

KS4

Drama

**Exam Details:**

Exam Board: WJEC-EDUQAS

Exam consists of one paper:

Component 3: Written Exam –  
Set Text and Live Theatre (40%)

(1hr 30mins)

**Section A: Set Text- Refugee Boy****A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed**

I have read the play several times and can recall the overall plot	Red	Orange	Green
I know the name of the Playwright and the year of publication	Red	Orange	Green
I know and understand the Playwright's intentions	Red	Orange	Green
I know when and where the original performance took place	Red	Orange	Green
I know the Original Performance Conditions of the text	Red	Orange	Green
I know and understand the Social, Political and Historical Context	Red	Orange	Green
I have identified the themes that are in the text	Red	Orange	Green
I can name the characters, and know and understand their roles within the text	Red	Orange	Green
I recognise the genre of the play	Red	Orange	Green
I know and understand the structure of the play	Red	Orange	Green
I can explain the relationships/dynamics between the characters	Red	Orange	Green
I can identify the 4 main staging types, their pros and cons	Red	Orange	Green
I can name rehearsal techniques and explain why they are used	Red	Orange	Green
I have explored ideas for staging, set design and props	Red	Orange	Green
I have explored ideas for character costume, hair and make up	Red	Orange	Green
I have explored ideas for lighting the play	Red	Orange	Green
I have explored ideas for sound design	Red	Orange	Green
I know how to 'bring the text to life' using vocal skills	Red	Orange	Green
I know how to 'bring the text to life' using physical skills	Red	Orange	Green
I know and understand how to communicate meaning to the audience	Red	Orange	Green
I can use drama terminology throughout my written work	Red	Orange	Green
I use suitable quotes from the text to support my ideas	Red	Orange	Green

**Section B: Live Theatre Evaluation****A04: Analyse and evaluate their own work and that of others**

I have watched at least 1 piece of live theatre	Red	Orange	Green
I can name the performance and the theatre company	Red	Orange	Green
I can name the venue and date I watched the performance	Red	Orange	Green
I know the style of the piece	Red	Orange	Green
I can suggest the director's intentions and justify my ideas with examples from the performance	Red	Orange	Green
I can identify, at least, 3 key moments that communicate meaning to the audience.	Red	Orange	Green
I can describe the set in detail, including props used.	Red	Orange	Green
I can describe characters, and how vocal and physical skills were used by the actor to create them.	Red	Orange	Green
I can describe, in detail the costume and make up, and how they represent the characters.	Red	Orange	Green
I can explain my reaction to, at least 3, key moments of the performance	Red	Orange	Green
I can discuss how the characters interacted with each other and suggest what this communicated to the audience	Red	Orange	Green
I can describe the mood or atmosphere of the piece and give examples of how set / costume / lights/sound contributed to this	Red	Orange	Green
I can explain how performance conventions were used to communicate meaning	Red	Orange	Green
I can discuss examples of proxemics and suggest what this communicated to the audience.	Red	Orange	Green
I can summarise the plot of the play in one sentence.	Red	Orange	Green
I can summarise each key moment in one sentence.	Red	Orange	Green
I can communicate the intended audience response and can use suitable language to evaluate the effectiveness of the performance	Red	Orange	Green



# GCSE Drama

# Refugee Boy

by

Benjamin Zephaniah

Adapted for stage by

Lemn Sissay

## Historical context

The novel **Refugee Boy** was written by Benjamin Zephaniah, a writer and poet who was born and raised in Birmingham. He is dyslexic and, in an interview, he commented, *'The school I went to for the longest time was my approved school!'* When he was 14, he was expelled from his comprehensive school because '[he] got a spray can and decorated a wall at school with [his] poem about how boring school was, and signed it with [his] initials!'

Zephaniah moved to London in the 1980s where he became caught up in the race riots and experienced racism on a regular basis:

*'They happened around me. Back then racism was in your face. There was the National Front against black and foreign people and the police were also racist. I got stopped four times after I bought a BMW when I became successful with poetry'.*

Zephaniah became actively involved in a workers' co-operative in Stratford, which led to the publication of his first book of poetry in 1980. Since then, he has had a long and varied career writing poetry for a wide range of audiences and also writing books celebrating the cultural diversity in Britain. He has written a number of novels and plays for young people, with *Refugee Boy* first being published in 2001.

