

Refugees and migration: Junior Primary English, Year 3

Words to unite us

This unit of work, *Words to unite us*, allows students to explore the complex theme of a common humanity, using the picture story books *Whoever You Are*, written by Mem Fox and illustrated by Leslie Staub, *Mirror* by Jeannie Baker, and *The Little Refugee* by Anh Do and Suzanne Do and illustrated by Bruce Whatley. *Whoever You Are* shows that despite the differences between people around the world, there are similarities that unite us, such as pain, joy and love. *Mirror*, with two parts that are designed to be read simultaneously, shows that despite differences families are essentially the same. *The Little Refugee* tells of Anh Do's family's escape from Vietnam and his life as a child in Australia. The story speaks of hope, resilience, friendship, love and enterprise.

Focus

This unit provides opportunities to explore the ideas that:

- people are precious and unique
- people come from different nations with different ethnicity, cultures, beliefs and languages
- despite differences in our lives we are all essentially the same
- all humanity is connected and it is this interconnectedness that is our common humanity
- people have a responsibility to each other that flows from this connection, and this responsibility includes caring for the vulnerable people amongst us
- refugees in Australia are vulnerable people who face many challenges settling into Australian society
- people experience adversity and set-backs in life but having a belief in a good outcome, having hope and being resilient and resourceful, sustains and encourages us in our endeavours.

Australian Curriculum: English

The general capabilities emphasised in the unit of work *Words to unite us* are literacy, information and communication technology (ICT) competence, critical and creative thinking, ethical behaviour and intercultural understanding.

The Australian Curriculum: English is built around the three interrelated strands of Language, Literature and Literacy. This unit of work integrates all three strands and focuses on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking, writing and creating.

Content

Students will be provided opportunities through the activities to engage with aspects of the following content descriptions.

Language Text structure and organisation	Understand differences between the language of opinion and feeling and the language of factual reporting or recording (ACELA1489)
Language for interaction	Examine how evaluative language can be varied to be more or less forceful (ACELA1477)
Literature Literature and context	Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)
Responding to literature	Draw connections between personal experiences and the worlds of texts and share responses with others (ACELT1596)

Examining literature	Discuss the nature and effects of some language devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose (ACELT1600)
Literacy Interpreting, analysing and evaluating	Identify the audience and purpose of imaginative, informative and persuasive texts (ACELY1678)
Creating texts	Reread and edit texts for meaning, appropriate structure, grammatical choices and punctuation (ACELY1683) Write using joined letters that are clearly formed and consistent in size (ACELY1684)

NSW K–6 English Syllabus

Syllabus outcomes	Syllabus indicators
TS 2.1 Communicates in informal and formal classroom activities in school and social situations for an increasing range of purposes on a variety of topics across the curriculum	<ul style="list-style-type: none"> • Explores prior knowledge about places • Offers opinions about stories • Participates in class discussions on a variety of topics
TS 2.2 Interacts effectively in groups and pairs, adopting a range of roles, uses a variety of media and uses various listening strategies for different situations	<ul style="list-style-type: none"> • Performs poetry, using voice, music and gesture to depict mood, ideas and feelings

<p>RS2.5 Reads independently a wide range of texts of increasingly challenging topics and justifies own interpretation of ideas, information and events</p>	<ul style="list-style-type: none"> • Makes predictions about a story and characters based on the cover • Contributes to a class discussion about ideas in a text • Makes inferences about ideas implicit in a text • Discusses texts read and viewed, with attention to written text, symbols and illustrations • Gathers information and makes inferences from print and illustrations • Makes connections between text and personal experience • Interprets maps including globes, print map projections and digital maps • Finds information for specific purposes in factual texts • Makes connections between texts on similar topics
<p>RS2.6 Uses efficiently an integrated range of skills and strategies when reading and interpreting written texts</p>	<ul style="list-style-type: none"> • Constructs questions to guide research • Locates and sorts research information • Makes judgements about the appropriateness of information for a task • Draws on knowledge of the topic or context of a text to assist in interpreting meaning
<p>WS2.9 Drafts, revises, proofreads and publishes well-structured texts that are more demanding in terms of topic, audience and written language features</p>	<ul style="list-style-type: none"> • Uses other texts as models for aspects of their own writing • Writes poems • Expresses point of view in writing • Uses illustrations to express ideas • Selects and organises relevant information and graphic features to use in own writing

Teaching & learning activities

1. Introduce the unit with children from four countries

Give students a clear picture of the aim of this unit, and the types of teaching and learning activities in which they will be involved.

