

GLASGOW GIRLS:

EDUCATION PACK

(WITH INTER-DISCIPLINARY LEARNING OPPORTUNITIES)



CONCEIVED FOR THE STAGE & DIRECTED BY **CORA BISSETT**
BOOK BY **DAVID GREIG**

MUSIC & SONGS BY
JOHN KIELTY, MC SOOM T, PATRICIA PANTHER, CORA BISSETT

GLASGOW GIRLS: A HISTORY



Based on the true story of one of the most vocal and powerful asylum campaigns to catch the imagination of the media and to inspire a community to unite behind its residents, *Glasgow Girls* is a life-affirming musical for a multicultural Scotland.

Pachamama Productions is a Glasgow based theatre company that creates new, cross-genre, theatrical work rooted in collaboration. The company was set up by actor, director and musician **Cora Bissett**:

"I am passionate about experimenting and finding the meeting places of artists from different backgrounds and working in a truly organic way, exploring ways in which different art forms can be the catalyst for work.

I have created many shows using short stories, poems or songs as a starting point from which to devise and develop a story. I also have experience of working with new plays or developing work with a writer as part of a collaborative team.

My organic approach to creating work is rooted in formative years of playing in bands, and this fluid working style is a key factor, I believe, in the way in which my work is shaped."



Cora Bissett on Glasgow Girls:

'It was working with a real story in creating my previous work 'Roadkill' that fuelled my passion for creating drama based on real and current events. The more I read about The Glasgow Girls, the more I felt that this wasn't to be just a sad tale of injustices in a system. For me, there is something incredibly inspiring and life-affirming in this story too.'

I wanted to create a show that didn't focus on the failings or 'problems' of our youth. I wanted one that reflected their possibilities, which shouted to the rooftops about what young people are capable of, with support and opportunity, respect and belief.

I also wanted it to be a show that reflects our newly evolving multi-cultural Scotland and the way in which Glasgow, in particular, is adapting to that. But it's about any place dealing with a new generation of migrant people. It's about a fiercely defiant and united community, something we are constantly told doesn't exist anymore.

On a simpler level, it is a big, bold, pulsing, musical show about seven feisty 15 year-old girls, trying to live, trying to grow up and trying to work out what they can believe in, in this world.'

GLASGOW GIRLS IN 2016

Glasgow Girls blew audiences and critics away during its original runs in 2012 & 2013, winning the 'Off West End' **Best New Musical Award** when it played in London. The music styles are as diverse as the characters within the story, featuring original songs across a host of genres including electronic grime from **Patricia Panther**, reggae-dub from Scots-Asian Rapper **Sumati Bhardwaj (MC Soom T)**, folk-rock from **Cora Bissett** and original compositions from the **Kielty Brothers**.

Glasgow Girls made a timely and important return in 2016 for the **Edinburgh Festival Fringe** and a UK tour. As the issue of refugees and asylum faces us on our TVs every day, this vibrant and life affirming production could not be more prescient; bringing humanity to the stories of those people fleeing war torn lands. *Glasgow Girls* is a celebration of the power of teenagers and a community with a cause, offering a strong, positive and unifying message.

Director **Cora Bissett** said:

*"Glasgow Girls was a smash hit when it first played, filling the Citizens Theatre, Glasgow to the gunnels and packing the house in London's Theatre Royal Stratford East. We were always keen to give it another, fuller, more widespread life across the UK. Every time we have mounted this show, it has resonated in a different way, depending on what was happening in society at large. It could not be more timely and prescient as migration and the struggles of refugees are increasingly one of the most important human issues of our day. This was shown to be the case when we played to sold out houses at Assembly at the **Edinburgh Fringe** this summer, packing out an 800 seater venue every day for three and a half weeks and winning the **Amnesty International Award for Freedom of Expression**, which was a huge honour.*

The show is now on tour across Scotland and the UK.

Performance rights are being negotiated with a publishing company as we speak. Please contact us for more info, should you wish to mount this production at your own school.

info@pachamamaproductions.co.uk

Link to Reviews:

<http://www.corabissett.co.uk/glasgow-girls-reviews/>

2016 tour dates:

Beacon Arts Centre, Greenock 29 & 30 July

Assembly Hall, Edinburgh 4 – 28 August

Citizens Theatre, Glasgow 30 August – 3 September

Oxford Playhouse 7 – 10 September

Macrobert Arts Centre, Stirling 14 – 16 September

Theatre Royal Stratford East, London 20 Sept – 1 October

Dundee Rep Theatre, 12 – 15 October

Timeline of refugees in Scotland

1880



JEWES FROM THE RUSSIAN EMPIRE

1880-1900

Large numbers of Jews from the Russian Empire move to western Europe and the Americas to escape poverty and persecution. The Jewish communities of several Scottish cities, especially Glasgow, emerged or grew significantly in this period.