Lemn Sissay's mother arrived in Britain from Ethiopia in 1966. She was pregnant with Sissay at the time. From the moment he was born, he was placed with a number of foster families. When Sissay was 12, after his foster family had three children of their own, they placed him in a children's home and said neither they nor any of their family would contact him again. Between the ages of 12 and 17, Sissay was placed in four different children's homes. At the age of 21, after a long search, he eventually found his birth mother. When Sissay heard the novel was being adapted into a play, he called Zephaniah and said, *'This is my story, Benjamin. I've got to do this. It's so close to my experience.'*

Sissay released his first book of poetry in 1988 at the age of 21 and, like Benjamin Zephaniah, has had a varied career, which has included writing award-winning articles, acting and documentaries. In 2021, when he was awarded an OBE for services to literature and charity, he said:

*'I'm honoured... If you had gone to my 17-year-old self and said: 'In 2021 the Queen's going to give you an honour', I would have said: "No way." So it's worth believing'.*

*Refugee Boy* was Benjamin Zephaniah's second novel and was written after he befriended a young Sri Lankan who had fled to London after witnessing both his/her parents being shot.

*'Day after day, I was listening to various refugees who'd come to Britain for one reason or another. I just noticed that they were getting younger and younger but their stories were getting more horrific'.*

*'At the time in the media, there were a lot of things about refugees, but they always said something like 'bogus refugees' or 'fake refugees' or refugee statistics and I just thought, you know, behind all those statistics there's a human story'.*

*Refugee Boy* is about a boy called Alem, whose parents are from Ethiopia and Eritrea. It is set at the time of a violent war (1998-2000) between the two countries over the ownership of Badme, a town in the region of Eritrea. The play focuses on how Alem is parted from his mother and father, who he loves dearly, and charts his journey as he finds himself alone in Britain.

UNICEF recently published data stating that 33 million children had been forcibly displaced at the end of 2020. Between 2005 and 2020, the global number of child refugees more than doubled from 4 million to 10 million. In the period between 2010-2020 alone, the number of child refugees increased by 116 per cent. Alem's story is as relevant today as when the novel was first published in 2001.

## Task

Find two examples from the play that highlight the social/historic contexts of *Refugee Boy*.

## Original staging conditions

- The play was first performed at the West Yorkshire Playhouse on the 9th March, 2013.
- It was staged in The Courtyard Theatre, which has 350 seats. It is a twin-galleried rectangle, which has an end-on stage.
- The Courtyard Theatre is an adaptable stage, and for the original production, an intricate but solid set was placed across the width of the stage. It consisted of torn wire net fences and an impressive multi-level house which was scaffolded by dozens of battered suitcases. The suitcases functioned as a conflicted African border zone, a UK extradition court and steps. They also represented the transient nature of the accommodation provided in England and were a constant visual reminder of Alem's life as a refugee, living his life out of a suitcase and always ready to run. A backdrop of a black sky with scattered star effects was used, with it also serving to create the effect of drifting snowflakes. The transformative nature of the set was pivotal as it had to represent the outside of a children's home, a court, a kitchen and the violent streets in the border area of Ethiopia and Eritrea.
- Simple props such as a washing basket was used to create specific locations, e.g. a cosy domestic setting.
- It was stylistically lit. A grainy urban video was used to show the shanty dwellings of Badme. Other projections and lighting effects were used throughout, e.g. for the stars and when Alem first sees snow. The urban atmosphere of a London street was created through the use of dark and dreary lighting.
- Sound and music were used to create the warzone from which Alem escapes. Lilting musical interludes were used to underscore some of the scenes, e.g. when Alem and his father look at the stars and when he first sees snow.



- Costumes were naturalistic, reflecting the status and age of the characters.

(c)



## Component 3

Questions in Component 3 could focus on how meaning is interpreted and communicated through:

- the use of performance space and spatial relationships on stage, including the impact of different stages
- the design of lighting, sound, set (including props) and costumes, hair and make-up.

The following tasks will help you explore different design ideas. Remember, you don't have to stay with the original design in your exam response. Experiment with different design ideas and apply them to different scenes from the play to see which are the most creative.

### Task

*Refugee Boy* was originally staged using an expressionistic set that was adapted to suggest the different locations throughout the play. The set design also used elements to highlight some of the key themes of the play, e.g. homelessness was symbolised by the suitcases. Look at the following images from plays that deal with the refugee crisis. Image (a) is the original set design.

