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## Introduction

This material provides the stimulus for safe classroom discussions on potentially volatile topics such as human rights, otherness, identity, and refugees. The interactive material is designed to encourage students to develop their own opinions about these complex issues, as well as offering teachers the opportunity for both individual and collective reflection.

*The Journey There and Back* is integral to the **Hello Czech Republic** campaign which has been running under the auspices of the United Nations High Commissioner for Refugees (UNHCR) since 2015. It builds on the comprehensive teachers' handbook *Feeling at Home in a New Country* which, alongside supporting materials (including a comic and film), form the main resources for this awareness campaign.

It is our hope that this document will serve as a catalyst for students to engage in classroom discussions on divisive themes, with teachers acting as facilitators as well as mediators of the different perspectives students will inevitably bring to such activities. The main objectives of the material are to guide students towards tolerance and respect for other people and their spiritual values, helping them develop an awareness of what shapes our own cultural identity, critically evaluate information as well as seeing it in a wider socio-economical context.

Depending on how deeply you want to explore these topics with your students, the various activities should last between three and five hours.

We would appreciate any feedback you have on how Hello Czech Republic has worked in your school. We wish you lots of success and inspiration as you use these materials.

## The Authors



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The Hello Czech Republic material – *The Journey There and Back* (2018) is a supplement to the teacher's handbook Hello Czech Republic – *Feeling at Home in a New Country*, published in 2015 by the United Nations High Commissioner for Refugees in the Czech Republic.

Hej Sverige

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Photo: Ragna Jorming

## 1. *Shadi* – film

🕒 1 lesson (45 minutes)

**Topics covered:** Language and Linguistic Communication; People and Society; People and Nature

**Cross-disciplinary themes:** Personality and Social Studies; Citizenship Studies; European and Global Studies; Multicultural Studies; Media Studies

**Suitable from Year 6 in primary school**  **or Grade 5 in elementary school**  **(11+)**

This short film introduces students to the story of a Kurdish girl called Shadi (the name means “joy” in Persian) and her journey to Europe as a refugee. English, Swedish and Kurdish are used in the film. To make the experience more authentic, only the Kurdish has been translated, enabling students to empathise with Shadi’s difficulty in assimilating with a foreign culture and language. After watching the film, students can take part in a discussion about the girl’s plight and her feelings, as well as comparing her life in Kurdistan with that in Sweden.

Various approaches can be taken to the discussion. We have provided some questions which will help prompt safe classroom conversations about the issues in the film, as well as outlining how teachers can use a range of reflection methods: mind maps, stream-of-consciousness writing, cinquains and the INSERT method (see page 6 and 7).



## Aims of the exercise:

- 🇬🇧 To facilitate pupils in analysing the film's message and help them to consider its meaning in the context of both first-hand experience and wider global issues.
- 🇬🇧 To enhance pupils' critical thinking about human rights issues, particularly in their reflections on why people flee their homes and the causes and consequences of migration.
- 🇬🇧 To develop pupils' creativity and their ability to express themselves in writing, debate and discussion.
- 🇬🇧 To build pupils perspective-taking skills, offering them the opportunity to empathise with people in difficult situations, in another country and culture.

**Keywords:** fleeing one's country, refugee, Kurdistan

**TIP 1:** You can start by asking all the pupils whether they know anything about Kurdistan, where it is, who lives there, etc. After you have done this, let them read the information in *Worksheet 1*.

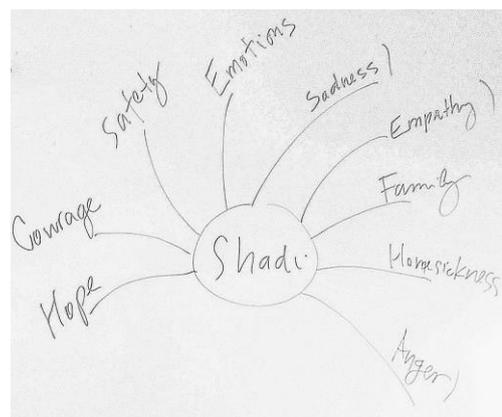


### Instructions:

1. Photocopy *Worksheet 1* for each student or for small groups. Have the students read the text *About Kurdistan* and underline what they feel is important. Bring the group together to briefly sum up their main impressions from the text and the basic facts. Explain any terms if necessary (see *Facts and terminology*).