ALIENS ACT

1905

The 1905 Aliens Act was a response to this population movement. It placed legal restrictions on immigration into Britain for the first time. But, unlike similar legislation in the white dominions of the British Empire like Australia and Canada, the Aliens Act recognised a right of political asylum.

FIRST WORLD WAR

1914-18

When the First World War broke out in 1914, restrictions on immigration (and emigration) were increased again. This didn't stop the UK admitting hundreds of thousands of refugees from Belgium, its German-occupied ally, for the duration of the war.



A NEW BOLSHEVIK REGIME

1920s

In 1921, the new Bolshevik regime in Russia denationalized any subjects of the former Russian Empire outside the borders of the Soviet Union, viewing them as political enemies. At least a million people were affected, including over 90,000 Russians living in Britain.

INTERNATIONAL LAW

1920s

From 1922, international law began to protect 'refugees' for the first time, but that protection was limited: it only covered the Russian refugees, and from 1924 Armenian genocide survivors.

SPANISH CIVIL WAR

1930s

Meanwhile, during the Spanish civil war of 1936–39 there was strong mobilization in Scotland in support of the Republican government. After the bombing of Guernica in 1937, 4,000 Basque children were evacuated to Britain and scattered in 'colonies' across the country.

PERSECUTION OF JEWS

1930s

From 1933, persecution of Jews in Nazi Germany sent thousands fleeing into neighbouring countries and beyond. Like other countries, Britain was reluctant to allow them entry, even as the Nazis' treatment of them worsened. But in 1938–39, a small number of Jewish children were brought to Britain.

POLISH GOVERNMENT IN EXILE

1939-45

During the second world war, the Polish government in exile was based in Britain, and many Polish refugees joined them here. Those in Scotland worked with the Polish army, or in the Clyde shipyards—or attended university

HUNGARIAN REVOLUTION

1950s-60s

In November 1956, Soviet tanks were sent to Budapest to put down the Hungarian Revolution against the Communist government. Two hundred thousand refugees fled the country, mostly to Austria. Almost all were resettled, to a total of 37 different countries—the first 100,000 of them had already been resettled within ten weeks of the crisis beginning.

Similar events occurred a decade later, after the repression of the Prague Spring in Czechoslovakia.

UGANDA

1970s

Britain took in tens of thousands of Ugandan Asians expelled by the dictator Idi Amin in 1972—a community that had its origins in labour migration within the British Empire.

The following year, a military coup in Chile brought the right-wing dictatorship of Augusto Pinochet to power and scattered political exiles across the world, as far as Scotland.

BOAT PEOPLE

1980s

Meanwhile, in the aftermath of the Vietnamese war, millions of refugees fled the country—the 'boat people' who appeared regularly in newspaper headlines and on TV screens around the world well into the 1980s.

Scottish Refugee Council was set up in 1985.

BOSNIA

1990s

Hundreds of Bosnians were evacuated to Scotland during the brutal conflict following the break-up of Yugoslavia (1992–95). Scottish Refugee Council opened a reception centre in North Berwick and led a medical evacuation programme.

KOSOVO

1990s

More refugees arrived from the Balkans during the Kosovo crisis of 1999: the first group to arrive consisted mainly of women and children.

Individuals claim asylum in Scotland from many other places: Kurds from Turkey, Rwandans and Iraqis.

ASYLUM DISPERSAL

2000s

In 1999, the city of Glasgow signed up to the UK government's asylum dispersal scheme. This meant that, from early 2000, the city became a key location for the Government to send people seeking asylum from all over the world.

REFUGEES IN SCOTLAND

2010s

Refugees in Scotland today come from many different countries, but Eritrea, Sudan, and Iran are particularly prominent among them.

A proportion of Syrian refugees who will be resettled to Scotland and the UK over the next few years —but the total numbers involved are tiny in comparison with the number of Syrians who have taken refuge in neighbouring countries.

ASYLUM-SEEKERS & REFUGEES:

A HISTORICAL OVERVIEW

At the start of the story, *Glasgow Girls* explains why asylum-seekers were living in Glasgow in the early 2000s. In the 1990s the number of people arriving in the UK to claim asylum increased, especially because of wars in southeastern Europe and the Middle East. They usually arrived in the southeast of England, and ended up concentrated in London or in towns along the Channel coast. So in 1999 the government introduced a new policy to disperse asylum-seekers to other parts of the country. Since then, the city of Glasgow, which has under 1% of the UK population, has had about 10% of its asylum-seekers—including Agnesa, Roza, Amal, Ewelina and their families.

