



Thinking through the context...

Why did Cleo flee?

While the purpose of this resource is to help young people focus on the personal experience of a family seeking refuge, it may be helpful to reflect on how Cleo's story can help us understand some of the reasons why so many people the world over are, like Cleo, to be found fleeing war-related threats to their lives and seeking safety in other countries.

Trading arms and diamonds

Organisations such as Amnesty International and Oxfam have long campaigned on refugee and related issues such as controlling arms. See www.controlarms.org. The campaigning group Global Witness has been at the forefront of demonstrating how the arms which sustained the Angolan war – like those sustaining wars in Sierra Leone, the Democratic Republic of Congo and Liberia – have been funded by an illegal diamond trade involving rich and respected transnational organisations. Many thousands of poor people who have never owned a diamond have been killed in these wars. See www.globalwitness.org/pages/en/conflict_diamonds.html



The wrong place at the wrong time

In the late 1990s the Angolan government suspected neighbouring Zambia of being involved in this trade – getting arms for the rebel UNITA movement into Angola in exchange for smuggled diamonds. In 1999 five bombs rocked the Zambian capital Lusaka including one which went off in the Angolan Embassy. Diplomatic relations between the two countries plunged, with each blaming the other for the bombings. Journalists and politicians were killed. Cleo, a single mother – whose family originated from Angola but were now living in Lusaka – was employed at the embassy as a secretary on a local contract, so without diplomatic immunity, and became caught up in these suspicions. The story of what happened next is told in Diamonds and Roses.

Who creates the chaos?

It is important to avoid stereotypes of mismanagement within African Countries and to enable groups to explore the involvement of our own governments and businesses in creating and controlling current power structures in our world. The suggested brainstorm about diamonds should help demonstrate this.

Wider wisdom

The role of commodities in conflict might be discussed more widely: Who buys diamonds? What commodity is at stake in Iraq? Who profits? Who needs oil? Did you know that your mobile phone could have played a role in fuelling conflict in the Congo and be endangering gorillas there? See www.bbc.co.uk/nature/animals/features/186index.shtml

The wrong place at the wrong time

Diamonds & Roses

The Diamonds and Roses monologue sequence is based on Cleo's story which relates the experiences of a family seeking asylum in Scotland. This story is one of 120 asylum seeker and refugee accounts recorded as part of the European Council on Refugees' (ECRE) Refugee Stories Project. www.ecre.org/refugeestories

THE RESOURCE IS DESIGNED to provide secondary school pupils and youth groups with the opportunity to encounter Cleo and her son Isaac within a direct dramatic context and respond to their story creatively and imaginatively. Exercises are suggested to provide a framework for just some of those possible responses, allowing young people to engage meaningfully with the issues.

Background knowledge is kept deliberately to the minimum till after the performances of the monologues. Neither are students initially called upon to brainstorm and identify their own and society's stereotypical reactions to the asylum seeker or refugee. In everyday life, it is often the chance direct encounter with a real person with a real story to tell which prompts us to go on and find out more. This resource attempts to replicate this person-centred process.

The first drama, *Diamonds*, is based on newscasts reporting the events surrounding the Angolan Embassy bombings in Zambia in 1999, and gives the kind of background available to the UK public at the time. **The next four monologues** see a switch of perspective as Cleo and Isaac tell their story. A variety of cross-curricular participatory exercises and actions supported by web-based resources are suggested which will help students construct the context and background to the monologues for themselves.

Stories are a great way of getting to know people and this resource is designed to be used as a discussion starter, an introduction, a taster of the experiences of a family seeking asylum in Glasgow.

Using the *Diamonds & Roses* dramatic sequence

The resource is flexible and can be used in a variety of ways:

- As a classroom or group discussion starter and a basis for a range of creative projects and responses such as those suggested here.

- As a scripted drama which can be used in school assemblies and events notably in conjunction with projects associated with Refugee Week.
- The monologue series can be further workshopped in a drama class and developed into a full scale performance.