**TIP 2:** After reading the introductory text on Kurdistan, ask pupils what they think it might be like to be a stateless person. Can they imagine it?

2. Watch the film [Shadi](#). The UNHCR will provide the file.
3. First, let students share their impressions, feelings or misgivings and try to list them as a group. Considering these factors at this point will resolve some of the students' questions and misunderstanding which could hold up work on the actual story and its message later in the workshop. It is enough to write a single word for each feeling. A teacher can then note the frequency of each individual feeling on the board.



4. When students reflect on the film by themselves, use one of the recommended methods below as this will give the discussion more structure. All students will have the opportunity to let the film sink in and think independently about what connections can be made.
5. After this, bring all the students together to discuss their thoughts about the film, drawing on selected questions. Try to let everyone have their say.

## Recommended methods for student self-reflection on *Shadi*

### Cinquains

The “cinquain” method (writing a five-line poem) can be used at any point during these activities. It is an effective way for students to express their emotions about the film in the form of non-rhyming verse. At the end of this method, each student will have their own distinct work of poetry. Additionally, as students are usually willing to share their work with the rest of the class, the poems can be displayed in the classroom as a “silent gallery”, included in pupil’s personal portfolios, or used to produce an anthology during the school year. Teachers can use [Worksheet 2](#) to support the cinquain activity.

### INSERT (Interactive Notation System for Effective Reading and Thinking)

After students have noted a list of single-word responses to the film, teachers can use the INSERT method, which will help draw out what they think about the problems presented in *Shadi*. Students should consciously decide what they **already knew** before watching the film and what they **still do not understand**. Making these choices requires the students to engage in critical thinking and provides a foundation from which they can consider the issues in greater depth during later discussions.

The technique uses the following symbols:

- (✓) tick sign – I know the information and it corresponds with my previous knowledge.
- (+) plus sign – the information is new to me, but I accept it as accurate/reasonable.
- (-) minus sign – the information is inconsistent with what I know from the past, or I disagree.
- (?) question mark – I do not (fully) understand the information, I need to learn more.

Teachers can use [Worksheet 2](#) to effectively note information for each symbol.



The parts of the film which students find unclear and would like to know more about usually include: the place Shadi was brought to live (the asylum centre for unaccompanied minors in Sweden), the unclarified reunion scene between Shadi and her mother in the asylum centre corridor (dream, hallucination, confusion from the sounds of the fireworks, trauma), Shadi’s wings seen at the end of the film (a symbol of freedom, a phoenix rising from the ashes, an opportunity to look at her homeland from a new perspective). Answers to these questions can be provided in a variety of ways:

through joint searching and wording, discussion in the group, assigning an independent self-reflection for the next lesson or simply answering according to our take on each scene.

### Mind map

A mind map is an alternative way of recording information. It does not follow the typical linear format of notetaking but encourages students to graphically plan out the relationship between different concepts in the form of a map. It can either be abstract or highly specific. Students benefit from creating mind maps because it allows them to reflect on how different

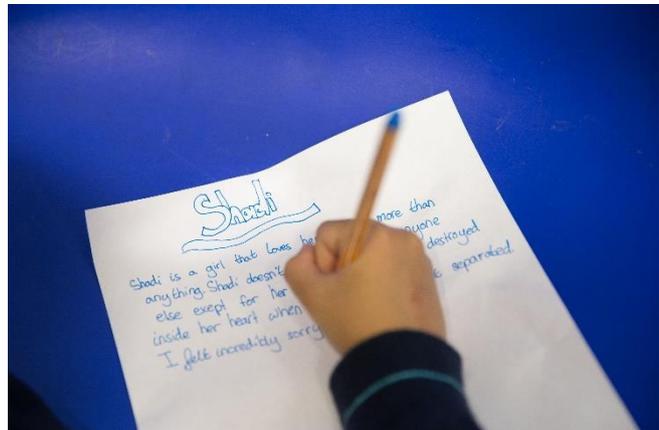
concepts link together. If the mind map takes the form of a specific image, it is easy for students to remember. They can also recall the visual information more quickly.