But what does it mean to ‘seek asylum’? To understand this we need to understand another the history of another word: ‘refugee’.

The word ‘refugee’ in English dates back to the 17th century. It’s from the French word *réfugié* (meaning someone who has taken refuge), and it came into English because after 1685 about fifty thousand French Protestants fled to England to escape renewed persecution by the Catholic monarchy in France. Over the next two centuries the term was used to describe different people who had been forced to flee their home country to escape persecution. Sometimes it referred to groups of people, like African-American slaves who had escaped to Canada before the abolition of slavery in the USA. Sometimes it referred to individuals, like the nationalist political exiles of nineteenth-century Europe who gathered in foreign capitals to avoid censorship and repression at home.

Although we use the same word today, it doesn’t mean quite the same thing. In the nineteenth century, ‘refugee’ was simply a description. Today it has a specific legal meaning: someone who is a refugee has particular legal rights. They include the right to remain in the country of refugee, and the right *not* to be sent back to the place they have fled. (This is called the right of ‘non-refoulement’, from the French word *refouler*, meaning ‘to push back’.) An **asylum-seeker** is simply someone who has entered a country in order to claim refuge, and is waiting to be officially recognized as a **refugee** by the government.

When did ‘refugee’ acquire this legal meaning, and why? It happened over the course of the twentieth century, for two main reasons. First, that century saw larger numbers of people than ever before being forcibly displaced from their homes by war and persecution. Second, changes in the relationship between governments and the people they ruled over made it harder for displaced people to find new homes. This is why, after the first world war, people began to talk about ‘the refugee problem’ as a major issue in international politics—as it has remained ever since.

Let’s start with the second of these points. When French Protestant *réfugiés* came to London (and Berlin, and Amsterdam, and many other places) in the decades around 1700, they simply moved there and settled. Their passports weren’t checked at the border; they weren’t asked if they had a right to work; they weren’t told to wait until they got refugee status before they could send their children to

school, register with a GP, or claim housing benefit and find a place to live. That's because at that time, governments weren't interested in such things. They didn't have the technical means to document individual identity reliably: even today nobody looks much like their passport photo, but before photography was invented, identity documents had to rely on verbal description and honesty. Countries didn't have neatly defined borders: governments lacked the map-making techniques to precisely record the shape of the territory they claimed, and even if they *had* been able to do that, they didn't have the manpower to patrol their borders and monitor who was crossing them. States didn't provide education for all: for most people formal education was minimal, if not absent, and provided by churches or other local institutions. They didn't provide healthcare; they didn't provide housing, or do anything else to ensure that their subjects had a minimal standard of shelter.

This meant that when refugees entered a country, individually or in large groups, governments made little effort to help them—but no effort to *stop* them, either. If they were wealthy, like the aristocrats who fled France in the 1790s after the revolution, they could join the local elite: some exiled French noblemen became officers in the armies of France's enemies, like Russia or Austria. If they were poor, they simply joined the urban poor of whichever city they'd settled in. And if they were somewhere in between, they would set themselves up as best they could, like the French Protestant weavers, silversmiths or printers who reestablished their workshops in London or Berlin in the 1690s.

All this began to change in the nineteenth century. Between 1792 and 1815, the French revolutionary and Napoleonic wars changed the way states did things across Europe. One of the key changes was the *levée en masse*, or general conscription into the army of all adult males of a certain age, by France first of all. Before the late 1700s, most governments preferred to keep their civilian populations and their armies separate—now they began to see the former as a potential supply for the latter. But with armies bigger than ever before, fighting a series of wars that lasted a generation, the cost of fighting wars increased sharply, and that meant governments had to find ever more imaginative ways of extracting tax revenues from the people they ruled over. Britain, for example, introduced laws permitting general conscription soon after its enemy France did (they weren't actually used until later), and its first individual income tax. To do all this, governments needed to know much more about their own people: if you want to recruit every adult male into the army, or tax every inhabitant not by the property they own but by individual income, you need to know a lot more about who lives in your country, and where. It's not a coincidence that the first UK census was taken in 1801.

These changes in the way European states acted had long-lasting effects. Governments in search of taxes and conscripts took a closer interest in the lives of their subjects. In return, the people began to demand more from their governments: services in return for their taxes; support in hard times, in return for their loyalty; and even a right to elect them. The relationship between people and governments became closer—but as a result, people became more hostile to their government if they felt that it didn't represent them. Governments, meanwhile, became more suspicious of groups within their population that might be disloyal: speakers of other languages, for example. They also started limiting the movements of foreigners, and restricting their entry or their access to services provided by the state.

