

GUIDANCE NOTES

TESTIMONY: THREE POEMS



These guidance notes (and the accompanying Powerpoint presentation) should be used in conjunction with the poetry comic 'Testimony: Three Poems'. Some material covered in the comic and guidance notes could be regarded as sensitive. Please consider reading the document 'Creating Safe Spaces' available at: <https://www.tes.com/teaching-resource/creating-safe-spaces-12081148>

TESTIMONY: THREE POEMS is a short comic strip created as an educational resource for schools and other organisations. It is based on the poetry of Eric Ngalle Charles, who fled Cameroon when he was seventeen and spent years as an illegal immigrant in Russia. He arrived in Cardiff in 1999 and was able to claim asylum.

The poetry comic has been illustrated by Nicky Arscott, an artist living in Wales. Together the pair have tried to re-tell Eric's story in a way that brings graphic poetry to a new audience, explores how images can be matched with language to create new meanings, and introduces topics for discussion in an accessible way. The comic's themes include:

- exile and migration
- the experience of claiming asylum in the UK
- the role of storytelling in overcoming trauma
- personal metaphors and symbols
- home and belonging

'Under the Gallows' shows Eric's journey from his childhood home of Cameroon, via Russia, to Wales, where he claims asylum. It puts Eric's story in the context of the global refugee crisis.

'Warnings to a Stubborn Child' retells Eric's story through symbol and metaphor, exploring different ways of describing exile and its effect on Eric's identity.

'Untitled' ends the comic with Eric reflecting on his experience of claiming asylum in the UK, and how it feels to be 'caught between two worlds, destitute and unable to move forward with one's life'.

Eric is currently a part of Wales PEN Cymru's Telling the Story project, an initiative which aims to support refugee writers in Wales by helping them to integrate in the Welsh literary scene and develop a literary career in Wales. It also aims to raise public awareness of the challenges that face refugees, asylum seekers or otherwise displaced people in the UK, and specifically in Wales today, and help to mitigate the rise of xenophobia by organising events which focus on the stories of refugees and by working in schools with refugee writers. Eric gives performances of his work, which is based on his experiences, and leads creative writing classes to help more recent refugees arriving in Cardiff to use writing to overcome the trauma of being displaced. Nicky and Eric also lead workshops in schools and for organisations such as Hay Festival. For more information contact ennyncymru@gmail.com.



Photo credit: Eric Ngalle Charles

'I have always felt the need to use literature and creative writing as a means of overcoming trauma. It has worked for me, I highly recommend it.'

“When I was a child I thought poetry was for other people. It took me years to find and access the beauty of it, the complexity, the understanding, and how it can illuminate so simply. I would like to help children like the child I was find this form of writing sooner... married with graphics it becomes even more powerful”

Jackie Morris (illustrator of *The Lost Words*)
on ‘Testimony: Three Poems’

Common Guidance

This resource has been created for use at Key Stage 3. The lesson plans have been split into separate subjects, but you may prefer to select and adapt activities from across all three.

Links to further resources and to organisations that provide help and advice to young people, refugees, asylum seekers and migrants are available at the end of this document.



Photo credit: Nicky Arscott

Begin by watching the short film available at <https://youtu.be/1gkdRrFKrVg> and then read through 'Testimony: Three Poems' together. You may want to read through it more than once.

Activity 1: Sequential Art

This activity introduces learners to the concept of sequential art as a way of sharing a story (90 minutes).

Materials:

- Large pieces of paper and pens
- A selection of today's newspapers
- Students should then choose from a range of available materials e.g. paper, ink, charcoal, pen, modelling clay, magazines, fabric scraps, wood off-cuts, up-cycling material, typewriter, dressing-up clothes, outdoor materials etc

Exercise 1: Comics

DISCUSS:

- What do we usually associate with comics? (e.g. speech bubbles, panels, superheroes)
- Are any of these elements present in 'Testimony: Three Poems'?
- How is 'Testimony: Three Poems' the same / different to a 'normal' comic?

DID YOU KNOW? The UK comics scene has never been more diverse, experimental and exciting in style, genre and approach than it is today. Visit www.brokenfrontier.com for the latest in reviews, features and interviews, and keep an eye open for any comics festivals or conventions that might be happening near you...

GROUPWORK:

(Allow around 20 minutes, encouraging discussion of both artwork and writing, and their responses to it).

Form groups and provide each with a large piece of paper and pens. Each group should have access to the comic. Ask them how ‘Testimony: Three Poems’ helps them to imagine what it is like to have been in Eric’s situation.

How does the **style** of the comic reflect what it is that Eric and Nicky are trying to communicate to their audience? Think about:

- content
- colour and tone
- materials the artist has used
- location of text (words) on the page
- how the pictures make you feel

DISCUSS:

- Which do you find easier to understand, the pictures or the words?**
- Are there any pages in the comic that confuse you?**
- Does it help your understanding of Eric’s story to have the pictures there?**
- Discuss the power of using images to share stories**

Exercise 2: Sequential Images

Sequential art is defined as an art form that uses images in a particular order for the purpose of telling a story. On the following page are some examples of sequential art (these can also be found in the accompanying PowerPoint presentation).