Performance notes for teachers or group leaders

- Photocopy the scripts and give each reader their own copy. The rest of the class or group should not read the scripts beforehand but can have copies to study after the first reading.
- Choose four different readers: Newscasters 1 & 2; Cleo and Isaac.
- Allow time for readers to become familiar with and read through their scripts. Take time to rehearse the readings with each reader and as a group.
 - Readers should first read the title of their script
 - Encourage emphasis but avoid hamming up
 - Each bullet point is followed by a short pause
 - Clarify any difficult words or phrases
 - Make sure each reading has a good rhythm.
- Scripts should be read straight through in numbered order without discussion.
- Relevant scripts can be re-read singly to support the exercises.

Diamonds & Roses: the performance

Background: before the initial classroom performance you can use the **Seeking Places Quiz** as an informative icebreaker. For later assembly presentations the quiz could be included in a pupil-prepared promotional flier together with some background information.

- Diamonds:** Newsreader 1 & Newsreader 2
- A short break:** Cleo
- Roses:** Isaac
- Milk and honey:** Isaac
- Piri Piri Chicken:** Isaac



Seeking places Quiz

(Circle the correct answers)

1. How many refugees in the world today?

- a. 1 million
- b. 6 million
- c. 10 million
- d. 280 million

2. What percentage of the world's refugees come to the UK?

- a. Less than 3%
- b. 5%
- c. 12%
- d. 25%
- e. 55%
- f. More than 80%

3. How many asylum seekers live in Scotland?

- a. 100
- b. 1,000
- c. 5,000
- d. 20,000
- e. 50,000

4. Which continent has the most refugees?

- a. Africa
- b. Europe
- c. Asia
- d. North America

5. Which country in Europe do you think has the highest numbers of refugees?

- a. France
- b. Italy
- c. Germany
- d. UK
- e. Austria

6. In general, are asylum seekers in the UK and Scotland allowed to work?

- a. Yes
- b. No

7. How much financial support does a single adult seeking asylum receive from the Home Office while waiting for a decision?

- a. Nothing
- b. Less than £20 per week
- c. Less than £40 per week
- d. The same as Scottish residents on benefits
- e. More than Scottish residents on benefits

8. How many families seeking asylum have been in Scotland for more than 5 years?

- a. None
- b. 100
- c. 500
- d. More than 1100

(From Diamonds & Roses - Cleo's Story)

Script 1: Diamonds

Two television newsreaders take turns to read. All scripts are read with a short (1 second) pause at the end of each bullet point...

[NEWSREADER 1]

- BBC NEWS Friday, March the 5th, 1999.
- International explosives experts arrived in Zambia today. They will assist a local team investigating bomb attacks in the capital, Lusaka, last Sunday.
- The blasts rocked the Angolan Embassy; Lusaka's main water pipeline; and luxury apartment blocks.
- It is still not known who was responsible for the five bombs.

[NEWSREADER 2]

- Relations between the neighbouring states of Angola and Zambia have deteriorated to an all-time low.
- This follows persistent allegations that highly-placed officials in the Zambian government are helping Angolan rebels get arms into - and smuggle diamonds out of - Angola.

[NEWSREADER 1]

- BBC NEWS Tuesday, March the 9th, 1999.
- The Angolan government today criticised Zambia for failing to protect its Embassy.
- Ten journalists have been arrested on charges of espionage. If found guilty they face Life Imprisonment.
- A senior politician linked to arms and diamond smuggling has been murdered by robbers at his home in Lusaka.
- The security forces were immediately on the scene.

[NEWSREADER 2]

- Embassy staff have been questioned by security forces.
- It is thought that an insider at the Embassy may have planted the bomb.
- The loyalties of some local Zambian staff employed by the Angolan Embassy are coming under scrutiny.
- Local Embassy staff have been advised by the ambassador not to return to their families.
- Some local Embassy staff are said to be of Angolan origin.