- In the middle of a sheet of paper, draw a suitable picture for the topic or write a central keyword. A carefully selected term or concept will be a constant reminder of what to focus on.
- Proceed from the centre outwards and sketch in as many threads as you want to work on.
- Write one keyword for each thread. It is always a good idea to come up with a single-word term and to write each word on a separate thread. This creates space for new associations. The students will learn to work with “keywords” and the map will be easier to follow.
- Draw the threads at various angles and without large gaps. The overall structure should have a natural feel and should be gentler on the eye than straight lines and angular shapes.
- Use plenty of colours and drawings. Students can also stick in pictures. Using a variety of colours and shapes makes the result more attractive, and encourages students to form associations, boosting their retention of the information.
- Explore and note the relationships between the various threads. This type of record enables students to view the theme holistically. Students will immerse in the relationships between the different themes and issues, form a comprehensive overview of the topic and find new links.

### Stream-of-consciousness writing

Stream-of-consciousness writing is a type of brainstorming or reflection which enables students to write down all their thoughts on a specific topic without having to keep to formal requirements (style and grammar). Stream-of-consciousness writing allows for self-discovery as students begin to identify their own unexpected ideas, thoughts and connections.

Before you outline the activity itself, it is important for students to understand that their writing will be private and that they will not have to share it with anyone else. Naturally, they may, if they wish, share some of their impressions with others in the group. Teachers should also let the students know how long they will have for the writing. The ideal time tends to be between 5 and 7 minutes.



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### Rules of stream-of-consciousness writing

- In the allocated time, continuously write down everything that occurs to you in connection with the topic.
- Don't go back over what you have written and don't correct or improve anything you have written.
- Keep writing, even if you can't think of anything else to add. You can include sentences that will spur you on ('I can't think of anything else right now...') but try to stay on topic.
- Don't interrupt the flow of your ideas by worrying about grammar.

## Discussion questions for the film *Shadi*

Start by letting the students share some of their own questions about the film and wait to see if this generates a natural discussion.

If appropriate, prompt students using selected questions from the list below. The discussion can take place in pairs or small groups and later as a class.



- 🌿 What did you think of the film?
- 🌿 Is there any part of the film that particularly sticks in your memory?
- 🌿 The film is set partly in Kurdistan. What do you know about Kurdistan?
- 🌿 What do you think the lives of Shadi and her mother were like in Kurdistan?
- 🌿 Why do you think that Shadi's mother sent her to Sweden? What is she hoping for?
- 🌿 Why do you think that the shawl Shadi brings with her is so important to her?
- 🌿 What feelings do you think Shadi has when she arrives in Sweden, her new home?
- 🌿 Shadi's mother has stayed behind in Kurdistan. How do you think the mother feels?
- 🌿 After she settles in Sweden, how is Shadi impacted by her experiences of the war in Kurdistan?
- 🌿 What do you think Shadi is most afraid of?
- 🌿 What dreams do you think Shadi has for the future?
- 🌿 Imagine that Shadi joins your class tomorrow. What can you and the others in the class do to make her feel welcome and safe?

## GOING DEEPER

🕒 1 lesson (45 minutes)

Allow the pupils to work on their own or in small groups. Ask them to think about the following questions. Briefly discuss the answers they have generated with the group as a whole.

- 📁 What causes people to flee their home country?
- 📁 Why do you think it is important to learn more about how young people come to live in other countries?

Give pupils the opportunity to develop their feelings about the film in greater depth, e.g. by letting them write a short story (1-2 pages) on one of the following topics:

- 📁 **Shadi's first day at school in Sweden.** What was she thinking and feeling the day before school? What happens on her first day at school? How is she received by the class?
- 📁 **Being new.** How does it feel to arrive in a new class/city/country and be the new person who doesn't know anyone?
- 📁 **Your own family and friends.** Describe them. Why are they important to you? What do they mean to you?

This exercise may also be set as homework.



