

INTO FILM

Refugee Week

"With the world facing the greatest refugee crisis in recent memory, Refugee Week provides an important opportunity to celebrate and recognise the contribution refugees make to their adopted home and to reflect on the situation of those fleeing persecution.

"For those of us fortunate enough to have grown up living in safety, it can be difficult to imagine what it's like to be forced to flee your home but these films bring the stories and struggles of refugees to life in an extraordinarily compelling and vivid way.

"We hope that these films and materials remind everyone who watches them that compassion is a hallmark of a strong and open society."

Rebecca Moore, Refugee Council

Our resources are designed to be used with selected film titles, which are available free for clubs at www.intofilm.org/clubs

See, think, make.
Imagine

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SUPPORTING AND
EMPOWERING
REFUGEES



About this resource

This resource is for teachers and film club leaders to use to mark Refugee Week, and for stimulus to discuss the hardships and resilience of refugees around the globe raised in the curriculums in England, Scotland, Northern Ireland and Wales.

The contribution of refugees in the UK and why people have and continue to seek asylum are themes in the Citizenship, PSHE, History and Geography curriculums in England and Wales, Social Studies and Health and Wellbeing in the Curriculum for Excellence in Scotland, and PDMU, History, Geography and Local and Global Citizenship in the Northern Ireland curriculum.

This resource contains a guide to five films, which have been specially selected to be accessible to learners within the 5-19 age range. The guides include discussion questions and activity ideas to encourage learners to ask and answer questions and reflect on why people seek sanctuary in other countries. We would encourage you to stop and start the films at appropriate points to discuss the questions, and reflect on what the learners think about characters and story at different points in the narrative; this technique can help learners to process and reflect on the issues in the films. The resource also contains a list of further recommended films on pages 14-19.

To find out more about Refugee Week and refugees in the UK visit www.refugeeweek.org.uk and www.refugeecouncil.org.uk

Safeguarding

This resource details BBFC classification information for each of film titles. We have also included the Into Film age recommendation, however it is recommended that you view these films before delivering these activities in class, to ensure that content is appropriate for your students. We also recommend you view content on external links in advance of sharing these with students, as we are unable to accept responsibility for content which may change, move or become unavailable without our knowledge.

Films included in this resource



An American Tail

1986 | Cert U | 80 mins | Recommended for 5+

Page 4



Casablanca

1942 | Cert U | 102 mins | Recommended for 9+

Page 6



Monsieur Lazhar

2012 | Cert 12 | 91 mins | Recommended for 12+

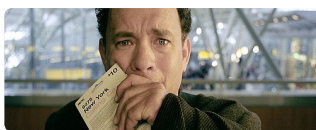
Page 8



The Kite Runner

2007 | Cert 12 | 128 mins | Recommended for 14 +

Page 10



The Terminal

2004 | Cert 12 | 129 mins | Recommended for 14 +

Page 12

Accessing film

You can order films for free through your Into Film club account. Not yet Into Film? Joining Into Film is easy and free – go to the website to find out more and register or email support@intofilm.org

Into Film also offers free Continuing Professional Development (CPD) for teachers and educators in state funded organisations – go to www.intofilm.org/training to find out more.



Universal © (1986) All rights reserved.

An American Tail

1986 | Cert U | 80 mins | Recommended for 5+

What is this film about?

Fievel is a Russian mouse who, along with the rest of his family, flees his homeland and persecution by cats for a new life in America. However, on their journey a violent storm at sea separates young Fievel and the rest of the Mousekewitzs – so when he eventually reaches his new country, he must embark on an epic quest to find them. This animated family adventure is as cute as they come – but director Don Bluth also stays the right side of sentimentality, and the American immigrant experience (which the film is really about) is dealt with smartly and sensitively.

What the critics think?

Into Film Club member, Tayla, aged 10

"This film was fab. I especially loved the song 'There Are No Cats in America' – it was awesome. All the songs fitted perfectly!"