DISCUSS:

Look at the images on the next 2 pages (and page 9 of the poetry comic). How does each of these examples of sequential art tell a story? Are there any examples where the narrative is not as straightforward as it first seems?

GROUPWORK: (3 or 4 per group)

Ask learners to choose a story from today’s paper. They will then discuss how to re-tell their chosen story through a series of sequential images, using the materials provided. They can be as literal or as abstract as they like in their re-creation of the narrative. They should consider carefully how they wish to communicate the story. Will it be funny? Sad? Serious? How will the materials / techniques they choose help to achieve this effect? *Each group should then spend 20-30 minutes creating its piece of sequential art.*

DISCUSS:

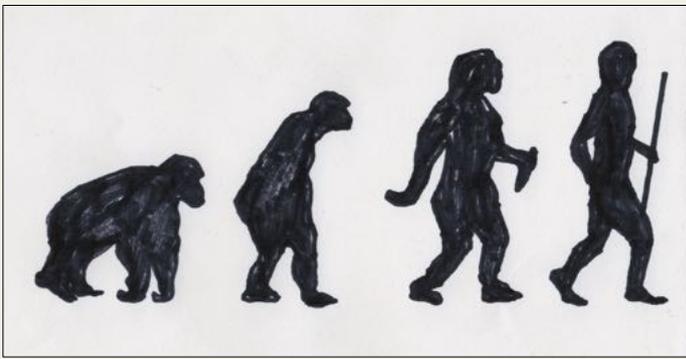
Can groups guess which of today’s news stories the other groups have chosen to represent?

Which group told the story most literally, and the most abstractly?

How did the materials chosen by each group influence how other learners interpreted the story?

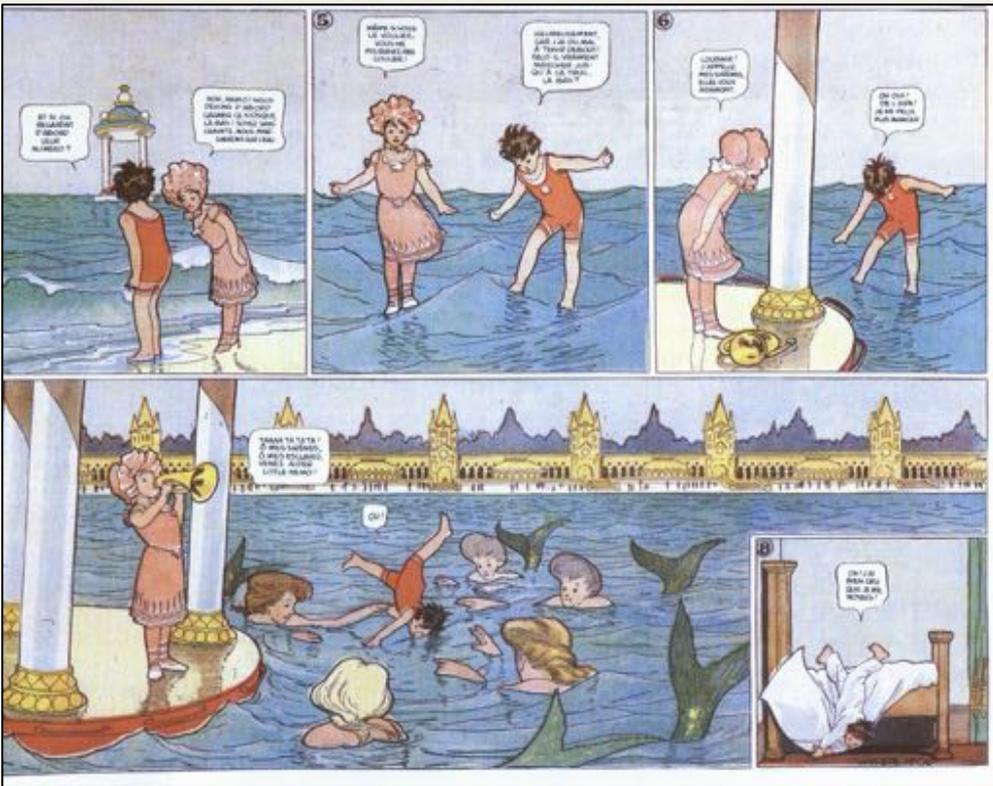
It is important to note that different media sources and newspapers often frame stories in different ways, and that learners are given the opportunity to understand both why and how this is achieved.

If necessary, spend a few minutes looking at different fonts, pictures, and the type of language used in each newspaper, and discuss whether there might be a reason behind the use of these different styles.