This brings us back to the twentieth century. By 1900 the processes outlined above had been going on for decades. But during the first world war, they intensified drastically. The effort of fighting industrialized war involved even more direct state intervention in everyday life than nineteenth-century wars had done: now governments needed to control factories, mines, oil-wells, and farms; to ensure that they were all staffed, at the same time as ever-larger armies recruited ever more able-bodied men;

and to raise enough money to pay for it all. They had extra reasons to want to identify individuals and control their movements, too: keeping potential conscripts or essential workers in the country, or preventing foreign spies from entering.

All of this meant that by 1918, as old states paused for breath and new ones emerged from the wreckage of dynastic empires in central, eastern, and southern Europe, it had come to seem normal for governments to involve themselves in the everyday life of everybody in the country. That also meant making sure that every citizen carried an identity card (Britain is unusual: it gave up this requirement after the war, though it reintroduced it in the second world war), and keeping track of everyone entering or leaving the country.

This was the cause of the interwar 'refugee problem'. During the first world war, and the series of small and large wars that followed it in 1918–23 (such as the Polish-Bolshevik war, the Greek-Turkish war, or the Russian civil war), millions of people were pushed out of their homes by the fighting. Some were deliberately targeted by their own governments, who no longer trusted potentially disloyal subjects. As those wars came to an end, most of those people had a country to go to, though it wasn't necessarily the country they had been born in: Poles who'd grown up in Germany or the Russian empire found a home in the new Polish state that was established in 1919, for example, even if they had spent their lives so far in places hundreds of miles outside the new country's borders. But hundreds of thousands of people remained displaced, and had no country to 'return' to. Because states now demanded much greater loyalty of their people, and were beginning to accept (however grudgingly) the need to provide them with services like housing, education, and healthcare, governments and people alike were much more reluctant to allow foreign refugees to enter a country and settle there.

On the other hand, governments in Europe and beyond recognized that having hundreds of thousands of permanently displaced people scattered around the world was likely to cause all sorts of trouble. So the new League of Nations—an international organization set up to try and solve diplomatic problems peacefully and avoid future wars—set up a High Commission for Refugees. It coordinated practical assistance, from individual states, humanitarian charities, or other League agencies, and it tried to put in place the first legal protections for refugees. But at that time, legal protection was limited to the two largest groups of refugees: Russians and Armenians. The first group were people who had left Russia during the years of civil war and famine that followed the 1917 revolution, and who were denationalized (made stateless, or left without any nationality) by the revolutionary government in 1922 because it didn't want them to come back. The second were survivors of the wartime massacres of Armenians in the Ottoman empire—they, too, were stateless, because the Ottoman empire had itself broken up at the end of the war, and none of the new states that replaced it wanted to become home to Armenian refugees.

Russian and Armenian refugees benefited from different kinds of protection and assistance. The High Commission helped them get new identity documents, so that they could travel: "Formerly", a Russian refugee said, "man had only a body and soul. Now he needs a passport as well, for without it he will not be treated like a human being." It persuaded different countries to allow refugees to enter, and work. Another League agency, the International Labour Office, helped them find jobs. In the 1920s, this limited legal protection and support meant that the 'refugee problem' appeared to be solvable. Russian and Armenian refugees found jobs elsewhere, from France and Belgium to Syria and Lebanon; most eventually acquired the nationality of their host country. But between 1928 and 1933 these protections broke down.

First, the Wall Street crash of October 1928 marked the beginning of the great depression, an economic storm that spread around the world over the next few years. Second, in 1933, the Nazi party came to power in Germany—promising economic recovery—and immediately began to persecute German Jews, making them the scapegoat for all the country's ills, from the current economic crisis to the military defeat of the first world war. As persecution increased, tens of thousands of Jews left Germany or were expelled, usually after they had been reduced to poverty by laws that permitted the government to steal whatever belongings they had. But the limited refugee protections of the 1920s applied to Russians and Armenians, not German Jews, and in the wake of the depression countries around the world became unwilling to accept even small numbers of refugees. As the 1930s progressed, German Jewish refugees searched with little success for a place of safety. Others met the same hostile response, like the Spanish refugees—the losing side in the Spanish civil war—who escaped into France and met with internment in camps, and in many cases a swift return (*refoulement*) to Spain.