Vincent Canby, The New York Times

"Mr Bluth has rediscovered the beauties to be found in the so-called old-fashioned animation techniques used by Walt Disney Classics."

Before the film

Lots of people moved from various countries in Europe to America in the 1800s and 1900s - why do you think people wanted to move to America? What do you think were the most difficult things about moving from Europe to America over a hundred years ago?



Find out more

Visit BBC Bitesize Living as a Refugee
www.bit.ly/bbclivingasarefugee

Zlata and Mohamed both fled civil unrest in their home country to live as refugees in England. They talk about how they overcame the boundaries, such as language, and how a 'buddy' scheme at school helped them to fit in and make friends quickly.

Ask learners to identify why the children left their country, what they found difficult when they arrived in the UK and what helped them to become happier about living in the UK?

During and after the film

Why do the mice leave their country?

The mice are being terrorised by the cats. They do not feel safe to go about their daily lives. This represents the way that Jewish people and other minorities were treated at the time.

What is America like? How do Fievel and the other mice feel when they arrive and why?

Fievel's family see America as a huge land of freedom and opportunity. When they arrive they realise that life is still hard. The Mousekewitz family are sad when they go to New York because they think they have lost Fievel forever.

How is Tiger different from the other cats? Why does he help Fievel and the other mice?

Tiger is a vegetarian and does not want to eat the mice like the other cats. When he is left to guard Fievel, Tiger actually finds he has a lot in common with the mouse, like his love of butterflies, swiss cheese, ice cream and the novel *The Brothers Karamazov*. Tiger feels that he fits in with the mice in a way that he does not with the nastier cats.



Warner Bros. © (1942) All rights reserved.

Casablanca

1942 | Cert U | 102 mins | Recommended for 9+

What is this film about?

Casablanca in Morocco is the place to be in 1942, here you might be able to get hold of the papers necessary for safe passage out of Nazi-controlled north Africa to the United States – papers which end up in the safekeeping of gruff American Rick Blaine, owner of Rick's Café. One night a beautiful woman named Ilsa, who once broke Rick's heart, walks into his bar, will Rick be able to put aside his feelings to help her, and her husband, escape?

What the critics think?

Into Film Club member, Freya, aged 11

"Here's looking at you kid." Well, everyone was! I couldn't take my eyes off the magic in the performance between Humphrey Bogart and Ingrid Bergman."

Tom Dawson, BBC

"A marvellous blend of bittersweet romance, wisecracking comedy and wartime intrigue."

Before the film

What was happening in Paris and Czechoslovakia (and elsewhere in Europe) in the 1940s to make people refugees?

You may want to ask learners to look at this resource on from The National Archives to identify where Czechoslovakia was in Europe and where conflict was taking place across the globe during World War Two. www.bit.ly/nationalarchivesww2map



Find out more

Some people believe the Casablanca was a piece of propaganda. Ask learners to find two or three definitions of the word propaganda using online dictionaries.

After discussing the definitions divide the group in half, ask learners in one half of the group to select three pieces of evidence from Casablanca that they think demonstrates that the film was a piece of propaganda; and ask the other half of the group to identify three pieces of evidence that they think demonstrate that it is not a piece of American propaganda.

You may wish to record the group's conclusions in a six shot film, filming the shots in sequence to create a sense of debate without the need for editing.

During and after the film

What was life like in Casablanca like during the war?

Casablanca was in the French colony of Morocco. France itself was split into Occupied France and Vichy France, where there was collaboration with the Nazis. There were many refugees from all over Europe in Casablanca hoping to catch a plane and flee oppression.

Who are the main characters? Which did you like or dislike?

Rick Blaine owns the American Café. Captain Renault is the French chief of police. Major Strasser works for the Gestapo. Victor Laszlo is a Czech working for the Resistance, who has escaped a concentration camp and Lisa Lund is his wife.

In your opinion was Captain Renault or Major Strasser more powerful? Why?

As a Nazi officer Major Strasser could hold the most power. However, Captain Renault has a lot of connections and seems to be able to effect change for the better.

