

No direction home

A teaching unit on right-wing populist responses to refugee crises

By Peter O'Connor & Moema Gregorzewski

Year

Year 13

Level

Level 8

Duration

Approx. 5 weeks

Learning areas

Drama

Inquiry focus

Right-wing populist responses to refugee crises

Description

This teaching unit engages students in theatre-making processes to explore Marsden and Ottley's sophisticated picture book *Home & Away*. The book juxtaposes naturalistic and non-naturalistic drawings to depict the open-ended and fragmented story of a fictional family. The family, of presumably white European descent, must flee from their home country and seek refuge elsewhere due to the outbreak of a war. The unit invites students to reflect on refugee crises occurring around the globe and to interrogate the right-wing populist rhetoric that has emerged in many Western nations as a response to such crises.

Key understandings, knowledge & actions

- Refugees and displacement
- Disaster and war
- Right-wing populism
- Rhetoric
- Power and privilege
- Empathy
- Social responsibility
- Critical citizenship



No direction home

Marsden & Ottley's (2008) picture book *Home and Away* served as the pre-text for a workshop led by Professor Peter O'Connor in Sydney in 2018 with the Sydney Theatre Company and Teachers for Refugees. The workshop was developed in response to growing calls for teachers to embrace the demand for refugees to be repatriated to the Australian mainland from detention centres in the Pacific.

Dr Moema Gregorzewski developed the basis for this unit as part of her doctoral studies at the University of Auckland. She facilitated several workshops in Germany in 2019. Her practice-based research on these workshops has centred around understanding the role of process drama in multi-cultural literacy education and in the possibilities of critical empathy.

Keeping safe in teaching *Home and Away*

This drama unit is a sophisticated and nuanced process drama. It is important that teachers view the whole unit before embarking on teaching it. The unit covers highly sensitive issues including death, grief and trauma. Political sensitivities are also likely to be raised around issues including racism, new nationalism and right-wing propaganda. This is, unapologetically, a deeply political unit of work, and it makes sense that teachers first determine whether they are comfortable with whatever fallout might arise from teaching it in their classrooms.

It is important that the unit not be viewed as a series of isolated activities that might be picked up separately. The nature of the pre-text requires teaching that considers the sequencing of events and how they are structured so that they provide safe ways to explore the issues underlying the story.

It is recommended, therefore, that teachers using this unit:

- Are capable and confident at manipulating the dramatic structures involved to ensure student safety. This is not a unit for beginning teachers with little or no experience of drama in education.
- Are confident in structuring spontaneity for learning.
- Know the class they are working with well and make decisions about teaching the unit based on that knowledge.
- Are willing and able to deal with sensitive issues as they arise in their classrooms.

Glossary of terms

- **asylum:** The protection granted by a state to someone who has left their home country as a political refugee.
- **asylum seeker:** A person who has left their home country as a political refugee and is seeking asylum in another.
- **critical citizenship:** A person's interest and involvement in local, national, and global communities and their desire to question inequalities and create a more just world.
- **Islamophobia:** Fear, hostility, and/or prejudice against the religion of Islam and people of Muslim faith.
- **privilege:** A benefit or right granted to some people and not others.
- **refugee:** A person who has been forced to leave their country in order to escape war, persecution or natural disaster.
- **rhetoric:** The art of using language to effectively influence and persuade people.
- **right-wing populism:** A nationalist political ideology characterised by opposition to immigration and multiculturalism in the name of preserving the alleged purity of one's own homeland, culture and traditions.
- **social responsibility:** A concept which proposes that everyone has the duty to act in the best interests of their environment and society.
- **visa:** An endorsement on a passport indicating that the holder is allowed to enter, leave or stay for a specified period in a country.
- **xenophobia:** Dislike of or prejudice against people who are, or are assumed to be, from a country other than one's own.