Before reading the texts, show students images of children from various backgrounds as they go about their lives.

Child 1



Child 2



Child 3



Child 4



Discuss what the children are doing in the photographs and use the following table to begin a list of all the things that the families and children do. Focus on the similarities as well as the differences.

	Outside	Inside	At home	With family	At school
Child 1					
Child 2					
Child 3					
Child 4					

Guide the students to compile a list of questions about the lives of the four children. The questions may then be answered in the stories about each child.

Examples of questions students might ask:

- **What are the children’s names and what countries are they from?**
- **What are they eating?**
- **What games do they play?**
- **What is their school like?**
- **What are their homes like?**

Organise questions into categories such as school, food/meals, games, family and housing, and record responses.

	School	Food/meals	Games	Family	Housing
Child 1					
Child 2					
Child 3					
Child 4					

In groups, read the children’s stories and add to the information recorded.

A day in the life of Shanta in Bangladesh



At just eight years old, Shanta already knows what she wants to be in the future. 'I want to become a doctor,' she says, 'because doctors can save human lives.'

Shanta is a remarkably well-spoken and calm child. She lives with her parents in a tiny house made of tin in Bangladesh.

'I wake up at 6am every morning,' she says. 'Then I wash my face and get ready to attend a private tutor by 6.30am.' After returning home at 8am, she helps her mother around the house for half an hour. She then plays with her friends for a while, until school starts at 11am.

Shanta's favourite subject at school is Bangla, her native language. Her teachers have already singled her out as an outstanding student and have high hopes for her future. 'She is attentive in the class and very punctual.'

Shanta and her mother regularly take part in World Vision's Child Forums, which promote and discuss child wellbeing. Issues like the importance of education, the disadvantages of early marriage and dowries, the threat of child trafficking, child rights and health care feature prominently.

World Vision is also encouraging families to prioritise the education of girls and their participation in the community. Shanta's mother says, 'We never thought about a girl child's education. But now we are ready to face any difficulties to make her dream of becoming a doctor true.'

Her brother, Saddam, says Shanta loves to draw pictures with coloured pencils and dance. Every day after school, Shanta returns home to play with her friends. 'I usually play skipping and dolls with my friends at our home-yard,' Shanta says.

A day in the life of Halima in Tanzania



Halima is six years old. She lives in Tanzania with her family in a small mud brick house with a straw roof. Halima's day starts early. 'I wake up at 7am,' she says. 'I brush my teeth, I wash my face. I take tea. If I am not going to nursery school, I take care of the baby while my mother cleans.'

On school days, Halima gets ready and heads to class for a 7.30am start. 'At school I learn to write and I like learning English,' she says. 'I like drawing,' she adds.

Halima's mum and dad know the importance of education for their children. 'If the children do well in school they are more likely to get into high school,' says Halima's mother Zaituni. 'I hope for my kids to pass their exams.'

Halima gets home in time for lunch. 'After I come back from school I eat ugali (a staple maize-based dish in Tanzania) and play with my friends and sometimes eat rice.'

Next, it's time for some chores. 'I sweep and wash the dishes,' says Halima. 'Sometimes I collect water with my brother.'

Her family used to have to walk a long way to collect water, which was dirty. Since World Vision drilled a bore and built a pump in the community they no longer need to, much to Zaituni's relief. 'It was painful to carry water all that way. At the beginning we drank dirty water and we would feel pain and get diarrhoea,' she explains. 'Now that I don't have to walk all that way to collect water, I can have more time to work on the farm.'