Rick is very cynical. What does this mean and how do we know? What makes him change?

A cynical person believes that people are motivated by self-interest, is distrustful of human sincerity or is doubtful as to whether something will happen or is worthwhile. Rick is moved to do the right thing for the person he loves.



Music Box Films © (2011) All rights reserved.

Monsieur Lazhar

2012 | Cert 12 | 91 mins | Recommended for 12+

What is this film about?

When Bachir Lazhar begins a teaching job at a school in French-Canadian Montreal, his first challenge is to help the children cope with the trauma of their previous teacher's suicide, which occurred in the classroom. This poignant and hopeful classroom drama, which has proved an audience favourite, sensitively deals with important issues in regard to overcoming trauma and community support networks.

What the critics think?

Into Film Club member,
Christopher,
aged 12

"This movie was very well performed and I certainly really enjoyed it!"

Kyle Smith,
New York Post

"Like a dedicated teacher, this is a film that stays with you."

Before the film

Think back to your first day at a new school. How did you feel and what worries did you have?



Find out more

Ask learners to look at the Refugee Council's document *Tell it like it is* available at www.bit.ly/refugeecounciltellitlikeitis

Ask learners to identify some of the reasons why people may seek asylum and the contributions refugees make to the UK.

Ask learners to compose a 140 character message for social media using #tellitlikeitis

During and after the film

How are the cultural differences between Bachir and the pupils conveyed in the early stages of the film?

Bachir has a much more traditional approach to teaching, rearranging the desks in straight lines, imposing dry dictation on his reluctant students and leaving the walls of his classroom blank. Bachir also speaks a different form of French to his French Canadian students. Bachir's approach contrasts with the less formal approach of some of his colleagues, but also clashes with strict administrative laws that forbid any physical contact with pupils.

How would you describe the scenes in the courtroom? How is Bachir treated in these scenes?

The courtroom scenes are formal and have a detached tone. Bachir is questioned in an intensive and intimidating manner. These sequences illustrate how the legal system can undermine the integrity and humanity of asylum seekers, and the dispassionate approach taken to them.

What is the significance of the fable that Bachir reads to his students at the end of the film?

The fable is Bachir's way of opening up to his students and telling them about his life in Algeria.



DreamWorks SKG © (2007) All rights reserved.

The Kite Runner

2007 | Cert 12 | 128 mins | Recommended for 14 +

What is this film about?

An adaptation of Khaled Hosseini's 2003 novel, this is powerful story of friendship and betrayal. Amir is an Afghani refugee who flees to the west with his father after his country is invaded. Amir grows up to be a talented writer, writing stories based on his memories of home, but haunted by a childhood wrongdoing against his best friend Hassan. While Afghanistan falls further into chaos under the Taliban's harsh governance, Amir's guilt towards Hassan grows until he is called back to his homeland and given an opportunity to right the wrong.

What the critics think?

Into Film Club member, Jonathan, aged 12

"I did not know very much about Afghanistan and found it very interesting to learn something about the history. I thought that acting was really good, especially the two boys – really believable."

Philip French, The Observer

"It introduces us to a world beyond the TV news."

Before the film

Imagine a place where music is banned. You can't watch films or television. Playing cards, singing, dancing and even flying a kite are illegal.

What do you think might happen in a film called *The Kite Runner*?



Find out more

Direct learners to the UN Refugee Agency to find out about the number of refugees across the world and the countries where refugees come from and escape to. www.bit.ly/unhcrfactsandfigures

These facts and figures can be overwhelming, discuss with the learners how films like *The Kite Runner* can help us to understand the causes and consequences of refugees fleeing countries like Afghanistan, and what they think the advantages and disadvantages are of presenting the issues in a feature film instead of a documentary.

During and after the film

What do you think are the differences between Amir and Hassan?

Amir and his father are wealthy and privileged and live in a house with a large gate and driveway lined with roses. Hassan and his father are poor and live as servants in the grounds of the house. Amir is able to read and write while Hassan cannot. Hassan stands up for what he thinks is right and has courage and loyalty. Amir is cowardly and does not always do the right thing.