Glossary of drama terms

- **denotation:** describes the literal meaning of a word. In Drama, to denote is to name and describe.
- **connotation:** describes an idea or feeling which a word evokes in a person. In Drama, to connote is to interpret.
- **hot Seating:** occurs when a teacher or a student takes on the role of a character, who is then interviewed by the rest of the class.
- **montage:** is the non-linear juxtaposition of distinct scenes, which may create confusion and thus impetus for critical analysis.
- **non-naturalistic theatre:** is an umbrella term that subsumes performance styles that are not dominated by attempts at life-like representations.
- **performance carousel:** describes small groups devising short performances, which are then then seamlessly presented in turn without interruption.
- **physical theatre:** describes performances in which physical movement is the dominant mode of storytelling.
- **still-image:** is an embodied representation of a theme, concept, or moment. It is a silent, frozen picture created by participants' bodies to communicate meaning.
- **soundscape:** describes an amalgamation of sounds that creates an immersive environment.
- **teacher in role:** occurs when the teacher takes on a fictional role in relation to the students.
- **text vs. subtext:** describes statements uttered by a character vs. the unspoken motivations, thoughts, and feelings underlying these statements.
- **visualisation:** occurs when spoken provocations evoke visual images in students' minds. Students may contribute to a visualisation by creating and sharing their own provocations.



Learning experiences

1. Creating transformations

This learning experience introduces students to key concepts to be explored in the unit. Students develop skills of devising still images and transforming these into short physical theatre performances.

2. An encounter with war

This learning experience creates a sense of familiarity and connection between students and the fictional family. Students devise a soundscape and visualisation to imagine the outbreak of war.

3. A final farewell

In this learning experience, students engage in writing in role and the creation of non-naturalistic dreamscapes to imagine the hopes of the main character and the possible effects of loss and grief.

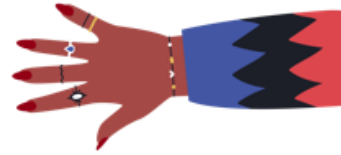
4. Face to face with right-wing populism

In this learning experience, students devise, perform and deconstruct a montage to critically explore the workings and effects of right-wing populist rhetoric.

5. Practicing citizenship

In this learning experience, students are invited to interrogate and challenge right-wing populist ideas and position themselves and Aotearoa New Zealand in relation to the story.

Creating transformations



Description

This learning experience introduces students to key concepts to be explored in the unit. Students develop the skill of devising still images and transforming these into short physical theatre performances. Students practice connotation and denotation in relation to their aesthetic works and the cover of *Home and Away*.

Key concepts

- Still image
- Physical theatre
- Denotation (describing) & connotation (interpreting)

Learning outcomes

- Research, analyse and integrate elements, techniques, conventions and technologies in dramatic forms for specific purposes
- Analyse, rehearse and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities
- Reflect on and critically evaluate a wide range of works and performances

Resources

- One copy of the book *Home & Away* by Marsden & Ottley (2008) with diary entry 'September 13' on p. 12 covered, for instance, with a piece of paper attached to the page with Blu-tack.

Throughout the unit, only one teacher copy of the book is required.

Learning sequence

Activity 1. Rapid still images

Students walk around the space. The teacher calls out a number and a provocation (one word) from the options below. Students – either alone or with other students, depending on the number called out by the teacher – create a still image depicting the respective concept. This process can be repeated a number of times.

Provocations (call out one word from each pair):

- Home, Away
- Safety, Uncertainty
- Alone, Together
- Friends, Strangers
- Same, Different
- Family, Enemy
- Freedom, Border
- Leader, Follower
- Welcome, Farewell
- Normal, Abnormal
- Powerful, Powerless

Provocation questions for reflection:

- How did you feel as you found yourself in these different moments?
- Can you think of any moment in your own life in which you had similar feelings?
- Did any moment strike you as particularly familiar / unfamiliar / comfortable / uncomfortable?

Activity 2. Transformations

In small groups, students create ten-second physical theatre performances, or movement sequences. No words are to be used. Each performance shows the embodied representation of a transition from one concept to another, for example 'Normal' to 'Abnormal', 'Powerful' to 'Powerless' or 'Family' to 'Enemy' or vice versa.

Students practice performing their scenes all at once to rehearse. Then each group performs their scene to the audience of the rest of the class.

After each scene, the teacher leads a process of denotation (describing the scene) and connotation (interpreting the scene).

Provocation questions for reflection:

- What/who can you see?
- What/who can you not see?
- Why might the performers have chosen to show you this moment in this particular way?
- What might the story of the scene be?

Students foreshadow themes to be explored in the unit, practice devising and abstract thinking skills and analyse how their various experiences of the scenes are created by differing perceptions and interpretations.