The second world war repeated the population displacements of the first on an even grander scale, pushing tens of millions of people out of their homes across Europe and Asia. After 1945, the new United Nations recognized that international refugee law had failed in the 1930s. Because the new legal protections for refugees in the 1920s were restricted to specific groups, when a powerful state (Germany) began to persecute and expel one group among its population (Jews), international law had no mechanism to protect them. The unwillingness of other countries to assist Jewish refugees had made Nazi persecution easier, contributing to the Holocaust. It had also helped destabilize international politics generally, contributing to the outbreak of war. So different UN agencies were created to assist refugees: the United Nations Relief and Rehabilitation Agency, which operated from the middle of the war until 1947; the International Refugee Organization replaced it from 1947 to 1950; and the United Nations High Commission for Refugees (UNHCR), which was set up in 1950 and still exists today.

Accompanying these agencies were new international legal protections agreed at the UN. The most important was the 1951 convention on the status of refugees: this, for the first time, provided a general definition of 'refugee' (anyone who has fled his or her country owing to a well-founded fear of persecution) rather than covering specific groups. It still had limits, though: it only covered people who had become refugees in Europe before 1951. Only in 1967 did an addition to the convention remove those restrictions, so that the definition covers anyone, anywhere, who has fled his or her country owing to a well-founded fear of persecution.

These legal agreements set out the rights that refugees have, and the obligations (as well as the rights) of states that receive them. They have no force in themselves: they depend on states signing up to them, and then also enacting those protections within their own borders. Not all countries that sign up to the 1951 convention accept the 1967 protocol as well: Turkey hasn't, for example, and it currently hosts well over 2 million Syrian refugees with a special temporary assistance programme, not as refugees protected under international law. And not all countries that sign up to the convention actually live up to their promises to assist refugees. In fact, there is often a paradox: as states have accepted stronger rights and protections for refugees, they typically have ever more complex legal and bureaucratic procedures—the asylum process—to limit the number of people who *get* refugee status. This is particularly true of rich, democratic countries, even places that themselves suffered war and displacement as recently as the 1940s.

All of this explains why, in the 1990s, when Kurdish families escaped from Iraq and Turkey, Albanian families escaped from Serbian Kosovo, or Somali families fled a civil war, they could come to Britain and claim **asylum**: that is, legal protection as refugees, and the right to stay in the country, work, and get access to the support that the state provides to its own citizens. We have such protection for refugees because when it was absent, in the past, the consequences were disastrous—not just for the refugees but for the countries that refused to help them. But it also helps explain why the British government tries to make it harder for people who have fled their countries to claim asylum. There is a tension between the need to help refugees, and the desire to avoid paying the financial (or political) cost.

There's one final, important point. This brief overview has probably given the impression that when people become refugees, they're simply helpless: pushed from one country to another, and waiting for someone to help them. It may also have given the impression that in their country of refuge, refugees only meet with hostility from the people around them. Neither of these things is true. Refugees and asylum-seekers always work to solve their own difficulties, and there are always people in their host countries who are willing to support them—even in a campaign against their own government. The Glasgow Girls are a brilliant example of both.

Benjamin Thomas White

University of Glasgow



National 4/5 or Higher Drama / Modern Studies / RME

Dear Educator,

This Education Pack has been designed with students who study **Drama, Modern Studies** and/or **RME** in mind, based, as it is, on the story of the Glasgow Girls, who changed the handling (and mishandling) of the plight of the young children of asylum seekers, who enter the UK Borders Agency system.

It may be that you have already taken students to see the show, or you may be planning to, and we hope that this pack can help you to focus their learning around the themes and issues in the story.

Here is a list of **themes** and (subthemes) that you could choose to discuss or workshop. (NB: this is not a prescriptive list, but could encourage debate).