Halima's family grows maize and beans on their three acres of land. 'We sell some maize and get money to buy school uniforms and books and pens and we keep the rest to eat,' says Halima's father.

'The children are very happy that they don't have to spend all that time helping to get water in the evening,' Zaituni continues. 'Now the children have time to do their homework. Before, it was very hard. Our children are performing better at school now.'

After chores and homework, Halima squeezes in some more play time before dinner. 'I play with my brother and sisters. I like my brother and sisters,' she says. Her favourite game is hopscotch.

After a dinner of ugali, Halima gets ready for bed at around 9pm. Bed time was not always safe for Halima and her brothers and sisters. They would sometimes be bitten by mosquitoes, which carried malaria and other diseases. World Vision provided mosquito nets to community members, much to the delight of Halima's family. 'Now I have a mosquito net, the mosquitoes don't bite me,' says Halima.

Her mum says, 'Before, when our children got malaria we had to walk for an hour and a half to the nearest hospital. Now the children don't suffer from malaria at all because of the mosquito nets.'

A day in the life of Myagmargarig in Mongolia



Myagmargarig is 10 years old and lives with his sisters, parents, cousins and grandfather in a sparsely decorated house in Mongolia.

It's another chilly morning as Myagmargarig's grandfather puts more wood into the stove to heat up the house. At 8.35am, Myagmargarig gets up from the mattress on the floor that he shares with his cousin Temuujin. He wraps up the bed sheets, neatly puts them in the wardrobe and dresses quickly.

There is no bathroom or sink in the house. Instead, a big bucket sits by the front door to keep water for hand washing. Myagmargarig pours water on his hands to clean his face.

Myagmargarig's mother Ariunjargal usually prepares his breakfast. But today she has had to take his little sisters to the doctor in a hurry as they had a high fever the night before. So Myagmargarig cuts a few slices of bread and butter and boils herbal tea. After eating, he turns on the television. 'I like cartoons; I like *Simba* (The Lion King).'

World Vision Mongolia has built a dormitory near Myagmargarig's school in cooperation with the local council. 'It's a great investment,' says Gantsetseg Dolgorsuren, the school principal. The dormitory is open to students from rural areas who cannot attend school regularly due to the distance from their homes. Currently, 80 students live in the dormitory during the school term.

Myagmargarig is in fourth grade and there are 24 children in his class. He studies Mongolian, mathematics, physical education and science. Today in one of his classes he's playing chess. He has three wins and two defeats.

After class, it's time for lunch. A new law has been introduced recently, and now all school children receive lunch at school, paid for by the government. Myagmargarig has a bun and tea.

At 5pm Myagmargarig's mother prepares dinner with the help of his grandfather. She and her husband grow and sell vegetables for income. When they first moved in together, their vegetable crop failed. 'We didn't know what we were doing. We didn't have the technical skills for planting,' she says. They attended some training programs on how to grow vegetables. 'This is how we learned to plant all the vegetables we have now,' she says.

At 5.30pm Myagmargarig finishes school and joins his cousins and grandfather to collect wood to burn in the stove. After a quick hand wash and a snack, he begins his homework. His sisters' fever has improved, and they disturb his studies with constant questioning. Yet Myagmargarig still completes his assignment before dinner.

A day in the life of Margaret in Uganda



Margaret is eight years old. She lives with her parents and eight brothers and sisters in Uganda.

She gets up early so she can help her mother with chores. 'When you wake Margaret up in the morning, she doesn't want to wake up,' says her mother Sarah jokingly.

Margaret fetches water from the bore hole nearby and washes the dishes. Then she gets ready to walk to school, which is 3km away. School starts at 8am.

Margaret has many friends at school. 'My best friend is called Penny but she doesn't live close by. I also play with Silvia. My favourite game is dodge-ball. I play at home and at school. I play with my friends.' Margaret tries her best to win at dodge-ball but she says Penny is unbeatable.

Of course, there is more to school than playing. 'I don't like mathematics. English is my favourite subject,' she says. 'I want to become a teacher when I grow up. I want to teach children.'