(a)



(b)



(d)



- With a partner, choose one of the images. Explain how it could help to create the atmosphere of *Refugee Boy* and why you think it could be effective.
- Choose the image that you think would be the least effective in creating the atmosphere of the play. Explain the reasons for your choice.
- Choose one of the images where you think colour is used effectively. Explain the reasons for your choice.
- One review of the original production of *Refugee Boy* commented:

*'The cast interacted with the set as though it were a jungle gym – racing around it, crawling under it, hiding within it – lending an almost dance-like element to the production and a near continuous sense of forward momentum.'* (Leeds Book Club)

Design an expressionistic set for a contemporary production of *Refugee Boy* that will be performed on a **thrust** stage. Explain your choice of set and props and your use of colour and fabric. Explain how your design will convey the themes of the play to an audience. Also consider how your design can easily be adapted to accommodate the quick transitions between scenes.

5. The opening scenes of *Refugee Boy* suggest two different locations. As a designer, create a set for this scene using a **traverse stage**. Explain your choice of style, set and props, use of colour, fabric and style and how these choices create atmosphere. Also explain where you would position the actors, giving reasons for your decision.

## Lighting

Projections and stylised lighting were used in the original production to help create a variety of locations and atmosphere. The performance of the play runs for 80 minutes, usually without an interval. Lighting, music and sound are pivotal in helping to create atmosphere and the variety of different locations and to contribute to the transitions between each episode of Alem's journey.

### Task

1. Look at the following images from two different productions:



With a partner, discuss the effectiveness of the lighting in helping to create atmosphere in these scenes. Explain the atmosphere and meaning that the designer is trying to convey to the audience.

2. As a designer, choose one extract from *Refugee Boy* and explain how you would use lighting to create atmosphere. Think about:

- intensity/strength of lighting
- focus
- special effects
- colour
- gobos
- types of lanterns.

## Music/sound

### Task

1. In groups of four, record a soundscape that could be used for the opening of *Refugee Boy* between Alem and his father, Mr Kelo. Decide at which points in the scene it would be played to help create atmosphere and location. Create a cue sheet showing where it would be faded in/out, the intensity of volume, etc.

2. Choose a piece of contemporary music or a song that could be used for the opening of scene two. Explain the reasons for your choice.

3. Choose a piece of music or a song that could be used as Alem's 'theme' and played at key moments when he appears. Explain the reasons for your choice.

4. Choose one scene from the play and create a list of sound effects you would use. Explain how and why the SFX you have chosen could be used to create atmosphere and location and to suggest the period of the play, etc.

### Task

1. With a partner, look at the images below which show how the character of Alem was portrayed in two different productions of *Refugee Boy*.





Explain the costume choices each designer has made. Think about:

- the period of the play
- choice of material/fabric
- garments
- colour
- accessories
- hair/makeup
- style.

2. As a designer, create the costume for one of the characters for a contemporary production of *Refugee Boy*. Explain the style, garments, colour, fabric, accessories, hair and make up you have chosen and the reason for your choices.

## Tasks

1. As a designer, create a mood board for Sweeney's costume.
2. Using this [template](#), design the following:
  - suitable stage makeup for the character of Sweeney
  - an expressionistic mask for the character of Sweeney.

## The structure of the play

- The structure is how the plot or story is laid out, including a beginning, middle and end. When asked about how he went about adapting the novel, Lemn Sissay commented that '*to truly adapt a text... You have got to tear it apart, find its heart and grow a body around it.*' To achieve this and ensure Alem's story remains true to the original, Sissay used an **episodic structure**.
- The use of an **episodic structure** means the scenes are fairly short and can stand

alone outside of the overall story. Each episode gives the audience an insight into characters and events that have played a significant part in Alem's journey.

- This structure allows different perspectives to be viewed. For example, the flashback between Mr Keto and Alem in Badme allows the audience to follow the whole journey and gives us a crucial insight into Alem's background.
- The structure is also **non-linear**. Splitting up the story means Alem's story is revealed piece by piece. This type of structure also allows the playwright to use a variety of non-naturalistic techniques such as narrative structure (e.g. Scene 18), flashbacks, multi-roling, repetition of scenes (e.g. the opening of Scene 7 is a repetition of Scene 1) and direct address.

## Task

1. Choose one of the episodes from the play *Refugee Boy*. Explain the function of that episode in the overall play.
2. Look at the court scene (Scene 9). Describe what non-linear techniques the playwright uses to present this scene. Explain how effective each technique is from an audience's perspective.