Home

Family

Friendships

Justice/Injustice

Asylum Seekers

- UK Parliament policies
- Scottish Parliament policies
- (UK Border Agency

Human Rights

- UN Article 12, the rights of the child

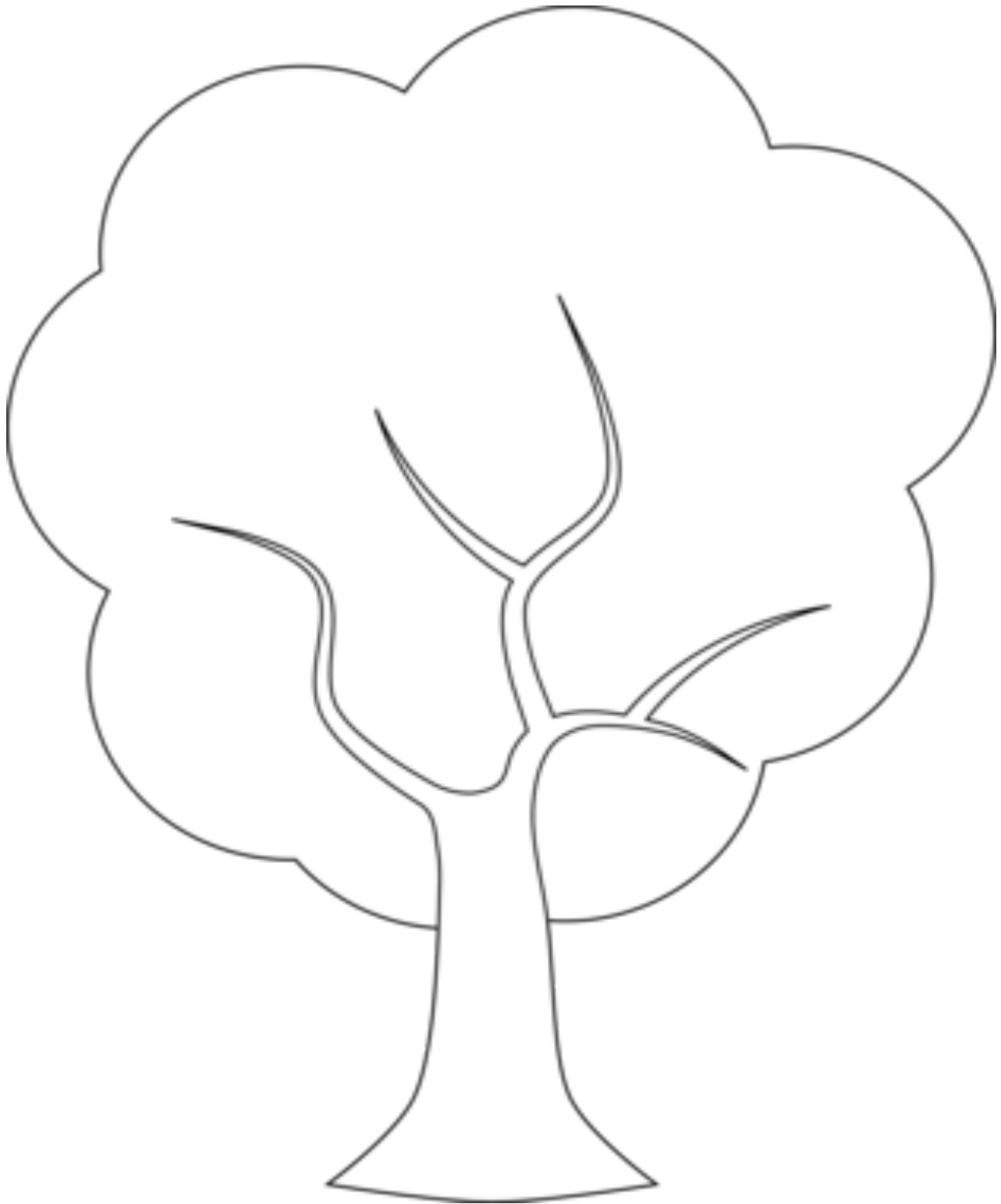
Conflict

- Cultural Barriers
- Language Barriers
- Racism
- Lies
- Metaphors 'To A Mouse'
- Stereotyping

NB: The exercises in this pack have been outlined as 'starters' for **National 4/5 or Higher Drama/Modern Studies/RME**, they are not prescriptive.

Exercise - Themes and Issues in 'Glasgow Girls'

Write your own ideas for the story's themes on the trunk, and major and minor Issues in the branches and foliage.



Character Tasks: Role on the Wall

Choose two characters, write inside each figure what the other figure thinks of them, at different times in the story, e.g. what Jennifer might think of Roza when she first arrives at school.

Character 1.....

Character 2.....



Social, Historical and Cultural Contexts of ‘Glasgow Girls’:

Research ideas and starting points;

- Why Glasgow?
- Why did it take the government agencies so long to make decisions?
- What protections were in place for asylum-seeking families?
- What human rights did the asylum-seekers have, when they arrived in Scotland?
- Where else in Scotland were asylum-seekers placed?
- Who provided funding to provide asylum-seekers with furniture, bedding, clothing and food?
- Which areas of the world did the asylum-seekers come from, and why?
- How were the religious and cultural differences between the girls dealt with at school?
- How did the schools and teachers cope with the language and cultural barriers between pupils?