When Margaret gets home from school, she eats lunch and attends to the animals. Her family are farmers, and have a pig, six chickens, five goats and two cows. They grow maize, cassava (a staple in Uganda) and sweet potato.

Margaret's whole family helps out on the farm, especially during the busy times, like when the crop is planted in March or April and harvested around late July.

When the vegetables are sold, the family uses some of the money to buy animals, which are vital assets in poor communities. They were recently also able to buy a bicycle, which has greatly assisted them when fetching water. They have also used the bike when they've needed to go to the hospital.

They dry some of the food and store it in sacks, so they won't run out and find themselves in trouble in the harder months.

'We are planning for our children,' says Sarah. 'We send them to school. I hope they will be employed.' She and Margaret's father didn't have the same opportunities for education that their children now have. They were each only able to stay in school for a few years.

Margaret helps with the cleaning and fetches water three times a day. At dinner time, she sits outside under the trees with her family to eat. They eat janta (beans), cassava and sweet potato, boiled on a fire using wood the family has all helped to collect.

Source: Photos and stories of four children from worldvision.com.au/schoolresources (2012)

Mapping activity

Display a flat map of the world for students. Also display a globe. Explain that these are two of many representations of the world made by cartographers. The circular shape and the arc are used in many of the illustrations in *Whoever You Are*. Ask the students to think about what the circular shape and the arc shape represent.

Explain that the most 'life-like' world map is a globe. A globe is shaped as a ball like the planet Earth. A globe gives an accurate representation of the world, which is not possible with a flat map. All the countries on a globe are shown in an accurate scale, relative to each other.

Ask students firstly to locate their part of Australia and then places in the world where they or their family and friends come from, and places in the world that are topical. Mark them on a map. If available, use Google Earth to give a more dynamic view and tour of some of the places that their family and friends come from, and then locate places for the four children above.

Some students may be able to tell something of their family's journeys. Keep this map, as students will need to locate Morocco in northern Africa when they read *Mirror* and Vietnam when they read *The Little Refugee*.

2. Activities for *Whoever You Are*

Predicting storybook content

As a class, look at the cover, title and dedication of *Whoever You Are*. Ask students to suggest what clues about the story the cover gives to the reader.

Look at the cover. Consider items such as colour, texture, patterns, representations and layout. Questions might include:

- **What else is on the cover? What elements are in the central or salient image, and how is the image composed? Why might the main or salient image have been included and placed in a central position?**
- **What clues do we get about the story by looking at the cover?**

Explain to students that images or symbols are a very important part of the culture in which we live and that successful use of these symbols in texts depends on shared cultural understandings.¹

¹ See and hear Jon Callow on teaching visual literacy, for classroom reading, viewing and creating multimodal texts (scroll down for video) at: <http://literaturek6.weebly.com/visual-literacy.html>. Also see Callow, Jon ed. (1998) *Image Matters — Visual texts in the classroom*, PETA, Newtown, pages 1–3, or at <http://www.readingonline.org/articles/callow/>.

Read *Whoever You Are*

Ask students to comment on the illustrations and layout in the book. How do the artist's illustrations enhance and extend the story?

Whoever You Are is not a traditional narrative. It has no traditional orientation, complications or resolution — it is more about relationships between things than a story in which things happen. To help children navigate a story with no story, Leslie Staub has created the blue suited man as a kind of tour leader, on each page, taking the reader on a journey around the world. The journey is supported by repeated references to the 'world' in the text. The blue suited man and the children with him are a recurring point of identification for the reader, as we shift geographic contexts with every page turn.

Did the students notice the repeated inclusion of the front cover illustration throughout the story? Can they give their own reasons for the artist repeating this image?

Point out the stylised script in the children's work illustration of the school. Why would the author select this script? What can be inferred from the stylised script? This script will be seen in *Mirror*.

Symbolism

Explain that a symbol is a visual sign or shape and ask the students to identify symbols in the story such as heart, globe and arc. Mention that the circle is an ancient symbol of unity and wholeness and ask if the students can give an explanation as to why. Discuss with the class symbols that are associated with other qualities and list them on the board; for example, the peace sign, X for kisses, flags, sun, stars, the smiley face.

