022

THEATRE PECKHAM
7 APRIL – 23 APRIL 2022

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