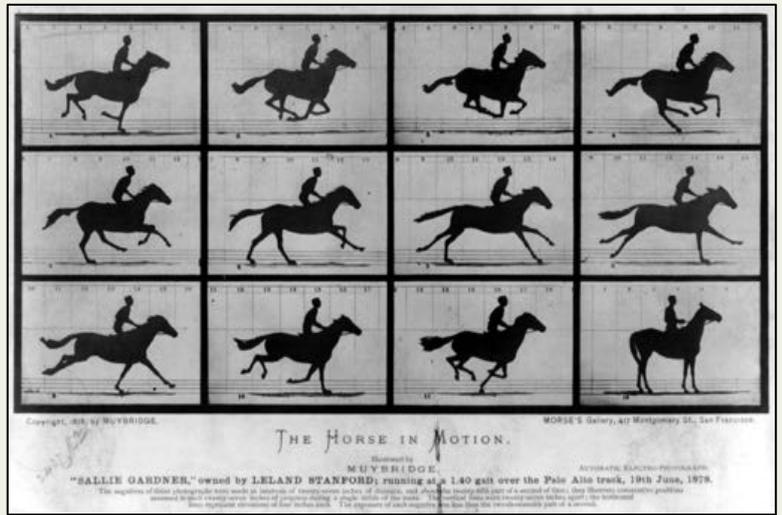
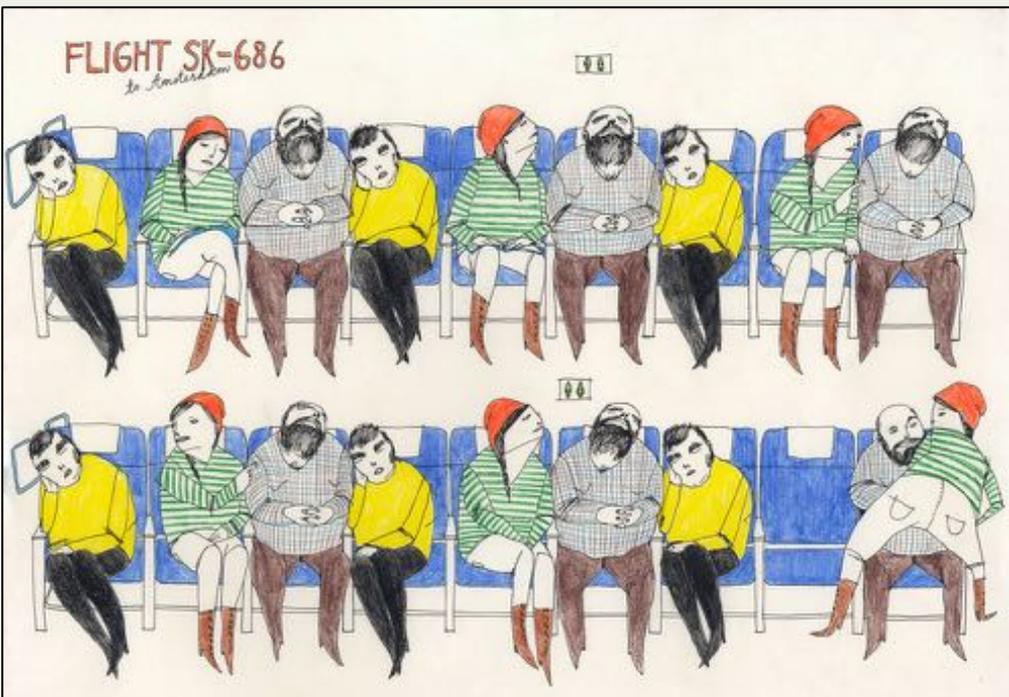


Evolution of man depicted through a sequence of images (Nicky Arcsott, 2019)

'Little Nemo in Slumberland' by Winsor McCay 1905-1914 (below); an early example of comic art (http://commons.wikimedia.org/wiki/File:Little_Nemo_sea.jpg)