## 2. Farlandia

 75 minutes (preferably as a single block)

**Topics covered:** Language and Linguistic Communication; People and Society; People and their World

**Cross-disciplinary themes:** Personality and Social Studies; Citizenship Studies; European and Global Studies; Multicultural Studies

**Space:** To increase the impact of this activity on students, we recommend rearranging the classroom according to the instructions below or as you see fit.

**Suitable from Year 6 in primary school**  **or Grade 5 in elementary school**  **(11+)**

What should we demand of a person who has just arrived in the Czech Republic for the first time? And what is Czech culture in reality? This powerful exercise will change your pupils' perspectives. They have the chance to think about the journey refugees have to undertake, their integration into a new country and who gets to decide the terms of their asylum.

This exercise may give rise to a lot of questions concerning matters such as the actual situation faced by refugees in this country and around the world, the education of minorities in the Czech Republic, the rights of minorities to education in their own language and the voting rights of Czechs living abroad.

### **Aims of the exercise:**

-  To reflect on the requirements Czech society places on people who come here from other cultures.
-  To compare various points of view about migration and integration.
-  To empathise with the situation faced by people who are forced to flee their country.

**Keywords:** Czech culture, other cultures, fleeing one's own country, integration

## Instructions:

1. Ideally teachers should adopt their own fictitious language (Farlandish) and be prepared to communicate with pupils only in that language, or at least use a few fictitious terms and phrases.

**TIP 1:** There are a lot of different approaches you can take to creating a fictitious language. Some teachers use existing languages such as Esperanto, or Pali, others might draw on literature and film for inspiration, using languages such as Newspeak. Some people might prefer to improvise their own invented speech.

2. Before students take a break, **read the introduction to the exercise (the first part of the *Situation* on page 14)**. Place the sign 'DO NOT ENTER unless invited to do so', or 'Asylum applications HERE' on the door.
3. During the break, prepare the classroom by setting up (preferably) **three separate areas** (you can use a screen, a sheet, or simply distance). Start by creating an improvised reception room. An official will sit here at a desk handing out asylum applications in Farlandish (photocopy the instructions from *Worksheet 3*). In the next area, another official will collect the applications and stamp them. The third area should be a cramped space of approximately 2 x 2 m, bordered with tape or chairs.

### Role-play introduction (approximately 15 minutes)

4. Invite groups of four or five pupils to come in from the corridor, one group at a time (split up friends who tend to be disruptive when they are together), and tell them to fill in the application form. The application is in Farlandish, and we recommend putting a colour sticker on each application in order to assign students to a group for the next stage of the exercise. While continuing to speak Farlandish, keep putting pressure on them to hurry up. Increase the pressure by employing additional non-verbal gestures. The pupils (applicants) experience the discomfort of being in a particularly weak position (they cannot understand a word of what is being said, they must stand, while the official is sitting down and continuously repeats what he or she wants of them in indecipherable Farlandish).



5. The other students remain in the corridor where, if necessary, they are repeatedly ordered to keep the noise down. It is a good idea to keep someone like their form teacher with them.
6. After a while, students move from the reception room to the official with the stamp, who keeps insisting, in Farlandish, that they show him or her the application they have filled in. Students' reactions tend to be diverse. Some attempt to communicate in English or non-verbally, while others stubbornly shrug their shoulders.

7. Ideally this difficult situation should be maintained for two or three minutes with each group of applicants. Gradually invite the next group into the classroom.
8. Send the pupils away from the official with the stamp to the cramped area, where they



should be forced to remain with the others until the role-playing introduction comes to an end.

9. Separate some pupils from the cramped area and let them sit on a chair.

10. As soon as you have 'processed' all of the applications, open up the cramped area by moving the improvised walls, have everyone shake their arms and legs a bit so that they return to their natural roles as students and sit down with them in a circle.

**TIP 2:** The props mentioned above are sufficient for the simulation. However, teachers can evoke a more realistic atmosphere by employing some additional props. For example, officials can wear a cap on their heads and an arm band showing the name of the state. It is also quite effective to use different backdrops, such as words spelt in a foreign language, or a soundtrack with incomprehensible but clearly disturbed voices which appear to come from another room. This soundtrack could be played throughout the whole simulation. The UNHCR will provide this media on request.