Take suggestions from the class as to symbols that could be used instead of words. List them on the board. Ask students to write a sentence using symbols to replace words in some places. Share the students' sentences.

After reading *Whoever You Are*

Ask students to:

- **form pairs and in 30 seconds summarise the main ideas of the text to each other**
- **using a table, record ways that people around the world may be the same and different**
- **using music, create a **choral reading**² of the poem to express the mood, ideas and**

² Link for using choral reading in the classroom: http://www.readingrockets.org/strategies/choral_reading/.

feelings depicted in *Whoever You Are*, such as pain, laughter, joy, love, togetherness or sameness

- **form groups of three to compose a short 'list' poem, drawing on the story-poem's repetition. Give a simple model as an example, such as:**

Whoever we are, wherever we are
We are different
Lisa likes apples
Khalid likes oranges
Lee likes pears
We are different!
BUT
Whoever we are, wherever we are
We are the same.
Lisa likes movies
Khalid likes movies
Lee likes movies too
We are the same!

The poems may be shared with other groups.

3. Activities for *Mirror*

Mirror shows a day in the lives of two boys and their families. One family lives in inner-city Sydney, Australia and the other lives in a small, remote village in Morocco, North Africa.

Display the book and, before reading, explain to the students that this book is to be read simultaneously, one page from the left, the other from the right. Ask the students if they may be able to give a reason for this.

Students familiar with Arabic, Hebrew, Persian and Urdu, which are written from right to left, may be able to provide an explanation now or later in the book.

The stylised script in the illustration of the school in *Whoever You Are* shows a similar script. This script is seen in *Mirror*.

Predicting storybook content

As a class, look at the covers, title in English and Arabic, and the dedication in *Mirror*. Ask students to suggest what clues about the story the covers give to the reader.

Look at the cover. Can the students predict the characters from the cover? Questions might include:

- **What else is on the cover? The moon is depicted in a circular shape rather than the crescent. What could this symbolise? Mention again that the circle is an ancient symbol of unity and wholeness.**
- **What clues do we get about the story by looking at the cover?**

Read *Mirror*

Ask students to comment on the illustrations and layout in the book. Do they consider that the author's collages add to the story?

For example, note how the relationship between characters can be depicted in illustrations, through such things as:

- **positioning of the characters (for example, facing each other or facing away from each other)**
- **distance between them**
- **relative size**
- **one character looking up (or down) at the other (power relationships)**
- **facial expressions and body gestures.**

Observe how images construct a relationship with the viewer by things such as the direct gaze into the viewer's eyes, inviting involvement, and how close-up images are more engaging than distanced images, which can suggest alienation or loneliness.

Do students have an opinion of a story that does not use words to tell the story?

Ask the students to identify significant features in the illustrations such as carpet, moon, stars or technology.

Read the introductory words which explain that the reader will see the parallel lives of the two families, the differences and the similarities and what connects the families.

Introduce the meaning of parallel lines and parallel lives.

The message in the book is that even with all these differences we are all the same. Our lives mirror the lives of others.

Ask students to identify the common threads between the lives of the characters in Morocco and Sydney and, with empathy, express their opinions on the commonalities and differences.

If there is an Arabic speaker available, ask them to read the introductory words in Arabic. Ask the students to listen for the different sounds in Arabic compared to English.

Point out that Arabic does not use capital letters. Ask students to write a sentence without using capital letters and then the same sentence using capitals in appropriate places. Can they explain the benefits or otherwise of using capital letters?

On a map locate Morocco and Sydney.

Morocco is in northern Africa. Explain to students that Africa is a large continent and many of their preconceptions of Africa may not apply to Morocco, its people, landscape and culture. *Mirror* is set in southern Morocco in the Valley of Roses.

Ask students to tell each other what they think Africa is like. List these comments.