How does Amir and Hassan's relationship change after the kite race?

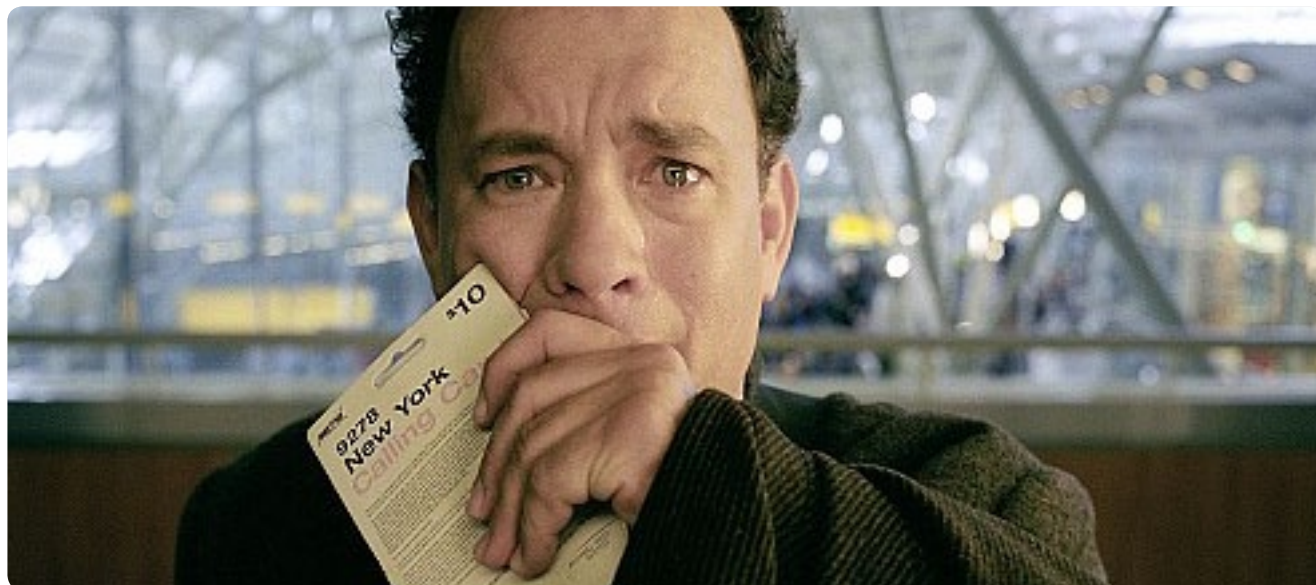
Although Amir has the opportunity to intervene when Hassan is being abused by Assef and the bully, he runs away. Amir feels guilty and starts to resent Hassan for these feelings. Amir eventually frames Hassan for the theft of the watch. Hassan shows loyalty and dignity throughout the boys' friendship.

What are some of the human rights issues or injustices shown in the film?

At the beginning of the film we see the Hazzara people being treated poorly. Both Hassan and his son are abused by Assef. In the later scenes during Taliban rule, orphaned children are sold into slavery and a woman is stoned to death for adultery.

What do you think Rahim means when he tells Amir 'there is a way to be good again'. Does Amir manage to redeem himself?

Rahim knew the truth about Hassan being Amir's half-brother. Amir feels guilty about the way he behaved as a boy and he sees rescuing his nephew Sahrab as a way of putting things right. It is open to interpretation as to whether his actions make up for his conduct 20 years earlier.



DreamWorks © (2004) All rights reserved.

The Terminal

2004 | Cert 12 | 129 mins | Recommended for 14 +

What is this film about?

Director Steven Spielberg's bittersweet comedy drama inspired by a real-life story. Tom Hanks play Victor, a man from a small Eastern European country who is travelling to New York. However, by the time he reaches his destination, his country has descended into civil war, leaving passport invalid, which means that he cannot enter the USA and is unable to return home.