The REAL Glasgow Girls - LINKS

Citizens' Theatre trailer

<https://www.youtube.com/watch?v=XSZs1Im9ptg>

Glasgow Girls – 'Disparate Youth'

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

BBC Teach; The Glasgow Girls' stories – Modern Studies

<https://www.youtube.com/watch?v=QfhN5cffCS4>

BBC Teach; An overview of the Glasgow Girls story – Modern Studies

<https://www.youtube.com/watch?v=UbCHrkbJH2o>

BBC Teach; The Glasgow Girls stories – The Documentaries – Modern Studies

<https://www.youtube.com/watch?v=MgoFMeVQ2ug>

The Glasgow Girls @ Sanctuary Summit – Birmingham – 2014

<https://www.youtube.com/watch?v=vbMbOee7lvE>

[The Glasgow Girls on Vimeo](#)

Drama - Devising/Improvisation (whole class):

Devising exercise: *Glasgow Girls in 1 Minute!*

As a class, or in small groups, prepare a rehearsed improvisation of the whole story of the Glasgow Girls, which you will then show/film in 1 minute.

This could be devised using single words for each 'scene', perhaps in the form of a tableau of still images, or a continuously moving 'comic strip'.

Extension exercise; use 'captioning' (a la Bertolt Brecht) to support each 'scene', captions could be written on card, spoken, sung or projected.

Improvisation exercise; *Hot-seating the Characters.*

As a class, decide on the part of the story that the characters are in, choose a character or characters to hot-seat and find out as much as you can about the character **at that point** in the play.

You might wish to ask the character questions such as;

- Who are you?
- How do you feel at the moment?
- How would you rather be feeling?
- What frightens you?
- Who can you trust?
- What has happened in your life to bring you to this point right now?
- What are your dreams?
- What do you care about most?
- Can you imagine your future?
- What do you want to happen next?

Theatre Design Development Ideas

1. Create a sound and lighting plot for an extract.
2. Create a costume design for a character.
3. Design a composite set which could cover several extracts, or indeed the whole story.

Drama / Writing

Exercise 1: *Diary Entries*

Write a diary entry about what is happening in the story of the Glasgow Girls. Entries could include:

- Before the story begins.
- When the dawn raid happens
- When the press get involved.
- Choose a character and write about how things are in your home/with your parents.
- Before your trip to parliament
- How you feel after Parliament
- How you feel going to the Award ceremony
- How you feel after the award ceremony
- At the end of the story, when you join Mr Girvan at the benefit event, what are your hopes for the future?

Exercise 2: *Writing-in-Role A*

Choose a character, and write a letter to Agnesa;

1. While she is being detained at Yarl's Wood detention Centre.

Or

2. After she has been freed, and returned to Glasgow.

Or

3. At any other point in the story.

Exercise 3: *Writing-in-Role B*

As one of the Glasgow Girls, write a letter to one of the adult characters, telling them how you feel about them/their actions, and what you think they should do, or should have done. Examples:

- Agnesa to Jack McConnell
- Any one of the girls to the UK Government.
- Any one of the girls to their local MP
- Any one of the girls to their own parent.

The Songs

- How do the songs enhance the story?
- Is 'Glasgow Girls' a musical?
- Is it a 'Play with Songs'?
- Why do we use songs in a play?
- Which songs do you remember most?
- How did they make you feel?
- Can you remember the 'style' of the music?
- Were there many different styles?
- Was the music 'Western' or from somewhere else, or a mixture? Was it pop?
- How does song move a story forward or add to the story?
- Was there any point where you felt the song held up the forward movement of the story?

Directing Exercise (Small Group)

Choosing a short extract, consider directing your own version using your own directorial concepts.

Think of alternative spaces it could play in, perhaps not traditional theatre spaces. What kind of site-specific space would help tell the story or give the audience a more immersive experience?

- Should it be adult actors?
- Could the music be different?
- Could it be done late at night?
- Could the audience be taken somewhere?
- Would 'real' footage feature?

Character Research Exercises (Individual)

1. Choose a character, and create a history for them based on textual clues.
 - Research their country of origin. What was happening there in 2005?
 - What might have happened to their home, their village, their family?
 - Why did they have to flee?
2. Write a brief story about what would be a character's 'dream life'.
3. Create a 'family tree' for a character to include their 'old' family, and their 'new family' in Glasgow.

Religious and Moral Education Links;

Times Education Supplement; 'Asylum Seekers'.

Reasons and Process.

Focus; Citizenship, Community, Identity and Diversity.

<https://www.tes.com/teaching-resource/asylum-seekers-6187464>

Times Education Supplement.

'Asylum Seekers' resource page for a variety of educational levels.

<https://www.tes.com/teaching-resource/asylum-seekers-6057246>

The Guardian; News and Teaching resources roundup.

A variety of National and International stories.

<http://www.theguardian.com/teacher-network/teacher-blog/2013/sep/01/asylum-seekers-immigration-news-teaching-resources>



DETENTION CENTRES

YARL'S WOOD:

Undercover documentary by Channel 4 on Yarl's Wood Detention Centre, where Agnesa was held.