## The style of the play

*Refugee Boy* falls into a number of possible styles:

- Alem's story is unfolded using **narration** and **storytelling**. The playwright uses the characters to tell the story of what is happening, e.g. Scene 5. This is a quick and highly effective way of giving us information and moving the plot quickly and efficiently.
- There are elements of **epic theatre**. This is a type of political theatre that addresses contemporary issues. Bertolt Brecht developed it, although later in his life he preferred to call it dialectal theatre. Epic theatre uses a number of techniques to distance the audience, allowing them to remain objective so they can make rational judgments about any social comments or issues. Lemn Sissay employs a number of Brechtian techniques throughout *Refugee Boy*, e.g. breaking the fourth wall, narration, direct address and multi-roling.
- There are elements of **realism**. The story revolves around Alem, who is explored using believable details, such as the use of Amharic dialogue, and accurate detail, such as details of the war in Badma. The story is plot driven with realistic situations.

## Task

1. Use the following Brechtian techniques to explore how this style is used:
  - Choose an episode and a significant prop for one of the characters in the scene. Explore how the item can be used in a variety of ways. Explain its dramatic effectiveness.

- *Gestus* is a clear gesture or movement used by the actor to capture a moment or attitude. Can an audience tell what is happening in a scene solely based on the actor's gesture? Choose one scene from *Refugee Boy* and explore a suitable *gestus* for each character. Explain what information it gives the audience at that point in the play.
- A placard is a sign or additional piece of written information presented on stage. It can be as simple as holding up a handwritten sign or using a multimedia or PowerPoint slideshow. Choose one of the episodes and explore where you could use this technique. Explain what format it will take, e.g. projected images, and the dramatic impact you want it to have.

2. Compile a list of scenes from the play. In groups, create still images of each key moment within each scene. Give each scene a caption.

## Tasks

1. In a group, choose one scene and do the following:
  - Decide on the **minimal** amount of set that is required to create the world of the scene.
  - Explore the different practical techniques the actors would use to create the world of the scene, e.g. use of mime.
  - Explain the relationship you want to create between the actors and audience in the scene.
2. In groups of three, read Scene 3 and make notes on the following:
  - What information do we learn about each of the characters?
  - What is the tone of this scene?
  - What style is this scene? Give reasons for your choice.

## Character work

For Component 3, you should focus on:

- the function of a character within an extract
- how meaning is interpreted through an actor's vocal and physical interpretation
- character interaction
- the relationship between performer and audience.

## Task

Use the following exercises to familiarise yourself with the characters within the play and how they could be interpreted in performance.

1. Create a list of all the characters within the play. Decide on three words that you think best describes each character.
2. Working in groups of four, create a mood board for four key characters within the play. Look for pictures, poems, lyrics, artwork, newspaper cuttings, etc. to give you an understanding of each character and their personality. Knowing basic details about each character that you can reference on your board will keep you focused. It will also help you understand the different facets of their character because it will help you to focus on small details.
3. In groups of six, create a character poster. Choose one word to describe the character and a quote from the play to justify it. Each group should choose a different key character from the play and then share their resource with the rest of the class.
4. The function of a character within an extract refers to their special purpose, why they are in that specific scene. For example, the function of the Man in Scene 24 is to provide tension and set the situation in motion for the end of the play.

Look at Scene 5 with a partner and discuss the function of the Soldier in this scene. What does this scene and the character contribute to the play as a whole?

5. The play was originally performed with a cast of six. One reviewer wrote:

*'The cast of six ... double and triple with remarkable skill and adaptability. Twice I was fooled and thought that a new cast member had appeared on stage.'* (Ray Brown, British Theatre Guide)

As a director, consider how you would solve the issue of the same actor playing multiple roles. Choose one character and decide which other character they could play. Explore the physical and vocal expressions you would use for each character.

The **Component 3** written paper will focus on the three acting skills – voice, movement and interaction – and how these skills can be used by an actor to communicate their character to an audience.

## Vocal work

Below is a glossary of key terms relating to voice.