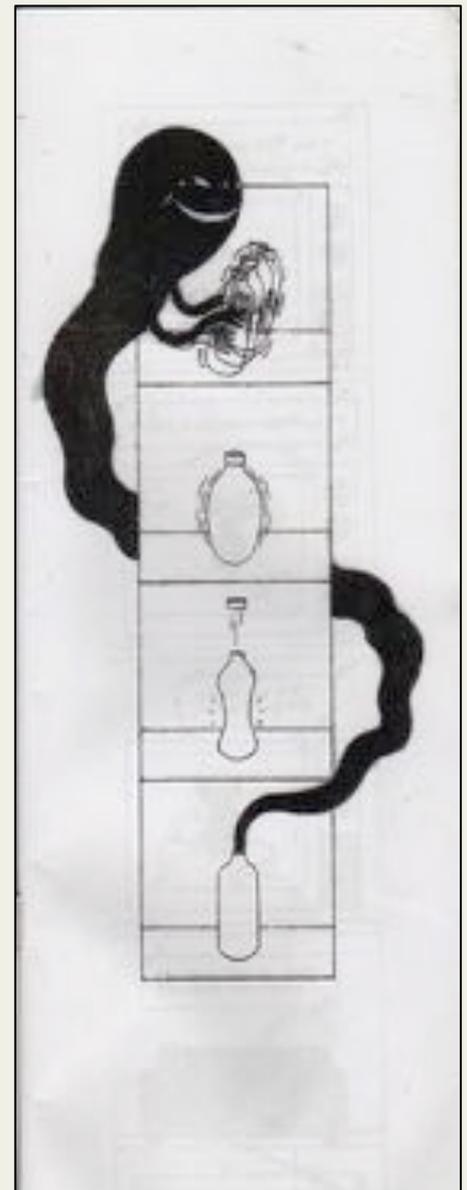


'Flight SK-686' by illustrator Emma Hanquist (below) used with kind permission of the artist



'The Horse in Motion' by Eadweard Muybridge, 1878 (above); a series of photographs often cited as an example of early silent film (https://commons.wikimedia.org/wiki/File:The_Horse_in_Motion.jpg)

Untitled illustration by Vincent Fritz (below) plays with the concept of beginning and end (used with kind permission of the artist)





Detail from the 11th century Bayeux Tapestry (above) which is 70m long and depicts the events leading up to the Norman conquest (https://en.wikipedia.org/wiki/Bayeux_Tapestry#/media/File:Bayeux_Tapestry_scene29-30-31_Harold_coronation.jpg)

A piece from 'Mobile Tales' (left) by Criw Celf students in Powys, exploring telling stories through hanging mobiles (photograph by Nicky Arscott)



'Three Wise Monkeys' brass sculpture (above) represents the proverb 'hear no evil, see no evil, speak no evil' (image by Tumi 1983 https://commons.wikimedia.org/wiki/File:Three_wise_monkeys_figure.JPG)



The K'alyaan Totem Pole of the Tlingit Kiks.ádi Clan, (left) erected at Sitka National Historical Park (Alaska, USA) to commemorate the lives lost in the 1804 Battle of Sitka.

Photograph by Robert A. Estremo, copyright 2005 <https://creativecommons.org/licenses/by-sa/2.5/deed.en>

Kathak dancer, India (right).

Kathak is traditionally attributed to the travelling bards of ancient northern India, known as Kathakars or storytellers. The story is told through a developed vocabulary based on the gestures of arms and upper body movement, facial expressions, stage movements, bends and turns.

Photograph by Suyash Dwivedi 2017 <https://creativecommons.org/licenses/by-sa/4.0/deed.en>



Activity 2: Poetry Comics

This activity introduces learners to the concept of poetry comics, exploring the relationship between text and image and how this relationship can affect our individual interpretations (90-120 minutes).

Materials:

- Large pieces of paper and pens
- A3 cartridge paper plus a range of materials such as scrap paper, ink, calligraphy pens, charcoal, art pens, magazines/newspapers, glue, camera/tablet/printer, typewriter.

Exercise 1: Visual Symbols

(Allow around 15 minutes, encouraging discussion about the art and their responses to it).

Form groups and provide each with a large piece of paper and pens. Each group should have access to the comic.

Ask them to record the following:

- How many visual symbols can you find in the comic?
- Discuss your own interpretation of the meaning behind each of these symbols.
- Decide how each of these visual symbols helps to tell Eric's story.
- Are any of them repeated? Why?
- Which symbols or images do you connect with, and why?

You might like to incorporate activity 1 (on page 8 of the English & Welsh section) into your lesson plan: it has been specially designed to help both learners and educators explore the concept of personal / individual interpretations of poetry and visual art.

Nicky Arscott: "I wanted to find an interesting way to show Eric's 'flight' from the country of his childhood – one symbol of his identity that would be repeated throughout the comic. I asked him what bird he would be, if he could be any bird at all. His answer was:

*How i wish to be an Ezruli
To suck nectar from hibiscus flowers
That morning breezes may blow me,
Hither and thither,
From the streams of Namonge
Behind my mother's house,
To the roof of Mongo Mo Ndem, the giant.
I wish.*

*("Ezruli" is the smallest bird
in the 'Sun bird' family)."*



Exercise 2: Defining Poetry Comics

There are several definitions of poetry comics (or comics poetry). Sometimes they are simply defined as poems that have been turned into comics. Other people define poetry comics as more of an experience that is dependent on the artwork and the poetry coming together to create something new.

"... the genre needs to be defined fundamentally as an inextricable combination of both comics and poetry, neither of which should be dispensable. In the best poetry comics, I believe, the piece would fail utterly (or at best be horrifically diminished) if you removed either the poetry or the artwork from the composition."