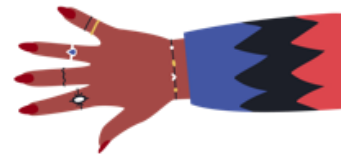
Activity 3. Wondering about the story

The teacher and students look at the cover of *Home & Away* to describe and interpret it together. They could start with 'I wonder ...' statements, to share questions they would like to ask about the moment depicted on the cover or the author.

Provocation questions for reflection:

- What/who can you see?
- What/who can you not see?
- Why might the author have chosen to show you this moment in this particular way?
- What might the story be about?
- How might the scenes created today relate to the story?

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Description

This learning experience uses Role on the Wall and Still Images in a Performance Carousel to create a sense of familiarity and connection between students and the fictional family. Students devise a soundscape and visualisation to imagine the outbreak of war as depicted in the book.

Key concepts

- Character development
- Performance carousel
- Soundscape
- Visualisation
- War

Learning outcomes

- Research, analyse and integrate elements, techniques, conventions and technologies in dramatic forms for specific purposes
- Research, critically evaluate and refine ideas to create original drama work
- Analyse, rehearse and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities

Materials

- Cut-up butcher's paper (each piece approx. 2m long)
- A caption per fictional family member displaying the character's name

- Character descriptions from Page 1 photocopied and cut up so that there is one character description per piece of paper
- Felt-tip pens
- Camera, e.g. as part of a phone
- Calm instrumental music, such as works by Olafur Arnalds (available on YouTube)
- The diary entries about war from pp. 5-13, cut up so that there is one snippet of paper per date

Resources

- One copy of the book *Home & Away* by Marsden & Ottley (2008) with diary entry 'September 13' on p. 12 covered, for instance, with a piece of paper attached to the page with Blu-Tack.

Throughout the unit, only one teacher copy of the book is required.

Learning sequence

Activity 1. Role on the wall

The teacher shows students p. 2 of *Home & Away*. Together, they make up the name of a fictional country and city in which the family live. This name will be used throughout the learning experiences. In large writing, the teacher puts the fictional home country's name on an A4 piece of paper and sticks it onto the top of a blank wall that will soon be covered in the roles on the wall.

Students form six small groups. Each group is allocated one of the family members (characters) in the story. The teacher gives each group a caption with the respective character's name. The teacher gives out the butcher's paper (one piece per group), some Blu-Tack and the pens. Students stick the character's name on the top end of the butcher's paper and have one group member lie down on the paper to have their body outline drawn.

The teacher gives groups their respective 'character description'. Students read their character description and use the felt tip pens to write onto the butcher's paper.

1. On the outside of the outline, they write their character's physical characteristics (including typical clothes and appearance), day to day routines (such as going to school or work, playing sports, doing hobbies) and favourite things (music/movie/food/colour/actor/singer/etc.).
2. On the inside, they write words and statements that reflect their character's personality (this can include personality adjectives as well as the character's favourite place in their city and the memory that makes it so special, their values and goals in life, their beliefs or religion, their biggest dream, etc.).

Each student gifts their respective character one of their own attributes. This could be anything from the provocations above, for example, a hobby, a goal in life or simply their eye colour. Students then use Blu-Tack to stick 'their character' onto the classroom wall that already displays the name of the family's fictional home country. Students walk around the space to look at the roles on the wall and 'get to know' the family members. Additionally, each small group may present their character verbally to the other groups.

Provocation questions for reflection:

- Do these characters or (some of) their characteristics and/or aspects of their everyday lives seem familiar?
- How are these characters different from or similar to you?

Activity 2. Still images in performance carousel

Students individually walk through the space, introducing themselves in role as their respective character by saying their character's name. They link arms when they find a student who embodies a different family member, and then the pairs walk on to greet other students-in-role. Again, they link arms when they find another addition to the family. Once a family is complete – that is, once all six characters are linking arms, they freeze. Ultimately, several complete blueprints

of the family – ‘family groups’ – will stand together ready for the next part of the activity.

Students are asked to take a family selfie – create a still image – on a typical day. Each student comes up with their character’s thought, feeling and a line – either a line of monologue (to self) or dialogue (to other) directed at another family member. Each family group then shares their still image in a performance carousel. The teacher and/or other students have the option to tap characters on the shoulder to reveal characters’ thoughts, feelings and/or lines of monologue/ dialogue.

The teacher takes a photo and creates a print of each family selfie to give students a detailed reminder of their still images, as these will be used again later in the unit.