<b>Pitch</b>	Speaking in a low, high or natural voice.
<b>Pause</b>	A dramatic pause or silence at a key moment can build tension and emotions such as fear.
<b>Tempo or pace</b>	The speed in which someone speaks.
<b>Tone/expression</b>	This suggests your mood and your intention towards the listener.
<b>Volume</b>	The effect of a character speaking loud, quiet or using a stage whisper.
<b>Accent</b>	Indicating where someone is from or their status in society.
<b>Emphasis</b>	The pressure on certain words to make them stand out.
<b>Intonation</b>	The rise and fall of your voice. Intonation helps us to say what we mean.
<b>Subtext</b>	The underlying meaning of the words that are being spoken.

Actors and directors make creative decisions regarding what type of vocals they are going to use to interpret a character for an audience.

## Task

1. Look at Scene 2 between Alem, Mr Hardwick and Mr Kelo. Explain what vocal choices you would make to communicate the characters to an audience. **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**
2. In a group, choose two contrasting scenes from the play. Explore the vocal choices you would make for each character within the scene. Make notes on how successful your vocal choices were.
3. Look at Alem's speech in Scene 27. Explain what the speech tells the audience about the character and their mood. What vocal choices would you make to communicate the character to an audience? **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**

## Elements of movement

- **Posture and stance:** the position in which a character holds their body, e.g. when they are standing or sitting. A very confident character may dominate the space, holding a very upright posture.
- **Pace of movement:** e.g. does a character move quickly or slowly? A queen might enter moving slowly, highlighting their status and power to the audience. The pace of a character's movement will change according to the scene.

- **Gait:** a person's manner of walking will form part of their characterization, e.g. the character of Winston in the play *1984* will walk in a very slow, deliberate way.
- **Quality of movement:** for example, a performer playing the role of a victim might move with very light movement to indicate they are trying to avoid attention, whereas a more aggressive character might move with very heavy, definite movement.
- **Gestures:** the way people communicate with their hands or other parts of their body. For example, when Winston is being questioned by O'Brien in the play *1984*, the gesture he might use is the clenching of his fists to show his tension.
- **Body language:** it may be the way the message is conveyed to an audience or it may add an added layer to the words that are spoken.
- **Facial expressions:** how the face is used to convey an emotional state.
- **Eye contact:** the state in which two people look into each other's eyes. This could be used to establish status, control or passion.
- **Proxemics:** how the space is used on stage to establish relationships and mood.
- **Levels:** these can make a scene look visually interesting, but the positioning of characters on different levels can also suggest social status and create atmosphere.

## Task

Look at the images below and answer the questions that follow each of them.



1. Describe the posture, positioning and facial expressions of the characters. What does it communicate to the audience about the relationship between Alem and Mr Kelo at this point in the play?



2. What does the body language, facial expressions and proxemics of Hooded and Alem communicate to the audience about their relationship and state of mind at this point in the play?



3. At which point from the play do you think this image is from? Explain your choice. Describe the relationship of the characters based on the proxemics, posture and facial expressions.



4. What does the posture, gesture and facial expression communicate to an audience about Alem's mood and character at this point in the play?

## Task

The following questions examine how you can use space to explore character relationships.

Look at the diagram below which explores the positioning of characters and the semiotics of that position.



1. Look at Scene 3. In groups of three, explore where you would position the characters to explore the changing relationships and atmosphere within the scene.
2. As a director, choose three rehearsal techniques you would use to explore the relationship between the characters within the scene.
3. With a partner, choose a scene between Alem and Mr Kelo. Using the diagram above, explore how the status between the characters changes throughout the play.
4. In groups, create an improvised split scene (two scenes that are performed on stage at the same time). One half of the group shows a family receiving bad news about another family abroad and the other group shows what happened. Switch between the scenes throughout.

Then, look at Scene 11 when Alem reads the letter from his father. Use a spilt scene technique. Your scene must include the letter being read and the appearance of other characters placed on a different location on stage. Explain how effective this technique is.

## Key themes

### Parent-child relationships

The play explores Alem's relationship with his parents, particularly his close relationship with his father. His father's main concern is giving Alem a safe environment, and even though he leaves him alone at the beginning of the play, he believes it is the right decision. When he returns, he realises that what he wanted for his son will eventually lead to his own downfall. The play also explores the relationship between Ruth and her parents and their different attitudes.

### War

Alem's story is set against the war in Badma. The flashbacks give the audience an insight into the terrible situation from which Alem has fled. The war has repercussions for individuals, even when they think they have arrived at a place of safety.