### What happened and terminology window (30 minutes)

11. Ask the students if they can describe what just happened. Prompt them to share one feeling, or a word which occurs to them. Discuss the various alternatives regarding what they have experienced.

12. **Before reading the second part of the *Situation* text (page 14) to all the students, ask them what they remember from the introduction read before the break.**

13. At this stage, the situation usually requires an explanation of the basic terms and concepts. If the question 'Who exactly is a refugee?' has not yet been raised, now is the time to ask the students. The best way to define a refugee is to look at the definition of both commonly confused groups – "refugees" and "migrants". **Worksheet 4** includes short descriptions of both groups. Cut them up and hand each card to a couple of pupils. Place cards labelled REFUGEES and MIGRANTS into the centre of the room on the floor and let each couple decide to which label they assign their description.



Their estimates as to how many refugees live in the Czech Republic, or where most asylum seekers come from, may prove to be just as interesting. It is a good idea to give a brief

outline of the importance of dealing with information critically, particularly noting the difference between actual reality and our perception of reality, and to highlight how important it is to verify information (this is dealt with in more detail in the *Your Backpack* exercise).

### Group work and presentation (30 minutes)

14. Transition back to the role-play situation and hand out the Farlandian government's questions in *Worksheet 5* to all students.

**TIP 3:** The Farlandian Commission (two lecturers) can introduce various aspects of the local culture. For example, the Commission might explain that Farlandian society is very hierarchical (both in family relationships and at work), that Farlandians believe animals usually consumed in the Czech Republic are sacred and must be worshiped (e.g. poultry), or emphasise issues of environmental protection (e.g. conifers are rare in Farlandia and it would be unthinkable for anyone to decorate them for Christmas). The commission might also question whether Czech asylum seekers would be willing to adopt the customs and festivals of Farlandia. Such playful elements not only help students understand the feelings of otherness which occur when people are immersed in a new culture, but they will also make the students think about their own willingness to adapt. Lecturers might choose to present the differences between the two cultures visually. The UNHCR can provide such visual materials on request.

15. Split the students into groups of four or five, based on the sticker on their asylum application. Depending on the maturity of the class, select questions suitable for each of the groups that have been formed. Let the students work on the questions for approximately 10 minutes. Encourage them to explore the issues as deeply as possible and ask them to select one from the group to present their answers to the Farlandian Commission. The students represent all Czech refugees, i.e. they are speaking on behalf of all students and teachers.
16. In the remaining time, each group should explain their answers to the Farlandian Commission, which – on the basis of those answers – decides whether the Czech refugees will be accepted by the Farlandian government and granted asylum.



17. Thank the pupils for their presentations and tell them that their applications will be considered, and that they will be told of the result of the proceedings in a matter of months.

**TIP 4:** Do not settle just for beer and dumplings in relation to the theme of Czech culture and its symbols. President Masaryk, Christianity, Milada Horáková, Mount Říp, Václav Havel, the Charles Bridge, ice hockey, 1968, Antonín Dvořák, music, folk costumes, Jan Palach, children's television, 1989, Jára Cimrman, satire, the national sense of humour, etc., can also serve as inspiration.

## GOING DEEPER

 1 lesson (45 minutes)

Allow the pupils to work on their own or in small groups. Ask them to think about the following questions.

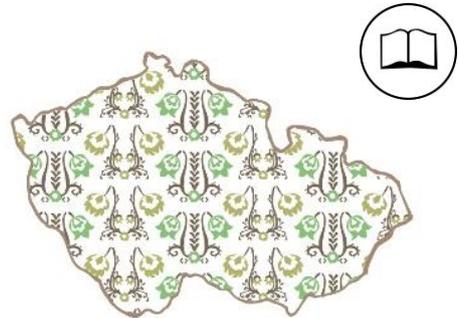
-  What happens to people if they live in a state of uncertainty in unfamiliar territory for a long time, particularly in places where they don't understand the language? What are their feelings? How do they express their feelings?
-  What demands does our society place on people who have fled their country? Are these demands relevant and reasonable?
-  What do we expect of these people? What do they expect of us?
-  How can the people of Farlandia make the situation easier for Czech refugees after they have arrived in the country?
-  Who is actually responsible for the integration of Czechs in Farlandia? The people of Farlandia? The Czechs?
-  Flip the situation back to the present and discuss whether Czech national values and cultural symbols are actually at risk from the introduction of new cultures into the country. If so, how?