Provocation questions for reflection:

- What are these families and family members like?
- Does any of what they think, do, feel or say sound familiar?
- Is there anything you like, dislike or connect with about a particular family member?

Activity 3. Soundscape & visualisation

Students sit down, family members of the same family sitting next to each other. Together, the teacher and students look at pp. 5–6 of *Home & Away*.

Provocation questions for reflection:

- What do *you* know about war?
- Do you know any stories about war?
- What do you know about why wars happen?
- Does your family have any stories about war?

Each family receives one diary entry about war (see ‘Materials’ above). The teacher puts the music on and reads out the diary entry dates that are displayed on pp. 7–12, except for ‘September 13’ on p. 12. This diary entry is covered. As

the teacher reads out the respective date, the student with the corresponding diary entry reads it out loud.

Once the last diary entry is shared, the teacher leads the students through a visualisation. Before the activity, the teacher tells students that they do not have to share their imagined experiences if they would prefer not to do so.

If they wish, students close their eyes. Students are asked to imagine they are standing in the family's hometown wearing a bulletproof cloak that makes them invisible. Students imagine themselves perceiving different things in the war-torn city through all of their senses. When tapped on the shoulder by the teacher, they may, if they wish, share their imagined experience: 'In the city, I can see/hear/smell/taste/feel ...'

The teacher fades out the music to mark the end of the soundscape.

Provocation questions for reflection:

- What might it be like when a war breaks out?
- What does war feel and look like to *Me*? How did *Me* choose to represent his experience of the war breaking out? Why?
- How might war be experienced differently by people at different ages and stages in life?

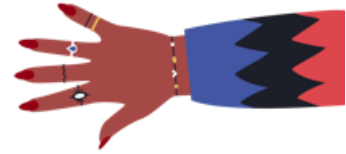
Students and teacher explore the images on pp. 7–12 in terms of meaning and aesthetic form.

Beyond the learning

Extension activity 1. How real is war?

Students research current war zones as well as the reported causes and effects of these wars.

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Description

In this learning experience, students engage in writing in role and the creation of non-naturalistic dreamscapes to imagine the hopes of the main character before they leave their war-torn home as well as the possible effects of loss and grief.

Key concepts

- Hope
- Loss and grief
- Non-naturalistic theatre

Learning outcomes

- Research, analyse and critically evaluate how drama, including New Zealand drama, interprets, records or challenges social and cultural discourse
- Research, analyse and integrate elements, techniques, conventions and technologies in dramatic forms for specific purposes
- Research, critically evaluate and refine ideas to create original drama work
- Analyse, rehearse and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities.

Materials

- Green paper cut into the shape of leaves
- Pens
- Atmospheric instrumental music, such as works by Olafur Arnalds

Resources

- Book: *Home & Away* by Marsden & Ottley (2008).

Throughout the unit, only one teacher copy of the book is required.

Learning sequence

Activity 1. Writing in role

The teacher reveals the diary entry from 'September 13' on p. 12 and turns the page.

Participants are sitting in the basement as *Me* the night before the family is supposed to get on the boat. In role (as *Me*), they write their hopes for the future onto a green leaf. The teacher can put on music to enrich the experience.

After the activity, they attach Blu-Tack to the back of their leaves.

Activity 2. Devising a dreamscape

The teacher reads out pages 15–16 [the pages depicting Grandma dying on the beach]. In small groups, students devise a ritual to say goodbye to Grandma. The ritual includes covering Grandma, represented by the role on the wall, with the leaves of hope from Activity 1.

Students devise a non-naturalistic scene that *Me* has ten years later, starting with the pre-war family selfie, ending with the goodbye ritual for grandma.

Provocation questions for reflection before students devise their scene:

- How do naturalistic and non-naturalistic scenes differ?
- How can you create non-naturalistic scenes?

Activity 3. Performing the dreamscape

The small groups share their scenes with the rest of the class. The roles on the wall are the backdrop to the scenes. Music accompanies the scenes.

Option:

Using a distinct piece of clothing or item, the teacher can go into role as a trafficker to end each performance by urging the family members to enter the boat.

Provocation questions for reflection:

- What/who could you see?
- What/who could you not see?
- What was the story of the scene?
- How did you feel as a performer during the scene?
- How did you feel as a character during the scene?
- What surprised you when you experienced the scene?
- How has using a non-naturalistic mode of theatre enriched the performance?
- How would you like the story of *Home & Away* to go on?