[NEWSREADER 1&2]

Taking turns and finding a beat.
No pauses between these lines:

● Allegations . Rumours . Suspects

● Rumours . Suspects . Lies

● Whispers . Whispers

● Questions . Shootings

● Questions

● Bombings

● Spies!

Script 2: A short break

Cleo speaks...

- 'Cleo.' I say to myself. 'Looks like it's time you took a short break.'
- Think about the baby. Find somewhere safe.
- Get out of their hair while they find the real bomber.
- Then come back. Pick up the kids. Find a new job.
- Because Cleo, those big men in shiny suits with no smiles to meet your eye and so many questions, Cleo – they seem to find you an irritation.'
- 'So. Miss Angola,' they say. They always thought this was funny.
- 'Why don't you tell us about this bombing?'
- How come you got such a good job in that Embassy?'
- You in cahoots with someone?'
- 'Exactly what kind of sensitive information you passing on to your Angolan friends?'
- 'I'm Zambian,' I said, 'like you.' Something told me not to mention my passport.
- 'You know what we do to people who won't tell us what they know?' he said.
- What I knew? Names. Numbers. Dates. Receipts. Who came. Who went. Who was paid what. Who bought the whisky, the petrol, the bread. Who came to dinner. How many sugars in the Ambassador's tea. Who cleaned the toilets.
- Then he said, 'You know what we do to people who are careless with sensitive information?'
- 'Those EX journalists. That LATE, politician.'
- People like you Cleo. People like you.
- And if you're so innocent, Cleo. How come you're so scared?' He said.
- Yes. A short break was definitely in order. But even a short break needs a bit of help and planning.
- My best friend in Malawi. She can always be relied upon. She'll take my kids for me.
- She'll take good care.
- My big boy Isaac. My little girl Susie.
- Got my passport; called a taxi; drove to the airport.
- Looking behind me all the way.
- When I saw that KLM plane on the tarmac. My baby leapt inside me. I swear.
- A short break. Just a nice short break. Till all this blows right over.

 International arrivals

Script 3: Roses

Isaac speaks...

- Oh yes, they believed my mother's story. The UK immigration authorities.
 - The bombings. The interrogations. The threats to kill.
 - Her story, they said, was never in doubt.
 - They'd even seen it on the BBC. Seen the smoking ruins of the Embassy.
 - It was just a pity she'd got the paperwork so wrong, said the immigration officer.
 - 'I mean,' he said, 'what kind of asylum seeker is foolish enough to turn up with a perfectly good, perfectly legal passport?'
 - What kind of an asylum seeker just given birth, staying in a B&B, whose sister just phoned to say don't come back, don't come back, they're still looking for you, I think they want you, want to kill you.
 - What kind of stupid woman like that forgets to bring her screaming baby's birth certificate?'
 - 'I mean,' he said, 'you remembered to bring the baby didn't you? Crying, crying all the way through this important interview.'
 - That's why he had to shout at her. So loud. Put her straight. Get her to understand exactly how she should proceed in the proper manner.
 - And what he really, really couldn't get his head round was why she'd left it so late? Didn't she know, he said, that genuine asylum seekers must apply immediately. On arrival.
 - And with the correct paperwork to hand.
 - 'I told you,' my mama said to him. Sobbing. Shaking. Rocking my little brother. 'I told you how I thought it would all blow over. I mean, I left my other kids behind. I never thought I'd leave them this long. I miss my children. I want them back.' (This line became her mantra.)
 - 'Well it looks as if,' said the immigration officer, 'you have made a very unfortunate misjudgement.'
 - 'I'll get a job,' she said. 'Save up and bring them here now.'
 - 'That's not allowed,' he said. 'No work for you.'
 - 'But I've got skills,' she said.
 - 'Can't you stop that baby crying?' he said. 'Just how long can that go on?'
 - How long could all of this go on?'
 - How long?'
- 7 YEARS • 5 MONTHS
20 DAYS • 3 HOURS
40 MINUTES • 3 HEARINGS
2 REFUSALS • 2 APPEALS
2 LAWYERS • 2 DAMP FLATS
5 DRUGGY NEIGHBOURS
175 WEEKLY PRESCRIPTIONS
FOR ANTI-DEPRESSANTS**
- That's how long. I think it's just as well she didn't know the answer then.