## Situation

### First part

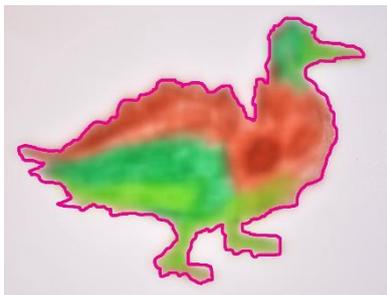
In the Czech Republic, the government has clamped down hard on student demonstrations. The students, along with parents and teachers, had been protesting new laws reducing the right to free speech and education. After three days of protests, the government closed all schools and called in the army. Last month, soldiers opened fire on an unarmed crowd, killing three teachers and five teenage students, and injuring many more. The country has changed beyond recognition. After police burned books in the main squares of several Czech cities, many citizens responded by getting the symbol of a book tattooed on their arms. Police are now imprisoning anyone with a book tattoo without trial. Some, who protested on social media and in public have disappeared without a trace. Anyone who wants to keep studying—and even survive—has little choice but to leave the Czech Republic.



Thousands of Czechs have now started leaving their homeland but are detained in temporary camps in neighbouring countries. These countries have no plans to allow the Czechs to leave the camps and settle within their borders. No one has any idea what will become of these people.

### Second part

A month after the initial upheaval, one country has finally agreed to accept refugees from the Czech Republic. This country is **Farlandia**. The journey to Farlandia is long and gruelling, and the asylum procedure lasts for many days. Farlandian officials are very direct and demand that the Czechs fill in the access application forms in Farlandish. Czech and even English are not understood in this country.



Unable to speak Farlandish, Czech refugees can only depend on low-wage entry-level jobs. Additionally, Farlandian culture seems very foreign to Czechs because of its unusual customs and certain prohibitions on food and drink.

Following the Czech refugees' arrival, locals staged protests in Farlandia complaining that Czechs should not be granted entry into their country. To appease public opinion, the Farlandian government puts together a list of questions it wants Czechs to answer before they will be accepted into the country.

You have been selected to represent your people—of all generations—and answer the government's questions. Discuss the questions in groups and write down your answers. **Remember that your answers decide whether or not the next wave of Czech refugees will be granted asylum.**

### 3. Your Backpack

 20 minutes

**Topics covered:** Personality and Social Studies; Language and Linguistic Communication

**Interdisciplinary themes:** European and Global Studies; Art and Culture

**Suitable from Year 6 in primary school**  **or Grade 5 in elementary school**  **(11+)**

What are our priorities? This exercise will encourage pupils to think about what is truly important to them. It may prompt a lot of questions concerning things like economic and material security, what we need and what we can do without and the significance and value we place on things that are important to us and our reasons for this.



#### **Aim of the exercise:**

-  To think about what is truly important to us.
-  To stimulate young people's imagination and improve their decision-making skills.
-  To empathise with the situation faced by people who must fit all of their belongings into a single backpack.
-  To think about concepts, facts and existing sources of information about refugees.
-  To encourage pupils to critically evaluate and verify the information they obtain.

**Keywords:** life values, the material and spiritual, materialism, consumption

#### **Instructions:**

1. **Situation:** Imagine that you have finally reached Farlandia and you are unpacking your sole piece of luggage – a BACKPACK. It contains the most important things you were able to take as you hurried to leave your home:
  -  What did you unpack from your backpack after you arrived?
  -  What is important to you?
  -  What do you want to remember?
  -  What do you want to keep?
2. Hand out a copy of the Backpack in **Worksheet 6** to pupils and ask them to write or draw the things that they have just unpacked in their new country in the blank part of the backpack. Leave it up to them how to decide how they will present their ideas and whether they will start to share the contents of their backpack with their fellow students.