### Seeking safety

As a refugee, Alem is looking for a place that allows him to be safe. He is forced to leave his homeland and flee to the UK. Some people understand his situation and show him kindness; however, the scenes in the children's home show that even established places of care have the potential to be unsafe. Ultimately, Alem has to battle a legal system to ensure he finds a home. This theme is also explored through the character of Sweeney. Although he is initially shown as a bully, as the play develops we learn that he too is desperately looking for a safe place, having been taken from an abusive father.

### Racism

This is explored primarily through the characters of Sweeney and Hooded, who represent views that some people have about refugees. Interestingly, Sissay doesn't allow Alem to become a victim. He uses the scene with Hooded to reveal some of Sweeney's backstory and also to provide humour – 'Rebel with a cheese knife'.

### Task

1. Working with a partner, compile a list of scenes where the theme of **parent and child relationships** are explored.
2. Using the rehearsal technique of **hot seating**, prepare a list of five questions for Alem and Mr Kelo that explore their relationship. Compare and contrast how their attitudes differ.
3. With a partner, create three still images that illustrate the theme of **parent and child relationships** in the play.
4. Working with a partner, choose a scene that illustrates the theme of **war**. Compile a list of sound effects and music you would use. Decide at which points you would use them to help create atmosphere.

5. Using the same scene that you chose for the previous question, compile a list of images that could be used as projections to highlight the theme of seeking safety for a contemporary production in a studio space.

6. Motifs are recurring structures, contrasts and literary devices that can help to develop and inform the text's major themes, e.g. the reoccurring references to stars.
  - Make notes on what other motifs are explored within the play and the dramatic effect they have.
  - As a set designer, compile a mood board based on **one** of these motifs for a forthcoming production of *Refugee Boy*.

7. The plight of refugees is particularly relevant in the 21st century. Use the internet to research the story of a refugee. In groups, devise a piece of theatre based on their story. Explore:

- the style of your performance
- what techniques you will use to tell the story
- staging
- themes and messages.

### Contemporary staging of the play

*'Incorporating elements of poetry and dance, this vibrant and energetic adaptation of Benjamin Zephaniah's seminal novel had a tremendous impact on me. I left the theatre physically exhausted from the emotional journey undertaken'.* (Leeds Book Club, 2013)

From the very first performance, the play has had a significant impact on audiences. *Refugee Boy* has been performed and staged in a variety of different ways. The original production used a complex but effective set that illustrated the themes and different locations and accommodated the different styles incorporated within the play, e.g. the more naturalistic scenes, but also allowed for extensive use of physical theatre and dance.

In 2017, Chickenshed Theatre (an industry leader in inclusive theatre) staged the play. Their set design placed the audience on both sides. They were poised above the action almost as if they were reporters, looking in on the action but keeping their distance. A playground roundabout was the set's centrepiece and stood as a metaphor for the plight of refugees; they are forever going round and round just waiting to get off and be still. The music used were songs from the 90s, which highlighted that although the music had dated, the plight of refugees remains contemporary.

The original production used just six actors multi-roling, whereas Chickenshed used a cast of 15. The original production ran the performance without a break, whereas Chickenshed chose to have a break, dividing the play into a long first half with a shorter second one.

Although the style of production may vary, the themes and issues of the play remain the same, and the plight of Alem and his family make the play even more relevant today.

## Task

With a partner, choose one extract from the play. Then, answer the following questions:

1. Explain your production concept, e.g. your design and overall vision of the play, based on an interpretation of the script, e.g. where it is set.
2. Explain what type of stage you have chosen.
3. Explain your choice of set, props, lighting, sound and costume.
4. Explain how your concept will influence how you will portray the characters.

## USEFUL RESOURCES

Leeds Playhouse:

<https://leedsplayhouse.org.uk/wp-content/uploads/2018/06/Refugee-Boy.pdf>

Activity pack:

[http://www.bristolreads.com/small\\_island\\_read/downloads/refugee\\_boy\\_activity\\_pack.pdf](http://www.bristolreads.com/small_island_read/downloads/refugee_boy_activity_pack.pdf)

UNICEF resource pack on children's rights:

<https://www.unicef.org/rights-respecting-schools/wp-content/uploads/sites/4/2020/07/outright-secondary-pack.pdf>

New Boy, short film trailer:

<https://www.youtube.com/watch?v=FdeioVndUhs>

Benjamin Zephaniah and Lemn Sissay in conversation:

<https://www.youtube.com/watch?v=DoZxGkrX6g0>

## Acknowledgements

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