--Chrissy Williams, editor of 'Over the Line: An Introduction to Poetry Comics'



DISCUSS:

Look at page 11 of 'Testimony: Three Poems' (left)

- What do you think the meaning is behind this page?
- Who or what are the 'elephants' and what is the effect of their fighting?

Who or what is the grass?

- Discuss whether the meaning would still be there,
 - if you took away the poetry,
 - and b. if you took away the drawings.

Exercise 3: Creating Poetry Comics

Using the materials available, ask learners to create their own one-page poetry comic, based on a journey that they or somebody else has made.

Ask learners to think about the artistic choices they will make in order to communicate their ideas by asking questions such as:

- will you create a **metaphor** or **symbol** in your poetry comic?
- will you use **panels**, and if so, how many?
- where will you place your **text** on the page?
- how will you make sure your piece is not just a picture of what the words say, or vice versa?

Encourage learners to use words and images together in a way that fosters opportunities for new meanings and interpretations.

More examples of poetry comics or comics poetry in its various forms can be found online. Contemporary poetry comics publishers include: INK BRICK www.inkbrick.com (USA) and Sidekick Books www.sidekickbooks.com (UK)



Photo credit: Clare Potter

Ifor ap Glyn, Idrissa Nimba Camara and Eric Ngalle Charles, National Eisteddfod 2018

Activity 1: Interpretation

The following exercise is designed to help learners understand the concept of personal or individual interpretations of art (60 minutes).

Begin by viewing Eric performing the 'Untitled' poem from 'Testimony: Three Poems' (<https://youtu.be/7M0Q7nv9tfM>) BEFORE viewing the comic. You may want to watch it more than once.

The final line of the poem is '*I am waiting for you to bury me*'. Learners each have 2 minutes to draw their interpretation of this line on a piece of scrap paper. After 2 minutes, ask learners to hold up their drawings for everybody to see.

- i. How similar are their interpretations?
- ii. How many gravestones / spades / clocks are there?
- iii. Are there any pictures that need explaining?

Repeat the exercise using the same line of poetry, but this time, ban the drawing of the more literal interpretations (i.e. gravestones, spades, clocks) in order to encourage learners to think less literally about how to visualise the line of poetry.

Again, hold up drawings for the group to see. This time, how different are the interpretations?

Why? What makes us interpret things differently? Note: We can tap into this difference in a way that is interesting and creative, where we might end up with art that is more 'difficult' to interpret, with hidden meanings, but that might make us have to think more.

Now read 'Testimony: Three Poems' together. You may want to read through it more than once.

DISCUSS:

- i. How does the poetry comic make you feel? What emotions does it trigger in you?
- ii. Are there any pages in the comic that confuse you?
- iii. Does the comic change your understanding of the final line? Why?
- iv. Does the poetry comic make you want to find out more about Eric's background?

Activity 2: Literary & Visual Techniques

The following exercise is designed to help learners think about the techniques used by artists to communicate their ideas. (Allow around 10 minutes)

GROUPWORK:

Form groups and ask each to discuss the difference between:

REFUGEE

ASYLUM SEEKER

ILLEGAL
IMMIGRANT

ECONOMIC
MIGRANT

EX-PAT

What legal rights does each have?
What defines their identity?

DISCUSS:

Bring groups together to discuss definitions, comparing them with the definitions on page 15.

It is important that learners are helped to recognise and challenge effectively any expressions of prejudice, racism and stereotyping. Additional learning resources for teachers can be found at: <https://hwb.gov.wales/repository/resource/68555df8-a891-42ff-8b37-8cacef08ac7d/en>

GROUPWORK: (Allow around 20 minutes, encouraging discussion about the art and their responses to it). Now provide each group with a large piece of paper, and pens. Each group should have access to the comic. Ask them to record examples of how 'Testimony: Three Poems' helps them to imagine what it is like to be a displaced person. They could include both literary and visual techniques and devices, using columns like this:

<u>Example:</u>	<u>Visual/literary device</u>	<u>Effect</u>
"The elephants are fighting"	Metaphor (for war / power)	Shows individuals' powerlessness in the face of war/ circumstance

Other literary devices could include:

- personification
- repetition
- sensory language
- symbolism
- simile
- proverbs

Visual techniques could include:

- symbolism
- repetition
- use of colour
- placement of text on the page

LEVEL 3 – I can identify some imagery
LEVEL 4 – I can comment on how some of the imagery makes me feel
LEVEL 5 – I understand the use of some of the imagery to create an effect
LEVEL 6 – I can identify and comment on patterns and structure in the use of language / imagery
LEVEL 7 – I can show how some of the language / imagery used contributes to an overall effect on the reader
LEVEL 8 – I can clearly explain how the language / imagery used supports the writer's purpose

Activity 2: Identity & Personal Metaphor

The aim of this exercise is to explore the links between identity, storytelling, and understanding (45-60 minutes).

People claiming asylum often have to report their experiences over and over again.