Script 4:

Milk & honey...

Isaac speaks...

- 'You eat too much boy.' That's what Auntie said. My mum's best friend in all the world.
- 'How come?' said Auntie, 'an eleven year old boy like you grows so fast? Growing out of school uniforms like that doesn't come cheap you know?'
- When you took account of all that growing I was doing, my mother, she said, should definitely send more dollars. From the land of milk and honey after all.
- 'Looks like I've been fooled. Big time,' said Auntie. 'Into a quite unprofitable arrangement.'
- The trouble was, you see, my ma was keeping all the money. All those handouts. Spending it on UK high life. My mother, she said, had devised a very clever personal poverty alleviation plan.
- 'Everyone knows,' she said, 'that life in UK, Glasgow, is all champagne and roses.'
- 'Your mother,' said Auntie, the day she sold my sister. 'Is having a rare old spending spree on me.'
- Then – Beating. Twisting. Punching. Burning. Stamping. Cutting. Yelling. Tying. Crying.
- Let's just say it wasn't an ideal home life there in Malawi. I guessed it was time to quit.
- Chance came soon. An open bathroom window. Made it to the border. One more boy hawking bananas. I just walked right passed the guard. Handed him a banana. Walked back in to Zambia. Walked back home.
- They didn't take long to find me.
- 'What do you mean no passport?' 'Where you been these last three years?' 'You gonna bomb us again Angolan?' 'Where's your bomber mother?' 'You part of her next espionage plan?'
- The cell they locked me in had one little dirty window at the top. Scuff marks all up the wall from guys scrabbling on each other's shoulders to look out.
- And the porridge, hey. Healthy living. Crawling with added protein. You ever smelt a cockroach? Extra crunch.
- And rats on my feet in the darkness.
- I don't know how those church folk found me. Got me out of there. Put me on a plane. In a brand new shirt.
- Lusaka, Amsterdam, Glasgow. The label round my neck said 'Unaccompanied Minor'. I hardly shook at all.
- 'Don't cry Mai,' I said when I saw her at Arrivals. 'That sign says Welcome. Welcome to Glasgow.'

And rats
on my feet
in the darkness.



(From Diamonds & Roses
– Cleo's Story)

Script 5:

Piri Piri Chicken

Isaac speaks...

- One day my mama's gonna stop reachin' out for my sister Susie's hand.
- Everywhere she goes.
- Like she was still a little girl of seven. Likely to get lost. Likely to get left behind.
- Just stepping on the 56 bus to town.
- I mean, my sister Susie is a quite assertive and frequently very irritating fifteen year old with some seriously doubtful fashion sense.
- And taller than me.
- I mean, she's the one Mama calls upon to get down that jar of Piri Piri sauce from the top shelf in the supermarket.
- 'Just the thing for our celebration meal,' says Mama, takin' it from Susie.
- 'That's a celebration meal every day this week then,' I say.
- 'Oh I know,' she says. 'I know.'
- 'I just like cookin' for four.'
- And one day those noisy women from her group.
- Gonna have some consideration.
- And stop piling in bottles and flowers and cakes and chickens.
- Into this damp little flat.
- To celebrate our status, they say. And someday my mamma's gonna stop mentioning that. Dropping it casually into conversation.
- 'Now that I got my status. Now I got my status.'
- Like it was something to be proud of – some old judge finally saying you're a refugee.
- Some day soon – I hope – she's even gonna give up goin' on and on and on about the excellent opportunities I've got now for a really good education. And realise like a good mother that subscribing to Setanta sports might be an equally excellent and much appreciated investment.
- Some day, I'm even gonna tire of watching her.
- Standing there at the clapped out stove.
- Stirring up the chicken in the big enamel pot.
- Stirring and scraping and filling the kitchen with chilli and onions.
- And humming. Humming. Humming.
- 'You've gotta scrape up all the goodness,' she's saying between hums.
- 'Scrape up all the goodness.'