What the critics think?

Into Film Club member, Alaa, aged 12

"I thought that this film is really different to other films I have seen, because even though it was funny, it showed how difficult life can be for some people and is quite serious."

Roger Ebert, Chicago Sun - Times

"A human comedy that is gentle and true, and creates sympathy for all of its characters."

Before the film

Imagine you were unexpectedly stuck in an airport for months. With a partner, make a list of ten items you would find most useful to help you survive and pass the time.



Find out more

Research online and find out when the Universal Declaration of Human Rights was written and by whom? Ask learners to identify why they think this document was written in 1948?

Look at Articles 13, 14 and 15, these are available on a worksheet on page 16 of this resource. Ask learners to discuss what might happen if people do not have these rights?

You may like to ask learners to explain one of these Articles and describe why it is important by making a short Stop Motion Animation.

More guidance is available in our Stop Motion Animation resource available at www.intofilm.org/resources

Into Film also offer free Stop Motion Animation training for teachers and educators, visit www.intofilm.org/training or contact us at cpd@intofilm.org for more information.

During and after the film

How does the language barrier affect Viktor's experience at the airport?

The fictional 'Krakozhian' language that Viktor speaks in the film is closely related to Bulgarian. Being able to speak a limited amount of English adds to the pressure of Viktor's situation. The officials at the airport do not know how to deal with the situation, and Viktor is unable to understand some of the language and cultural subtleties.

The real-life refugee on whom this film is based was Iranian. Why do you think Tom Hanks was cast in the part and what effect do you think this could have on the way that people think about refugees and their experiences?

Casting a well-known actor will mean that the film will appeal to many people who are fans of the actor. It may also indicate to audiences that this is a high budget production and will have mainstream appeal. These factors may mean that a larger number of people will be exposed to the issues of the film, than if it were a film with a lesser known actor and therefore lower production and marketing budget. However, the casting of Tom Hanks may mean that people do not engage with the reality of the issues raised in the film.

Frank Dixon, the Head of Customs and Border Protection, is surprised that Viktor does not try to escape from the airport, and gives him hints on how to leave unseen by security. Why do you think Dixon tries to help Viktor and why do you think Viktor stays at the airport?

While Dixon wants to appear to be following the rules, he would prefer Viktor to become someone else's responsibility.

Into Film recommends

A selection of films to further explore the representation of refugees and those affected by human rights abuses.



Universal © (1982) All rights reserved.

ET: The Extra-Terrestrial

1982 | Cert U | 115 mins | Recommended for 7+

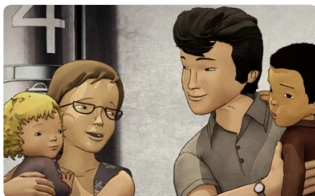
It's not easy being an alien stranded all alone on Earth. ET - the small, strange, ugly but somehow loveable hero of this heart-warming audience favourite - finds a way of getting on with the human children who are initially confused and scared by his presence in their lives. Full of some of the most magical scenes in movie history, ET: The Extra-Terrestrial has had children and grown-ups laughing and shedding a quiet tear for almost a quarter of a century.



Ravi & Jane

2014 | Cert PG | 14 mins | Recommended for 5+

Ravi and his family live in an immigration centre in Australia. Sent to a local school he must be dropped off and picked up by a security guard. Shy and quiet he is sat next to Jane in class and the two instantly become friends, although Ravi never tells her about his situation. All too soon, Ravi and his family are forced to move from the area and Jane is confronted with the different life her new friend leads. This heartfelt film provides a gentle introduction to young people about the emotional impact of immigration from the unique point of view of the children affected by it.



Couleur De Peau: Miel (Approved for Adoption)

2012 | Cert E | 75 mins | Recommended for 11+

Jung was one of 200,000 children adopted across the world after the Korean War. This touching film, based on his own graphic novel, uses animation, archive and home movie footage to tell the story of his adoption. Placed at the centre of a large Belgian family, Jung struggles to feel truly accepted by his adoptive parents and find a place in his new home. Focusing on key moments from Jung's childhood and his relationship with his adoptive mother, the film uses personal experience to explore themes of identity and belonging in an innovative and sensitive way.



