

## HUMAN SIDE OF MIGRATION and THINKING HOME Lesson plan – Template for PSHE/ citizenship curriculum

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Topic	Duration
<b>1 Questions</b>	20 minutes plus 10 minutes sharing
<b>2 Focus on home</b>	10 minutes
<b>3 Home and migration</b>	10 minutes
<b>4 Short presentation on the book and play</b>	15 minutes
<b>5 Role-play and questions from the play</b>	50/60 minutes
<b>6 Questions on the play about home</b>	10 minutes
<b>7 The role of EU and immigration</b>	5 minutes
<b>8 QUESTIONS</b>	10 minutes plus 10 minutes sharing
<b>Conclusion:</b> what do we learn from the play and book?	5 minutes
<b>Total</b>	165 mins (2 hours and 45 mins plus 15 minutes break optional)

Learning outcomes

Two main topics: Home and migration

- Identify the key issues related to personal and national identity and how we define the concept of home
- Discuss the reason why people migrate from one country to another within the context of globalization.
- Explain the significance of relationships between communities in understanding the relation between people in a given space/location.
- Recognise the importance of migration for understanding how people relate to each other.
- Discuss the influence of the EU and other international organisations on migration and integration of migrants in 'host' communities
- Reflect on the impact of people's behaviour and perception of migrant communities on your 'Home' own immediate environment

### 1 Questions

**Duration:** 20 minutes plus 10 minutes sharing

*Divide them into groups; assign each group a question; give them a flipchart to write down their answers; ask them to draw a response first and then, secondly, ask them to come up with what the picture indicates in bullet points if an*

*agreement cannot be reached within the group ask them to write two or more answers; share in plenary.*

- What is 'home' for you? Think in terms of personal, national identity, family ties etc.
- Why do people migrate from one country to the next?
- Is migration a good or bad thing? Why?
- Who lives in your neighbourhood? Are there any foreigners? What do you like and dislike about them? If not, think about places like London where there are a lot of foreigners, what would it be like to be in a place like London?
- What if you had to migrate to another country? How would you feel?

*Participants will be asked to go back to these questions at the end of the session and see whether their answers would be the same; the aim is to see whether their perceptions and initial ideas have changed thanks to session. The flipchart papers will be displayed on the wall with blue tack.*

## **2 Focus on home**

**Duration:** 10 minutes

***Ask participants in plenary to focus on first question***

- What is 'home' for you? Think in terms of personal, national identity, family ties etc.

## **Different understandings of home**

- Home as human body (Eastern religion); at a wider level a collective body (family; nation etc.)
- Home as home-ownership
- Home as homeland = nationalism (6)

## **Home is defined as**

Close interaction between communities

The connection between home and community,

Different meanings of home depending on individuals and communities

Real or imaginary – a place from which one departs or at which one arrives

As building, ownership.

## **3 Home and migration**

**Duration:** 10 minutes

*In the same groups, ask participants to discuss the following:*

Whether having home is a fundamental human right? What about migrants that have lost their and in search of their home?

How can migrants build a new sense of home?

What are the challenges?

*After a short discussion within their groups; ask them to share in plenary. This gives you the opportunity to introduce the play and the book.*

## **4 Short presentation on the book and play**

*Drawing from the topics and the themes emerging from the previous discussions, bring the attention to the book, the play and the project*

**Duration:** 15 minutes

**Thinking Home** Editor(s): Bojana Petric, Sanja Bahun



housing debates.

*Thinking Home* challenges and extends the existing scholarship on the subject of 'home' in a period which has seen unprecedented levels of movement cross the globe. Sanja Bahun and Bojana Petric have collated essays that revisit existing ideas to introduce new ways of thinking on home, from the individual and local, through communal, to the international levels. *Thinking Home* examines examples such as temporary homes, homes on the road, new and emergent modes of home-making, and minority groups in home and

### **Priority Seating (2017)**

#### **University of Essex and Arts Council England**

Some of the material for the script is taken from in-depth interviews with local migrant communities in the North-Essex region, including local Chinese, Polish, and Filipino communities. Community organizations, such as Colchester Chinese Association, Polish and Filipino communities at Saint James the Less and Saint Helen Catholic Church have helped and supported the project. Other outreach activities have involved workshops with University of Essex Graduates from the Drama degree.

This new play seeks to offer migrant communities the opportunity to voice their unheard stories. This is based on the premise that by giving voice to hidden stories and through humanising the history and reality of migrants, cultural and social barriers can be overcome

#### **Characters**

**Saya-** Syrian woman; pregnant travelling on her own; she is the odd one-out as she has never lived in UK; new migrant.

**Agusia:** Polish woman; she has lived for 10 years in the UK but she is really unhappy about her situation and she is also disabled (she has some physical disability)

**John Carlo:** Filipino, he works as a carer/nurse; he has lived over 10 years in UK; he has three children and a wife

**Cheon:** Chinese elderly (in his 70s); he moved to the UK from Hong Kong in 1950s; he worked in NHS as a health assistant; he married an English woman and has children and grandchildren.

Setting and scenario

#### **Setting:**

Characters on an imaginary train back to the UK (possibly the Eurostar from France);

There is only one seat and a silent mannequin is sitting on it. They live in a society where only people who are allocated with a priority status.