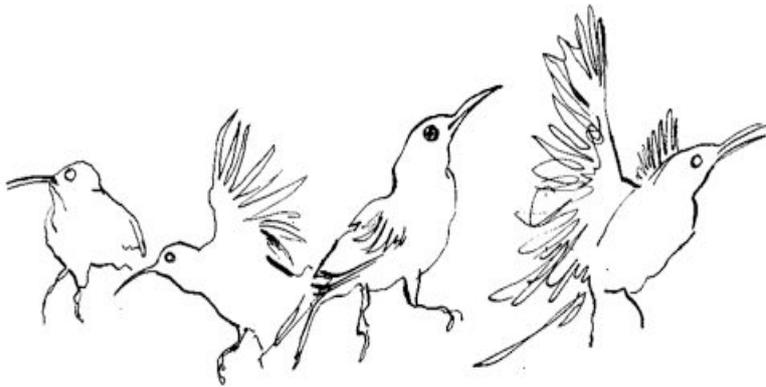
DISCUSS: How might telling a story through poetry / performance / art help someone like Eric overcome the trauma of their experiences?

Watch the short film about the Testimony: Three Poems project at <https://youtu.be/1gkdRrFKrVg>

Exercise 1: Discuss

- Does the film make you want to ask new questions about the comic, or about the people who made it? How does knowing about someone's background help you to understand them better?
- How does knowing about an artist or writer's background help you to connect to the writing or art they create?
- Discuss art as a way of communicating, and its effectiveness. You could draw from literature, film, television...

Nicky Arscott (the illustrator) says: "I wanted to find an interesting way to show Eric's 'flight' from the country of his childhood – one symbol of his identity that would be repeated throughout the comic. I asked him what bird he would be, if he could be any bird at all. His answer was:



*How i wish to be an Ezruli
To suck nectar from hibiscus flowers
That morning breezes may blow me,
Hither and thither,
From the streams of Namonge
Behind my mother's house,
To the roof of Mongo Mo Ndemi, the giant.
I wish.*

(Ezruli is the smallest of the 'Sun bird' family)."

Exercise 2:

i. Create a personal metaphor (or symbol) to describe yourself. It could describe an aspect of your identity, or something that you have experienced. What is about the metaphor you have chosen that helps to communicate this information about yourself?

ii. Create a piece of writing or a short visual narrative based around the personal metaphor you have created.

FURTHER WORK: CREATING A VISUAL NARRATIVE

Research shows that creating visual narratives can be used to support the understanding of poetry in children (see links on page 16).

Ask students to create their own visual response to a different poem. Learners could research other displaced or imprisoned poets who are supported by Wales PEN Cymru (or PEN International) and choose a particular poet or poem to focus on.



PSE / PSHE / CITIZENSHIP

Eric Ngalle Charles & Eurig Salisbury. Photo credit: Elin Crowley

Begin by reading 'Testimony: Three Poems' together. You may want to read through it more than once.

Activity 1: Promoting Understanding

The following exercise is designed to help learners question stereotypes and to think about how art can promote understanding (45 minutes).

GROUPWORK:

Form groups and ask each to discuss the difference between:

A REFUGEE

AN ASYLUM SEEKER

AN ILLEGAL
IMMIGRANT

AN ECONOMIC
MIGRANT

AN EX-PAT

What legal rights does each have?

What defines their identity?

DISCUSS:

Bring groups together to discuss definitions, comparing them with the definitions on page 15.

It is important that learners are helped to recognise and challenge effectively any expressions of prejudice, racism and stereotyping. Additional learning resources for teachers can be found at <https://hwb.gov.wales/repository/resource/68555df8-a891-42ff-8b37-8cacef08ac7d/en>

Now provide each group with a large piece of paper, and pens. Each group should have access to the comic. Ask them to record examples of how 'Testimony: Three Poems' helps them to imagine what it is like to be a displaced person. Learners can make notes / drawings.

(continued)

Think about:

- what it was like for Eric to leave his home and his family
- what it was like to be an illegal immigrant in Russia
- what it was like to claim asylum in the UK

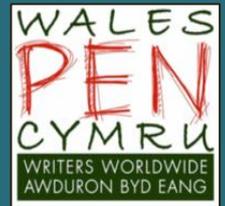
What emotions is Eric trying to express through his poetry?

Why?

Is there anything that you particularly connect with?

What does the comic tell us about Eric's identity?

Wales PEN
Cymru is one
of the 145 PEN
centres in
more than 100
countries



It is affiliated to
PEN International, which is the
leading voice of literature
worldwide.

Now watch the short film about the Testimony: Three Poems project at

<https://youtu.be/1gkdRrFKrVg>

DISCUSS:

Does this film help you to understand anything further about the comic, or your response to it?

How does knowing about someone's background help you to understand them better?

How does knowing about an artist or writer's background help you to connect to the writing or art they create?