New Wave Films Ltd © (2014)
All rights reserved.

School of Babel

2014 | Cert PG | 114 mins | Recommended for 11+

Set in a school in Paris this insightful documentary focuses on a class of immigrant children who speak little or no French. Aged between 11 and 15, they are put together in a class where they can learn the language while assimilating into the school. The students come from all over the globe, including Ukraine, Libya, Ireland and Venezuela, and have very different stories. As the camera stays mostly in the classroom the film sensitively follows the ups and downs of the school year, while revealing touching conversations amongst the students about culture, religion and learning.



Fine Line © (2000) All rights reserved.

Before Night Falls

2000 | Cert 15 | 133 mins | Recommended for 15+

All societies have prejudices - as *Before Night Falls* shows, even those which claim to treat everyone equally. The film tells the tale of the Cuban poet and novelist Reinaldo Arenas, who despite having fought on the side of Fidel Castro's revolutionaries and won international acclaim for his writing, faced persecution in his own country for being a gay man. But despite spending years in prison for nothing but his sexuality, Arenas never lost his sense of individuality, or his desire to write. This is a moving and finely-crafted portrait of a man whose spirit would not be broken. Some dialogue is subtitled in English.



New Wave Films Ltd. © (2000)
All rights reserved.

5 Broken Cameras

2012 | Cert 15 | 94 mins | Recommended for 15+

Caught up in the continual chaos of the Middle East conflict, Palestinian farmer Emad uses video camera to record the violence and injustice he witnesses on a daily basis. One by one his cameras become victims of the destructive forces operating in the region. On top of this, Emad becomes increasingly fearful that his incriminating footage could make him a target for security forces. This powerfully personal documentary not only draws attention to one of the world's most problematic humanitarian crises, it also raises philosophical questions about the power, potential and perils of film and the responsibility of filmmakers.



IFC Films © (2004) All rights reserved.

Turtles Can Fly

2004 | Cert 15 | 98 mins | Recommended for 15+

The first film to be filmed in Iraq after the fall of Saddam Hussein is set a few months before that event took place, as a handful of orphaned children try and survive in a Kurdish refugee camp. Just trying to get by is a challenge in a place without running water or electricity, and where almost everywhere in sight is riddled with landmines - but that is simply what they have to do. *Turtles Can Fly* is a fine film that keeps its attention squarely on the people so often caught in the middle of war and upheaval - children. Voiced in Kurdish, subtitles in English.

Other Into Film resources you may also find useful:

Identity, belonging and integration

With new arrivals in every area of the UK, running a film club can be used as a fantastic way of aiding integration and providing a fun, safe and inclusive learning environment. This resource highlights the discoveries we made from our inclusion project by looking at six of the most popular and impactful films. The resource provides tips for the arrangement of an Into Film club, suggestions for film reviewing, and activities to enhance and support screenings.

Film, democracy and debate

Into Film partnered with Debate Mate to suggest a series of debate motions that can be used to kick off the post-screening discussions on a selection of five films for primary and secondary students.

BFI Sci Fi – Cultural Identity

Science fiction cinema often deals with themes of cultural identity, as alien races and synthetic organisms come into contact with one another and are forced to confront how the rest of the world views them, as well as how they view themselves. This resource uses two very different science fiction films to approach the issue of cultural identity, in urban aliens-versus-teenagers horror/comedy *Attack the Block* and Aardman's Wallace & Gromit classic *A Grand Day Out*.



The UN Universal Declaration on Human Rights

The Universal Declaration on Human Rights was proclaimed in

There are Articles in total. Below are Articles 13, 14 and 15.

Article 13

1. Everyone has the right to freedom of movement and residence within the borders of each State.
2. Everyone has the right to leave any country, including his own, and to return to his country.

Article 14

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely
3. arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.