After reading *Mirror*

After reading *Mirror* return to this list and alongside this ask students to list their impressions of northern Africa. Compare and discuss.

Using the virtual images on Google Earth, show students the Valley of the Roses and ANZAC Bridge and Victoria Road, Rozelle.

Ask the students to form pairs and choose corresponding pictures from *Mirror*, one from Sydney and the other from Morocco. Each student should silently examine what is happening in the picture and then come together to discuss similarities, differences and purposes.

Ask the students to draw pictures of the items on their pages and beside them write the name, or noun.

Ask the students to develop two timelines of the day represented in the book, one for Morocco and one for Sydney. They should draw or write descriptions of the sequential happenings in the day. Ask

the students to conclude with a comment about the similarities and differences they see.

The carpet appears in both the Australian and Moroccan pages, as a unifying image. Tell students that flying carpets are featured in many folk tales. After reading aloud and reviewing a folk tale featuring a flying carpet, assign one event or scene to a pair of students and ask them reproduce the event as a picture, just as Jeannie Baker has done in *Mirror*. Their pictures could be combined to produce a wordless wall story or book.

4. Activities for *The Little Refugee*

The Little Refugee tells the story of Anh Do's journey from Vietnam after the Vietnam War. He and his family fled their country by fishing boat. They endured heat, storms, hunger, thirst, attack, loneliness and fear before they reached Australia. In Australia they had to learn a new language and new skills in order to survive.

On the world map, locate Vietnam and plot Anh's journey from Vietnam to Malaysia and then Australia. If available, use Google Earth to give a more dynamic view and tour of some of the places that are part of Anh's journey.

As a class, list the situations that are encountered by Anh Do's family on their journey by boat. Distribute a different situation to different groups and ask them to record answers to the following questions:

- **How might you feel in this situation?**
- **Who or what might you be worried about?**
- **Who could you help or who could help you in this situation?**
- **Write down 10–15 things that you would take with you if you had to flee your home like Anh Do. They must be able to fit into a backpack and be carried by you.**

Look at the illustrations in the book. The colour ranges from sepia to brightly coloured drawings. Why do you think the illustrator did this? What feelings or moods do the different colours convey?

Connections between texts

View the *Behind the News* video clip 'Refugee Kids'³ which shows aspects of refugees' positive experiences in Australia.

³ ABC *Behind the News* video clip 'Refugee Kids': <http://www.abc.net.au/btn/story/s3230871.htm>.

The video shows adults connecting with the refugee kids by taking responsibility for aspects of their emotional welfare. The video recognises that refugees in Australia are vulnerable people who face many challenges settling into Australian society. It shows how having a belief in a good outcome, having hope and being resilient and resourceful sustains and encourages refugee kids in their endeavours.

After viewing the video, complete these two tasks.

1. Refer to the *Whoever You Are* table which recorded ways that people around the world may be the same and may be different. Add to the table, showing:
 - **how these refugee kids enjoy some of the 'same' activities as you might do**
 - **what different challenges they face being a refugee kid.**
2. Draw up a fact/opinion table and list:
 - **any facts about refugee kids presented in the video. What words, phrases or images are evidence for these facts?**
 - **any opinions of the speakers. What words, phrases or images are evidence for these opinions?**

Note some differences between the language of fact and that of opinion. Ask students to write a factual sentence about what they learned and an opinion sentence about what they now think about refugee kids.

Global citizenship in action

Explain to the students that the United Nations is an international organisation with the role of maintaining international peace and security, developing friendly relations among nations and promoting better living standards and human rights. The United Nations also safeguards the rights of refugees and asylum seekers.

The United Nations leader, Secretary-General Ban Ki-moon⁴ has written to the young people of Australia.

⁴ Photo of the Secretary-General of the United Nations by Marcello Casal Jr is published under a [Creative Commons Attribution 2.5 Brazil](http://commons.wikimedia.org/wiki/File:Bankimoon07052007.jpg) license at <http://commons.wikimedia.org/wiki/File:Bankimoon07052007.jpg>.

Read Ban Ki-moon's letter to the students and focus on the following sentences from the second paragraph.