### **Basic Plot**

The train is stalled and the characters cannot reach their destination; they start talking about their experiences as migrants. They debate why they cannot sit on the only seat, but as they begin to realize the train cannot go forward they start blaming one another.

Agusia thinks that Saya is the reason why they are not allowed back into the UK. The men try to defend Saya but they have problems of their own as they get more and more frustrated. Cheon tries to get rid of the mannequin but the train seemingly derails and they are left with very little light and no seat. John Carlo, also, gets increasingly upset and tells the story of how he has been discriminated.

At the end, there is some sort of reconciliation between Agusia and Saya as she realizes that she has only projected anger about the situation onto Saya.

The play ends as the characters are left in a limbo, will they ever return to their homes?

### **5 Role-play and questions from the play.**

**Overall Duration:** 60/50 minutes, divided as follows:

Role-play: 20 minutes

Time to answer questions on paper: 10 minutes

Plenary- scenes: 20 minutes

Discussion: 10 minutes

*Assign each group (3-4 people) a scene from the play; participants would be asked to be on their feet; ask the group to read it three times; the first time is a read-through; the second time they would need to act it out; the third they should act it out only after having answered the questions. Again the questions should be answered on a flipchart paper and participants will be asked to draw a picture representing the scene they have ask to play. At the end of the exercise, some of the groups will be asked to act out the scene in front of everybody else\*; the answers to the questions will be displayed again on the wall of the classroom and would be presented by each group.*

Act I Scene 5 (pp.29-31)

**Who's talking?** Saya tells her story of her escape

#### **Questions**

How do you feel listening to her story?

What does her story tell you about migrants losing their home?

What does her story tell you about why people migrate?

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\* This is ONLY an option if the participants are comfortable and/or have some acting training.

Do countries like UK have the responsibility to help people like Saya?

Act I Scene 5 (p.36-38)

**What is happening?**

Agusia claims that it is Saya's fault that the train is no longer moving; John Carlo tries to stop Agusia from fighting against Saya; Cheon takes the matter in his hands and wants to get rid of the mannequin

**Questions:**

Why is Agusia so angry with Saya?

What does her behaviour show about the relationship between people and communities?

Why do you think nationalism and racism exist?

Is there a connection between nationalism/ racism and the creation of privileges/lack of resources/lack of places to call home?

Can you see a connection between what happens in this scene and our society nowadays?

Act II Scene 1 (p.41-42)

**Who is talking?** Cheon and Saya talk about their experiences.

**Questions**

What do their experiences tell you about the lives of migrants?

What if you had to migrate to another country? How would you feel? Is it so easy to leave your own country and move elsewhere?

Can they find easily a place to call home?

Is migration a good or bad thing?

Act II Scene 3 pp.46-48

**What is happening?** John Carlo and Agusia complain about their experiences; John Carlo becomes increasingly agitated

**Questions**

Why are both characters so bitter?

What do you learn from their experiences?

Why do we judge people from the way they talk/ behave and from where they come from?

Can you make the difference and make people from different counties feel more welcome?

**6 Questions on the play about home**

**Duration:** 10 minutes

*Using the following quotes from the book discuss in the plenary about **what kind of home the play is portraying**. By going back to the original definitions of home, answers should be: the play highlights lack of status; the different characters speak differently so they do not always understand each other; the way they express themselves show a plurality of languages etc.*

Eligibility: a person is ineligible for any assistance at all if she is not habitually resident in the country or does not have the required immigration status. (132)

Language: fundamental to a sense of Home (137) focus on problems of literacy Chapter 11 and 12 of the book.

## **7 The role of EU and immigration**

**Duration:** 5 minutes

The EU aims to set up a balanced approach to managing regular immigration and combating irregular immigration. Proper management of migration flows entails ensuring fair treatment of third-country nationals residing legally in Member States, enhancing measures to combat **irregular immigration**, including **trafficking and smuggling**, and promoting closer cooperation with non-member countries in all fields. It is the EU's aim to establish a uniform level of rights and obligations for regular immigrants, comparable with that for EU citizens.

*Explai EU wants to regulate immigration as irregular/illegal immigration is not good for either the countries receiving migrants or the people migrating*

## **8 QUESTIONS**

**Duration:** 10 minutes plus 10 minutes sharing

*Ask the same group to answer these questions again on a different flipchart*

- What is 'home' for you? Think in terms of personal, national identity, family ties etc.
- Why do people migrate from one country to the next?
- Is migration a good or bad thing? Why?
- Who lives in your neighbourhood? Are there any foreigners? What do you like and dislike about them? If not, think about places like London where there are a lot of foreigners, what would it be like to be in a place like London?
- What if you had to migrate to another country? How would you feel?

**Conclusion:** what do we learn from the play and book?

**Duration:** 5 minutes

For more Information visit:

[www.lumenstheatre.co.uk](http://www.lumenstheatre.co.uk)

<https://soundcloud.com/uniofessex/mary-mazzilli-priority-seating>

<https://www.essex.ac.uk/news/2017/11/03/telling-the-human-story-behind-immigration>