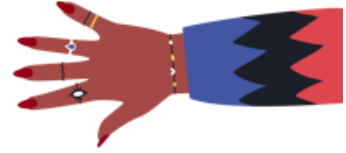
Beyond the learning

Extension activity 1. Non-naturalistic theatre

Students research the characteristics, politics and intended effects of different types of non-naturalistic theatre, that is, performance styles that are not dominated by attempts at life-like representations. Examples of non-naturalistic theatre practitioners are Antonin Artaud (Theatre of Cruelty), Bertolt Brecht (Epic Theatre), Pina Bausch (Tanztheater), and Jerzy Grotowski (Poor Theatre). Students can present their research and draw on their emerging knowledge during the next learning experience.

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Face to face with right-wing populism



Description

In this learning experience, students devise, perform and deconstruct a montage incorporating soundscaping and the creation of visual art to critically explore the workings and effects of right-wing populist rhetoric.

Key concepts

- Montage
- Text (expressed statements) and subtext (unspoken motivations, thoughts, feelings)
- Contrast
- Right-wing populism
- Rhetoric

Learning outcomes

- Research, analyse and integrate elements, techniques, conventions and technologies in dramatic forms for specific purposes
- Research, critically evaluate and refine ideas to create original drama work
- Analyse, rehearse and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities

Materials

- Real-life right-wing populist quotes expressing xenophobic, Islamophobic or otherwise exclusionary ideologies, found on the internet (or in the list

of examples provided in [Resource A](#)) and printed on A4 paper (one quote per piece of paper)

- Differently coloured felt tip pens
- Optional: other arts & craft materials
- Optional: instrumental music to enrich the soundscape

Resources

- Book: *Home & Away* by Marsden & Ottley (2008).

Throughout the unit, only one teacher copy of the book is required.

Learning sequence

Activity 1. Devising a Montage

The class is split in half, into Group A and Group B. Arrange the two groups so that neither A nor B know of each other's tasks.

Group A

This group is split into the character groups from Activity 1, Learning Experience 2 (students belonging to the same group all portray the same character). In their groups, they devise a soundscape of what they, as their character, might hear in the basement, as depicted on pp. 15-16 This means that the soundscapes become non-naturalistic: they reveal the internal dialogue of each character.

Provocation questions for reflection:

- What is going through the character's head? In contrast, what does the character say out loud? What is the text (expressed statements) and what is the subtext (unspoken motivations, thoughts, feelings)? How might you represent this in a soundscape?
- What might the character be feeling?
- What might the character be scared of and what might they hope for?
- What is the speed and volume of these thoughts, emotions, statements?
- Is there noise and also silence? How might such contrast be represented in the soundscape?

Group B

This group is split into pairs. Each pair receives one right-wing populist quote (see [Resource A](#)). The teacher tells the students to imagine that these are typical posts tweeted by people in the country in which the family will seek refuge.

In pairs, students share and discuss their quotes.

Provocation questions for reflection:

- What might the author of the post have intended to communicate?
- Why might they have chosen those specific words?
- Why did they feel the need to share these posts?
- What might their aim be?
- What might the society be like in which the author lives?
- How might they have felt before, during and after writing and disseminating the posts?

The teacher asks students to discuss what 'picture' each quote paints of refugees like the family in the story, and then to choose one word to describe this picture, for example, 'threat', 'parasite', or 'terror'. Each pair then writes their word in big letters onto the back of the piece of paper displaying their quote, like graffiti. Students design their writing and the rest of the piece of paper so that it represents their word. They carefully choose colour(s), contrast and shapes. The use of additional arts and crafts materials is optional.

As part of the performance that will happen next, students belonging to Group B will move towards the roles on the wall and cover them with their word art.

The teacher provokes Group B to prepare to add their word art to the wall by getting into character and carefully considering how they, as people holding the beliefs on their pieces of paper, are going to physically approach and leave the roles on the wall, and how they will Blu-Tack their word art onto the roles. Students decide what their movements will represent (an algorithm? a hidden feeling the post's respective author may hold deep inside? a certain mentality or rhetoric? etc.). *Here, students can draw on what they learned from Learning experience 3, Extension activity 1.*

Students devise and rehearse their movements. In the process, they give each other feedback on these short performances.