People around the world are connected as a human family as never before, opening up new possibilities.

But we also face multiple threats from poverty, hunger and climate change ...

The youth of the world have a crucial role in addressing them all ...

Use questions that prompt comprehension and exploration of the concept of a common humanity, global issues and taking action.

Ask the students to reflect on what they know about this connection to the human family.⁵

- Return to the concept in *Whoever You Are* that all people in the world share feelings and emotions, whoever they are, wherever they are.
- In *Mirror* we learnt that even with all these differences in our daily lives we are all the same. Our lives mirror the lives of others.
- In *The Little Refugee* and the news item 'Refugee Kids' we learned that people can escape violence, poverty and hunger and can find a new life in another country.
- What can people do to help refugee kids? Can students make two or three suggestions? Is it possible to put any of the class's suggestions into action?

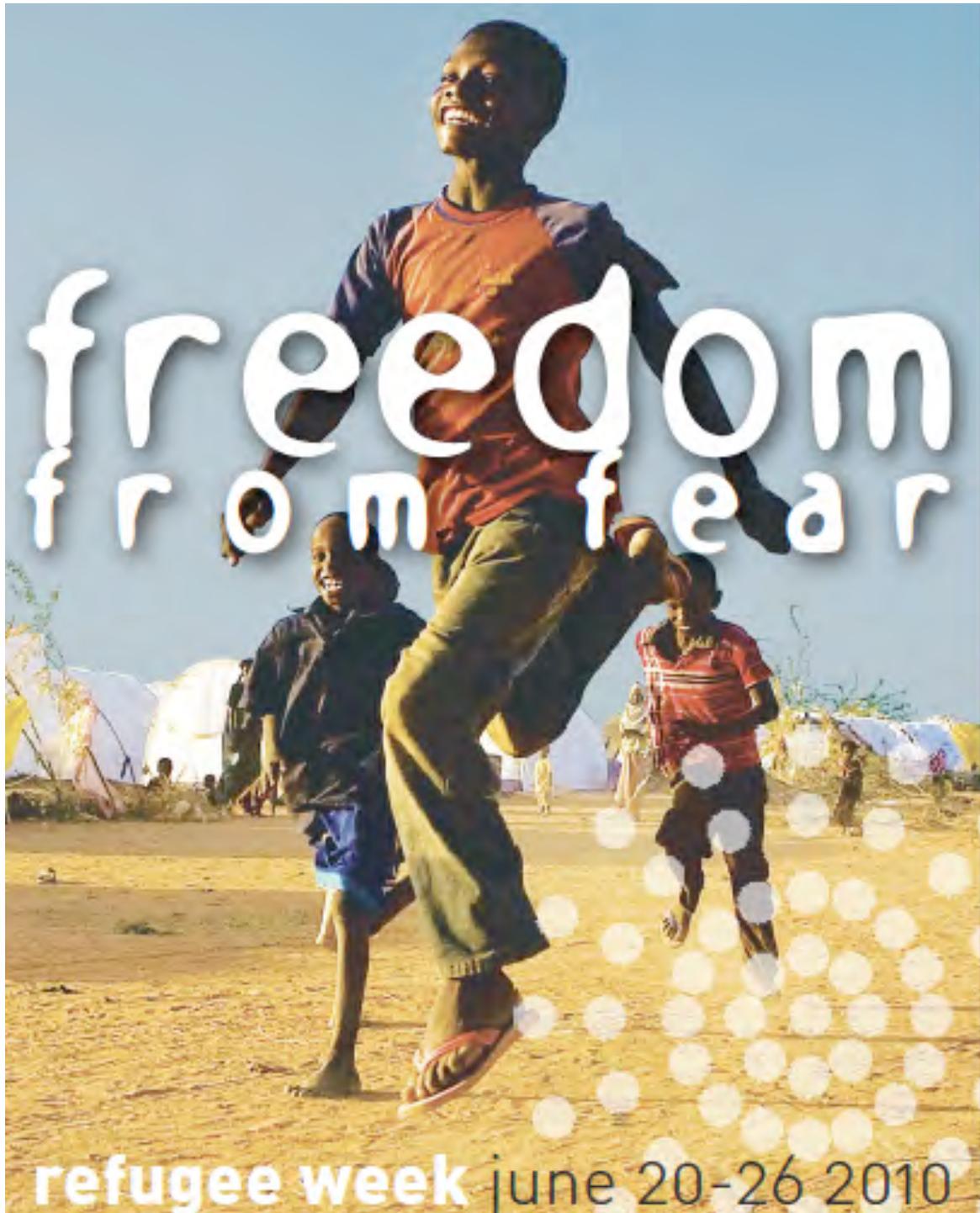
Plan to help celebrate [Refugee Week](#)⁶ (20–26 June each year).