Some day,
I'm even
gonna tire of
watching her



Create the context: the exercises here are designed to help pupils and groups use their own experience and web-based sources to come to an informed understanding of the issues surrounding Cleo's story.

Create the context 1: Discussion starter

Re-read *Diamonds* and *A short break*
Root causes: what are people fleeing from?

Brainstorm word associations of the word 'diamond'.

- Will you ever own or buy a diamond?
- Does anyone in the group have a diamond?
- Do you know where it came from?
- What kind of people buy diamonds and where do they come from?

(This brainstorm could be done before the performance and the responses could be revisited after the performed readings.)

Background: Has anyone seen 'Blood Diamond'? (Certificate 15: so question for S4 +) This film is about Sierra Leone rather than Angola but it sets the scene for the kind of conflict Cleo's family originally fled from, and the kind of politics that brought about her situation.

What causes and feeds conflict? Diamonds are a commodity. Are any other commodities at the heart of any other conflicts in the world today?

Teacher probe: Coltan; Congo; oil; Iraq; UK, USA & European consumers.

Recap: How did Cleo get involved?



Create the context 2: Map the journey

Discuss moving places: What is it like to go to a new place on holiday? Has anyone moved house and had to go to a new school? What was the first day like?

Chain reaction: The real Cleo has said that her story is like a chain. Cleo's family originally fled from civil war in Angola before she was born, then to Congo and Zambia.

Find a map of the world and plot the journeys made by members of Cleo's family over three generations. Try to match dates to events and work out why they had to flee each time.

Create the context 3: Points of view

Re-read the *Roses* monologue (or the whole sequence if it has been some time since the initial performance).

Divide the group into two sets: immigration officer team(s) and Cleo team(s). The teams will ideally have access to the internet. Alternatively the information can be printed out from the sites and given to the teams.

Background info: The Information Centre about Asylum and Refugees in the UK (ICAR) is an independent information and resource centre at the University of London and provides information on the asylum process and regulations.

See www.icar.org.uk/?lid=5303

The Cleo team

Cleo is seeking asylum. Find out about what's involved in the process by looking up the ICAR site above.

- Make a list of everything Cleo needs to achieve from the interview.
Teacher probe: Support; solution; needs to communicate the severity of her situation; visa.
- Make a wish list of everything she might like to be different about the interview.
Teacher probe: Crying baby; knowledge of process; advice; more understanding attitude.

The immigration officer team

The immigration officer has a job to do. Find out about regulations from the ICAR site above.

- Make a list of everything the immigration officer needs to achieve from the interview.
Teacher probe: Proper paperwork; boxes ticked; guidelines adhered to; targets?
- Make a wish list of what the immigration officer might like to be different about the interview.
Teacher probe: Better informed applicant; no crying baby.

Swop lists

Discuss in the separate groups then come together and write down responses on a flipchart or board.

- Is there any agreement or similarities in the lists?
- Is there anything each team could do to help the other achieve their needs?
- Can you spot any unfairness?
- Can they both achieve what they want?

Sum up

What could be done to make it easier for both asylum seekers and immigration officers?

- By asylum seekers and their supporters?
- By the immigration authorities

Is there anything that needs changing?

Cleo's response

The real Cleo and some other people in the area who are seeking asylum have formed a local support and campaign group in Glasgow. The group tries to help those going through the asylum process get the right kind of information when they need it in a language they can understand. The group has also invited some immigration officers along to their meetings. Ask the group to comment on this kind of activity.



Creative responses: Tell it your way

The monologues are based on the real experiences of a refugee family who came to Glasgow as asylum seekers. The story of Cleo's family can be told in other ways.

Haiku

Working in groups or on your own, write a haiku in place of each monologue. Then try writing one haiku that expresses the whole story.

Rap it

Got a talent for hip hop? Turn Isaac's story into a rap. Set it in your school. Use local scenes to make it ring true.