Activity 2. Performing the montage

The whole class determines the name of the fictional country to which the family is fleeing. The teacher writes this name on an A4 piece of paper and Blu-Tacks it on top of the paper depicting the name of the family's fictional home country, above the roles on the wall.

All family groups constituting Group A sit in clusters facing the roles on the wall. They become both audience and performers of the scene to emerge. Group B stand next to the wall with the teacher.

The performance that follows involves both groups performing at the same time.

Group A perform their collective soundscape: one family group performs after the other, seamlessly. The teacher may choose to put on suitable instrumental music in the background to enrich the performance.

As soon as the collective soundscape begins, the teacher taps one student of Group B on the shoulder. Group B also become audience and performers simultaneously. The student, in character, approaches the roles on the wall and Blu-Tacks their 'word art' onto one of them. The student then walks to the other side of the wall, still in character, and sits down. The teacher taps the next Group B student on the shoulder, who, also in character, approaches, attaches their word, and leaves the role on the wall. This process/the performance goes on until all the 'word art' covers the roles on the wall or until the collective soundscape has come to an end. This may mean that students have to bear a few moments of silence.

Activity 3. Deconstructing the montage

The whole class gets up and move around to view the defaced roles on the wall. After a few minutes, they sit down in a half circle around the roles on the wall

and share their experiences of the performance and their subsequent encounters with the dehumanised roles on the wall.

Provocation questions for reflection:

- How is the piece of drama work created today different to naturalistic performance modes? To what effect? *Here, the class can draw on what they learned from Learning experience 3, Extension activity 1.*
- What/who could you see and hear?
- What/who could you not see or hear?
- How did you feel as a performer during the scene?
- If you were in role as a character, how did you feel as a character during the scene?
- What surprised you when you experienced the scene?
- If there was silence, how did it effect your experience? What went through your head? How did you feel?
- Did the scene remind you of anything in real life?
- What was the story of the scene? What happened to the family?
- How might the story of *Home & Away* go on?

The teacher invites Group A and Group B to ask each other about their respective parts of the performance, not only the final output, but also the devising process, in terms of both content and aesthetic form. Here, there is an opportunity to unpack right-wing populist rhetoric, its possible origin and its effects on the story. Some students from Group B might be provoked to share their original quotes, and some students from Group A might feel compelled to get up and discover and discuss the posts behind the 'word art'. The teacher reveals that all quotes are real-life posts from the internet.

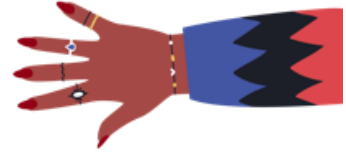
Beyond the learning

Extension activity 1. Possible endings

Students write their own versions of *Me's* last diary entry.

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Practicing citizenship



Description

In the final learning experience of this unit, the class engages in collaborative reading and teacher in role-based hot-seating to explore the ending of the story. Students are invited to interrogate and challenge right-wing populist ideas and position themselves and Aotearoa New Zealand in relation to the story.

Key concepts

- Hot-seating
- Teacher in role
- Social responsibility
- Solidarity
- Critical citizenship

Learning outcomes

- Research, analyse and integrate elements, techniques, conventions and technologies in dramatic forms for specific purposes
- Research, critically evaluate and refine ideas to create original drama work
- Analyse, rehearse and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities

Materials

- 'Final diary entry': the last three pages of the book (photocopied; each sentence cut into a snippet of text and numbered according to the progression of sentences on the pages)

- The printed quotes ('word art') from Learning experience 3 in a folder, removed from the wall and freed from Blu-Tack
- A chair
- A folder with notes supporting the stance of the Minister of Immigration
- Optional: calm atmospheric instrumental music

Resources

- Book: *Home & Away* by Marsden & Ottley (2008).

Throughout the unit, only one teacher copy of the book is required.

Learning sequence

Activity 1. Collaborative reading

Before the lesson starts, clear the roles on the wall of all the 'word pictures' that defaced them; the leaves of hope that cover Oma are to remain.

The class sits together. The teacher gives out the snippets of the 'final diary entry' [third to last page, which talks about the Minister]. Those students with a diary snippet reveal the diary entry by reading their snippets aloud one by one. The teacher can put on music to enrich the experience.