PEN promotes literature and defends freedom of expression. It campaigns on behalf of writers around the world who are persecuted, imprisoned, harassed and attacked for what they have written. It has committees representing writers in prison, translation and linguistic rights, women writers and a peace committee (<https://pen-international.org/>).

Discuss the importance of defending artistic freedom of expression.



Activity 2: Sanctuary

This activity encourages learners to consider the reality of being a displaced person, and to explore the concept of 'sanctuary' (45–60 minutes).

Watch the 'Most Shocking Second a Day' film by Save the Children at <https://www.youtube.com/watch?v=RBQ-1oHfimQ>

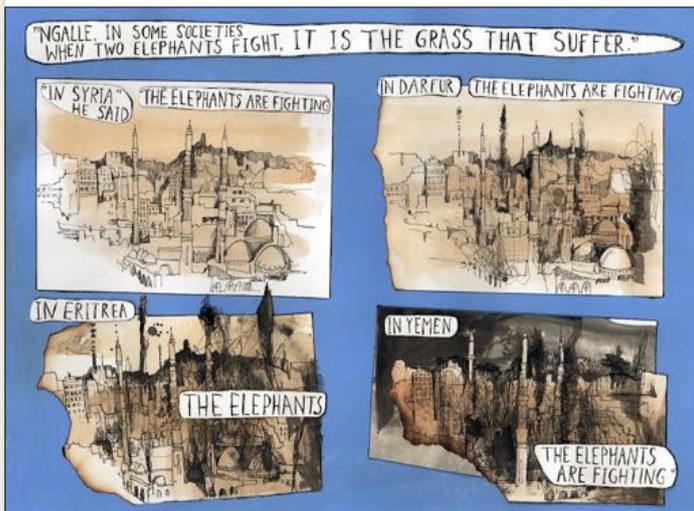
DISCUSS:

How does this film make you feel?

What is the film trying to tell us about people fleeing their countries?

What are some of the issues faced by people fleeing their countries?

Discuss art (including film) as a way of communicating stories, and its effectiveness.



Look at page 11 of 'Testimony: Three Poems'. (left)

What is *your* personal interpretation of this page of the comic?

Who or what are the 'elephants' and what is the effect of their fighting?

Who or what is the grass?

(Learners should be encouraged to research the specific locations mentioned in the poem).

DISCUSS:

As a group, make a list of reasons that people flee their countries. (NB - This could include examples such as climate change, LGBT rights, political blogging. Further discussion points can be found at <https://www.unhcr.org/uk/59d231bf4>).

Which page of the comic do you think defines sanctuary for Eric?

What does 'sanctuary' mean to you?

It is often said that the UK has a history of providing sanctuary to people fleeing persecution in their own country.

Ask learners to form groups and allow them 20-30 minutes to discuss whether or not they believe this statement to be true, before presenting their findings. They may like to consider the questions below as well as carry out their own research.

- Can they find an example of a city or place near them that has offered sanctuary to people fleeing persecution?
- Is your school / organisation a place of sanctuary?
- **Active citizenship:** how would you go about making your community a place of sanctuary?

A School of Sanctuary is a school that is committed to being a safe and welcoming place for all, especially those seeking sanctuary. This could be people whose lives were in danger in their own country, who have troubles at home or are just looking for a space of safety. More information (including teaching resources, celebrating diversity, anti-bullying activities, and positive action ideas) can be found at: <https://schools.cityofsanctuary.org/>

Refugee

“A person who owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it.” (Definition of a refugee according to The 1951 United Nations Convention Relating to the Status of Refugees)

About 85% of the world’s refugees are living in developing countries, often in camps. Turkey is the biggest refugee hosting country in the world. It is currently providing safety to 3.4 million Syrian refugees. In 2017, 1 in 6 people in Lebanon people was a refugee. By the end of 2018 the UK had resettled 13,961 Syrian refugees. In the UK in 2018, 30% of people who applied were granted protection. (Source: Refugee Council)

Migrant

While there is no formal legal definition of an international migrant, most experts agree that an international migrant is someone who changes his or her country of usual residence, irrespective of the reason for migration or legal status. (United Nations Department of Economic and Social Affairs)

Asylum-seeker

An asylum-seeker is a person who has left their country and is seeking protection from persecution and serious human rights violations in another country, but who hasn’t yet been legally recognized as a refugee and is waiting to receive a decision on their asylum claim. Seeking asylum is a human right. This means everyone should be allowed to enter another country to seek asylum. (Amnesty International)

The UK asylum system is strictly controlled and complex. The decision-making process is extremely tough and many people’s claims are rejected. Most asylum seekers are living in poverty and experience poor health and hunger. Almost all asylum seekers are not allowed to work and are forced to rely on state support – this can be as little as £5 a day to live on. There is no such thing as an ‘illegal’ or ‘bogus’ asylum seeker. Under international law, anyone has the right to apply for asylum in any country that has signed the 1951 Convention and to remain there until the authorities have assessed their claim. It is recognised in the 1951 Convention that people fleeing persecution may have to use irregular means in order to escape and claim asylum in another country – there is no legal way to travel to the UK for the specific purpose of seeking asylum. (Source: Refugee Council)