<http://www.channel4.com/news/yarls-wood-immigration-removal-detention-centre-investigation>

The **Channel 4 News** investigation reveals:

- Numerous incidents of self-harm
- Questions over standards of healthcare
- Guards showing contempt for detainees

Yarl's Wood, which holds nearly 400 detainees, is the UK's most secretive immigration detention centre. It has been plagued by damning accusations about the behaviour of guards since it opened in 2001.

Cameras have never been allowed inside. Even the United Nations special rapporteur for violence against women was barred entry.

*'Headbutt the b***h. I'd beat her up.'* (Yarl's Wood staff on documentary)

But **Channel 4 News** revealed footage shot undercover inside the facility over a period of months.

The management of Yarl's Wood has been outsourced to Serco since 2007. The company has always robustly rebutted allegations of sexual abuse and degrading treatment that have emerged from behind the facility's high fences and barbed wire.

Serco says its focus is "decency and respect" for the "residents" of Yarl's Wood. The **Channel 4 News** investigation suggests a different reality for the mostly female detainees. Most of them are failed asylum seekers who have committed no crime.

Alternative 'Pre-Departure Accommodation' - CEDARS

http://www.barnardos.org.uk/what_we_do/our_work/cedars.htm

In March 2011 Barnardo's agreed to provide family support, social work and welfare services within Cedars pre-departure accommodation. Cedars is a purpose-built centre used to accommodate families in the last 72 hours before the flight back to their country of return, as a last resort in the final stages of the family returns process.

In April 2014 Barnardo's published [a report about their work in Cedars](#) and their recommendations to Government two years on.

Barnardo's experience and expertise in delivering high-quality children's services enables them to help children and families when they are most in need at this highly stressful time. Their role is clearly

defined and Barnardo's is not involved in the operational aspects of the accommodation, including security and transport overseas.

In July 2011 they established '**red lines**' which clearly outline the conditional terms of Barnardo's involvement. These 'red lines' are built into their grant agreement with the Home Office and are monitored on an on-going basis by senior staff. They have and will 'speak out' if these lines are breached.

Barnardo's decision to provide welfare and social work services in Cedars goes right back to their core purpose – to **support the most vulnerable children in the UK**. They are in no doubt that these children are some of the most vulnerable. The very nature of Cedars as a last resort means that families who stay there often have complex and challenging needs.

[Barnardo's publishes lessons learned briefing on the new family returns process](#)

Statement on use of force

'Detention centre for **migrants** awaiting deportation is more expensive than the RITZ after 14 families cost the taxpayer £6million. The immigration detention centre, Cedars, can accommodate up to nine families, at the cost of nearly £34,000-a-year per person, almost double the average annual salary.'

<http://www.mirror.co.uk/news/uk-news/g4s-detention-centre-migrants-cost-7250015>

Detention Centre discussion topics;

- How does Yarl's Wood's official portrayal differ from the personal stories?
- What could be done to make this place more humane?
- Is there an alternative option to detaining people at all?
- What environment might be more conducive to the humane treatment of families who are already traumatised?
- What rights do people have in these places?
- What human rights have they lost?
- Why are the guards acting in this way to Asylum seekers?
- What do you think this aggression and abuse is based on?
- Why do they feel they have a right to treat people in this way?
- Look into what is being done to address these allegations. Has the Government done anything?
- What do you think they should do?
- Should pregnant women ever be allowed to be detained?
- Research; are there any alternative options available?
- Read the report in the Mirror about Cedars being closed. How is the story presented?
- Who is it appealing to?
- Is it impartial/factual?
- Was Theresa May right to shut it down?
- Write a letter to Theresa May telling her what you feel should be done for Asylum Seekers.

Extension Task:



If you would like to get involved in helping support refugees you can do so by many different means; please see below.

International

- www.unhcr.org/Refugee

UK

- www.redcross.org.uk/What-we-do/Refugee-support
- www.savethechildren.org.uk/ChildRefugee
- www.refugeecouncil.org.uk
- www.refugee-action.org.uk
- www.righttoremain.org.uk

Scotland

- Scottish Refugee Council
- www.scottishrefugeecouncil.org.uk/
- Refuweegee
- <https://refuweegee.co.uk>
- Refugee Survival Trust
- www.rst.org.uk
- Glasgow Campaign to Welcome Refugees
- www.gctwr.co.uk
- The Unity Centre Glasgow
- unitycentreglasgow.org

Education pack facilitated by **Graham Leadbitter (Drama)**

With additional material by;

- **Cora Bissett,**
- **Craig Deans**
- **Ronan Dockrell (Modern Studies)**
- **Julie Petrie (RME)**
- **Benjamin Thomas White.**