Activity 2. Hot-seating/Teacher in role

The teacher places a chair in front of the roles on the wall. The characters' personal characteristics and *Me's* hopes covering Oma are visible again. The teacher briefs students that she will become the fictional Minister of Immigration from the story as soon as she holds the folder *and* sits down on the chair. The teacher invites students to engage in dialogue with the Minister.

Students count down 'three, two, one' and clap simultaneously to start the scene. During the improvisation, the teacher acts as if they were the Minister. They refer to the folder, using the statements in it to bolster the Minister's alleged argument. The teacher goes in and out of role frequently to encourage critical reflection and provoke engagement.

Provocation questions for reflection during and after the activity:

- In what ways did our engagement in this hot seat strategy constitute a piece of drama work? How is it different to other types of drama? To what effect?
- What is the Minister like as a person/as a politician?
- What is the Minister's standpoint? What is their reasoning?
- What might the Minister be thinking in this very moment?
- What might the Minister be feeling in this very moment?
- What might the Minister be scared of and hope for?
- Which of the Minister's views do you share? Which do you not share?
- What do you wish you had said during the activity? What prevented you from doing so?

Activity 3. Collaborative reading

The teacher gives out the snippets of the 'final diary entry' as depicted on [last two pages of the book]. Those students with a snippet reveal the diary entry one by one. The teacher can put on music to enrich the experience.

Provocation questions for reflection:

- How does this ending differ from your own version (Learning Experience 4, Extension activity 1: Possible Endings)? To what effect?
- Is the story realistic? What parts are, and what parts aren't? In what way(s)?
- How would you have wanted the story to play out? What would have needed to be different to enable your outcome?
- If you could have added something to the story, who (character) or what (a concept, emotion, idea) would you have added? How come?
- How might the story relate to Aotearoa New Zealand and the world?

Beyond the learning

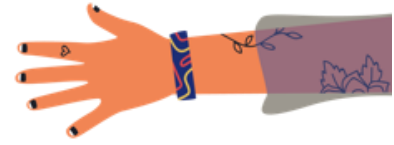
Extension activity 1. A final letter

Prior to giving students this task, facilitate a class discussion to first brainstorm and consider realistic alternatives to the Minister's current political course, and then to think about ways that students could participate in those alternatives.

Students write a letter to the fictional Minister of Immigration to communicate which perspectives and actions they agree and disagree with. Students construct their argument by reflecting on the experiences they have had and the explorations they have made during the unit. The teacher provokes students to be specific about their suggestions regarding realistic alternatives to the Minister's current political course and to include in their letters ways they themselves could contribute to such alternatives.

→ [Return to Learning experiences](#)

Excerpts from right-wing populist quotes



Examples: Excerpts from right-wing populist quotes

- These people are brutal knife-stabbers.
- Friends! Our continent has existed for so long! Our country has existed for so long! I won't give you away!
- I don't just want our country to have a long past. I want that our country has a long future, too.
- Our country will have no future if these people come here.
- Spongers and parasites who will gorge away everything are infesting our country.
- The people who come here still have their countries. If these people come here, we lose our country.
- When we have lost our country, we won't have a home anymore!
- One of these terrorists pretended to be one of these people. That's how he came into our country.
- We will be swamped by these people. They have their own culture and their own religion.
- They will live together. They will exclude us.
- We need more safety! We need a wall around our country!
- These people now pour into our country. Who knows who they are? Some of them could be terrorists!
- If there still is to be a future for us, we must defend ourselves and strike back so that these people do not come here.
- We must fight against these people coming here.
- This fight will determine whether we and our children will still have a future here.
- We must make sure that our country continues to be safe! If these people try to come into our country, we must shoot them if need be.
- Their religion hates us. Many of them hate us.
- I think our country can be better. But that won't happen if all these people come here.
- These people are trying to influence our children. They are trying to convince them of how awesome terror and violence and their religion are.
- These people don't want to work here but just want to live here for free. They take away our money.

- Nowadays, we walk through our town and wonder if we are still in our own country or in a different one.
- Soon we will be ruled over, dominated and controlled by these people.
- It is time that we come first in our country.
- If all these people come here, our country will change forever.
- It won't take long until our country is unrecognisable.
- These people won't make us rich.
- These people are a risk for our country. Thousands of these people will come.
- Their culture and their religion are completely different to ours.
- If these people come here, there will be problems, no matter how much these people try to live with us in peace.