Illegal Immigrant

“There are a variety of commonly understood reasons why people are identified as “illegal immigrants”. A person may cross a border against the rules of the country they’re entering. Someone may have been living in a country according to its rules until their visa expired, was cancelled, or they could no longer meet its conditions. A person’s status might also change without them knowing – sometimes people are even identified as “illegal immigrants” in their home country.” Tendayi Bloom, *The Conversation*

Some people disagree with using the term ‘illegal immigrant’: “There are vast numbers of people in the UK, including children born or raised here, who become overstayers or undocumented because the immigration system is impossible to navigate & the fees are simply too high. Just something to think about next time you use the word ‘illegal’” (Satbir Singh, CE, Joint Council for the Welfare of Immigrants)

Ex-Pat

Wikipedia defines an expatriate (often shortened to ‘expat’) as a person temporarily or permanently residing in a country other than their native country. The term ‘expatriate’ is also used for retirees and others who have chosen to live outside their native country.

GLOSSARY

abstract art – *less literal in its attempt to represent reality; non-realistic*

Bakweri – *a language spoken by the people of the foot of mount Cameroon, closely related to the Bantu Language*

djembe – *a drum, originally from W. Africa. The Malinké people say that a skilled drummer is one who "can make the djembe talk"*

image – *a representation of something; a picture*

Jukuke - *a fearsome Devil, ill omen*

literal - *taking words in their most basic sense without metaphor or exaggeration*

media – *mass communication outlets e.g. publishing, internet, broadcasting*

metaphor – *a figure of speech in which a word or phrase is representative of something else (to which it is not literally applicable)*

Mevomba - *sidekick to Jukuke: together these two are extremely dangerous*

myth – *a traditional story, sometimes trying to explain something in society or the environment, and often containing gods or supernatural beings*

narrative – *presentation of a sequence of events, words, or images telling a story*

personification – *the attribution of human characteristics to something non-human*

proverb – *a saying; a 'truth'*

sequence – *a series of images, events or words that follow each other in a particular order*

symbol – *one thing that stands for something else, sometimes a material object representing something abstract*

visual metaphor – *the representation of something by means of a visual image; an image that is meant to be understood as a symbol for something else*

USEFUL LINKS

Creating Safe Spaces teaching resource by PositiveNegatives:

<https://www.tes.com/teaching-resource/creating-safe-spaces-12081148>

Tackling Racism teaching resource:

<https://hwb.gov.wales/repository/resource/68555df8-a891-42ff-8b37-8cacef08ac7d/en>

School of Sanctuary Teaching Resources:

<https://www.tes.com/teaching-resource/school-of-sanctuary-resources-asylum-seekers-and-refugees-11715917>

Using visual narratives to support understanding of poetry in children:

https://www.researchgate.net/publication/332396481_How_can_creating_visual_narratives_support_understanding_of_poetry_in_children_aged_12-14_years

UNHCR Teaching Resources

<https://www.unhcr.org/uk/teaching-about-refugees.html>

Refugee Action: support and advice for refugees and asylum seekers

<https://www.refugee-action.org.uk/>

Just For Kids Law: support, advice and legal help for young people in difficulty

<https://www.justforkidslaw.org>

Migrant Help UK: independent advice and guidance to assist asylum seekers in the UK move through and understand the asylum process; able to give advice on rights and entitlements but not able to provide legal advice or legal representation. If they cannot help, they will provide you with a list of qualified legal representatives.

<https://www.migranthelpuk.org/>

Wales PEN Cymru / PEN International: supporting writers worldwide

<http://walespencymru.org/> | <https://pen-international.org/>

TRANSLATIONS

Welsh:

Siarad Cymraeg?

Do you speak Welsh?

Dim! Dwi'n hoffi trio siarad

Cymraeg

No! I like to try to speak Welsh

Croeso

Welcome

Bakweri:

Mama-ma weloooo, Njiya Ne

Njiyalene

Tata-Ma Welooo Njiya Ne njiyalene

Wama Nuka Too Mooli mekolikoli

Zri Ngweya Zruu

Zri Na muko Moli Mekolikoli Zri Na

Ngweya woo

Zri Nene Jujuke Na Mevomba

wa neya ene zre ya mawongor

"These lines are translated on page 14 of the comic. As you cross the Bakweri landscape, you will hear different versions of this song. In one version, the warning comes as a note: the mother and father were killed by Jukuke and Mevomba, so the note warns villagers that upon reaching the top of Mooli mekolikoli (the hill) they mustn't show any signs of tiredness, else Jukuke and his friend will appear and that will be it." – Eric Ngalle Charles