To scaffold an activity in which students design their own poster, download the full sized version of the [2010 Refugee Week poster](#)⁷ (.pdf 446 kB) below and consider the following questions for students to further understand how visual elements and text combine to define a purpose for the poster.

⁵ Photo of the Secretary-General of the United Nations by Marcello Casal Jr is published under a [Creative Commons Attribution 2.5 Brazil](#) license at <http://commons.wikimedia.org/wiki/File:Bankimoon07052007.jpg>.

⁶ Find Refugee Week resources each year, including posters at the Refugee Council of Australia: www.refugeecouncil.org.au.

⁷ 2010 Refugee Week poster: [http://www.refugeecouncil.org.au/docs/news&events/rw/2010/Refugee Week 2010 A2 poster.pdf](http://www.refugeecouncil.org.au/docs/news&events/rw/2010/Refugee%20Week%202010%20A2%20poster.pdf).



Description	What can you see in the poster?	
Analysis	What image is in the foreground?	
	What image is in the background?	
	What colours have been used?	
	What is the written text?	
Interpretation	Why have they chosen the text 'freedom from fear'?	
	What does 'freedom from fear' mean?	
	What is the purpose of the poster?	
	Why does the poster show children smiling?	
Evaluation	How effective is the poster in achieving its purpose?	

Have the students as a class think about ways to help refugee children, and then help them translate those ideas into the design of their own poster.

For the teacher

*Crossing Borders: African refugees, teachers and schools*⁸ clarifies educational issues that might be usefully applied to refugee students from other parts of the world.

Note

Refugee students are vulnerable. Many have been subject to persecution, violence, war, imprisonment, abuse of their human rights, and have suffered separation and loss. Many do not speak English and many have health issues. Many refugee students, despite their devastating personal experiences, bring with them to school the qualities of resilience, resourcefulness and hope. The education of refugee students is a huge responsibility for teachers. Teaching students about the refugee experience provides them with a different world-view and a perspective on other people's lives, and illustrates the benefits of the positive qualities of hope, resilience and enterprise.

Access World Vision's *Get Connected* Issue 8: People on the Move — Migration and [school resources](#) website. Walker Books has a [Classroom Ideas kit](#)⁹ (.pdf 565 kB) with teaching ideas for *Mirror*.

Allen & Unwin have excellent [teaching ideas](#)¹⁰ (.pdf 318 kB) for *The Little Refugee*, and teachers may wish to [watch Anh Do speaking](#)¹¹ about his journey from Vietnam.

⁸ Tania Ferfolja, Margaret H. Vickers, Florence McCarthy, Loshini Naidoo and Eric Brace (2011) *Crossing Borders: African refugees, teachers and schools*, Australian Curriculum Studies Association, Victoria.

⁹ Walker Books Classroom Ideas: <http://www.walkerbooks.com.au/statics/dyn/1278035825169/Mirror-Classroom-Ideas.pdf>.

¹⁰ Allen & Unwin teaching ideas for *The Little Refugee*:
http://www.allenandunwin.com/_uploads/BookPdf/TeachersNotes/9781742378329.pdf.

¹¹ YouTube video of ABC media interview with Anh Do: <http://www.youtube.com/watch?v=ZrHVjq3jRuM&feature=related>.