Picture it

- Illustrate the monologues using drawing or collage.
- Use the images in *Milk & Honey* or *Piri Piri chicken* to create a sculpture or painting.
- Tell the story in cartoon form.

Blog it

Get yourself some blogspace. Turn the story into a blog series. Use the comment function to add perspectives, argue, give the facts about asylum, breaking news. Post pictures from art projects. Post the haikus and raps. Link to newspaper articles and other media coverage. (See *weblinks on the back cover for guidelines on using blogs in the classroom.*)

Add Drama

Issues surrounding the asylum process can be complex. Adding more perspectives through more monologues can make the drama more interesting and will give new insights into this complexity.

Construct monologues telling the story from some of these points of view:

- Isaac in Glasgow
- The immigration officer
- Isaac's schoolfriend
- An election address

Take risks. Examine prejudices. Beef up the language. Send us tickets for your opening night.

Making monologues

First choose your character and write down as much as you can about her or him. Who is your character? What has happened to them? Why and where has it happened? What makes them tick? Who are their friends? What do they like? What do they dislike? What makes them happy or sad? Imagine situations your character might find themselves in? How do they react? It is better to have too much information at this stage.

Then let your character tell the story as if they were talking to someone. Don't let them write an essay about it: use spoken language. Write down lines they might say as you think of them. You can edit and order them later. Don't get stuck on getting a good first line just get the story down.

Edit and order

- Your monologue should fit onto one side of A4.
- Use a series of one or two line bullet points with a pause at the end of each bullet.
- It is usually best to make one point per bullet.
- Make clear who is speaking early on. Give clues in the first line.
- Use clear conversational language suited to the way your character would speak.
- Have your character talk about events rather than abstract ideas.
- Having your character involved with simple, everyday things such as food, friends, journeys, shopping can help your listener relate to them and can be used to set up powerful contrasts.
- Think about rhythm: varying the length of the lines can have a strong effect. Short lines can be very powerful. Read your monologue out loud to help you get a strong rhythm.
- Help your listener to focus on their response. Why not finish with a question?

More drama

Look up the ECRE Refugee Stories website (*see back cover*) and choose more stories to turn into monologues.

Weblinks & resources

The ECRE project

You can find Cleo's story on the Refugee Stories website at www.ecre.org/refugeestories Here you will find more stories from refugee and asylum seekers. These are arranged by country and by the themes they illustrate including access, the EU, asylum procedures, reception and integration and detention. The links page is a useful resource for further research.

Background to Cleo's story

Amnesty International's Report on Human Rights in Africa <http://thereport.amnesty.org/eng/Regions/Africa>

Back-up resources

For more on the use of blogs as a safe classroom space, see Learning and Teaching Scotland's online resource www.ltscotland.org.uk/connected/blogs/index.asp and <http://edubuzz.pbwiki.com/guidelines>

Google 'How to write a hip hop song' or try www.associatedcontent.com/article/278524/how_to_write_a_hip_hop_rap_song_step.html

Refugee and Asylum Issues

Find more Oxfam developmental education resources on refugees at www.oxfam.org.uk/education/resources

Oxfam also works on asylum and public attitudes in the UK at www.oxfam.org.uk/uk

Amnesty resources on asylum and refugees www.amnesty.org.uk/asylum

General background on the issues from www.unhcr.org.uk and in Scotland from www.scottishrefugeecouncil.org.uk

Visit www.scotdec.org.uk for the resource A' Adam's Bairns: Exploring Equality and Diversity in Scotland Past and Present.

Refugee Week information at www.refugeeweek.org.uk

The Red Cross site has more activities and shows how refugee issues link to school curricula www.redcross.org.uk/positiveimages/index.htm

Something different

Be inspired: see Refugee Poetry from the Scottish Poetry Library and Oxfam at the www.spl.org.uk

Find out how some Glasgow young people took action to help their asylum seeking friends www.bebo.com/glasgowgirls

General

For more on global citizenship education in Scotland see www.ideas-forum.org.uk



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