3. Draw their attention to the outside of the backpack and discuss selected pieces of information.
4. Ask them what sources of information they use. Where would they find information such as how many refugees there are in the Czech Republic? How would they verify this information?
5. Outline several ways they could research facts relating to this theme. You may refer to overview of sources in **Worksheet 7**. As homework for the next lesson, choose information that the students should try to verify independently. For example:

- 🌿 How many foreign nationals are there in the Czech Republic?
- 🌿 How many refugees are there in the Czech Republic?
- 🌿 Which country do most refugees and asylum seekers in the Czech Republic and the world come from?
- 🌿 What proportion of refugees are children?
- 🌿 Which European country currently hosts the most refugees?
- 🌿 Is the right to seek asylum a fundamental human right? Can you name any other fundamental human rights?
- 🌿 What is a stateless person? How many stateless persons are there in the world?





## 4. We Were the Refugees Once

 20 minutes

**Topics covered:** People and Society; People and Nature

**Interdisciplinary themes** Media Studies; European and Global Studies; Democratic Citizenship Studies

**Suitable from Year 6 in primary school**  **or Grade 5 in elementary school**  **(11+)**

This final exercise connects the various aspects of the workshop and helps students recognise certain similarities and links with Czech history.

### Aims of the exercise:

-  To reflect on the Czech historical experience of migration and refugee issues, linking it to Czech society's current attitudes to others.
-  To use real-life stories to understand the situation faced by Czechoslovaks who fled their country, recognising the risks behind their decisions and what motivated them to flee.
-  To provoke deeper discussion among students by allowing them to view the situation from a different perspective.

**Keywords:** communism, socialism, persecution, 1968, migration crisis, emigration, dissent, alienation/acceptance, courage, democratic principles, a free society

### Instructions:

1. Play the video [We Were the Refugees Once](https://www.youtube.com/watch?v=mzqG6IJLXqY). <https://www.youtube.com/watch?v=mzqG6IJLXqY>

2. Briefly discuss what the story is about with the students, consider its historical context and, where appropriate, work together to find parallels with the previous exercise.
  - 🇨🇪 Can you think of some points in history when Czechs were forced to leave their homeland?
  - 🇨🇪 Why did people try to flee their country?
  - 🇨🇪 What does freedom mean to you?
3. Hand out postcards to the students and ask them to write to themselves from exile and state what they have learnt today, including:
  - 🇨🇪 What has made the biggest impression on me from the entire programme?
  - 🇨🇪 How could I help people who find themselves in a new country?

**TIP:** The students can keep the postcards or post them in a 'postbox' that you have prepared. The content can be used as feedback for the teacher, who can return the postcards or send them back by post after a certain time (6 to 12 months) as a reminder of their impressions of the programme, e.g. during follow-up activities. The UNHCR can provide the thematic postcards on request.

At the end of the programme, it is always a good idea to sit down with the pupils in a circle and ask them about the most powerful impressions they have taken from the workshop, or a specific activity. They need only say a single word or sentence. Use this as an opportunity to communicate honestly about your own impressions of the time you have all spent together.



## 5. Goodbye and a Wave

 10 minutes

You can round off the whole programme by returning to the symbol of Shadi's shawl and highlighting the work of Vítězslav Nezval, a significant figure in Czech literary tradition. For some, he is a passionate poet deeply influenced by his travels abroad, for others he is a traitor who sold out to the Communist regime. Consider the two different perspectives on the same situation.



*Goodbye and if we should not ever meet anew  
it really was delightful and quite enough for some  
Goodbye and if we should yet make a rendezvous  
maybe instead of us another guest will come*

*It really was delightful but everything has an end  
Hush tolling bell I know that sadness from before  
A kiss a napkin siren ship's bell to portend  
three or four smiles and then to be alone once more*

*Goodbye and if we should not ever speak again  
let there be something left a keepsake what we meant  
as airy as a napkin more than a postcard plain  
with suppositious scent of gilded ornament*

*And if I chanced to notice what others did not see  
so much the better swift as you seek your home byre  
You have shown me the south your nest there in etui  
Your fate is flight my fate is song without a lyre*

*Goodbye and if this shall have been the final call  
so much the worse my hope and nothing left all-told  
If we would meet again then best not part at all  
Goodbye and silken wave Let fate fulfilled unfold!*

*Source: Sbohem a šáteček (Básně z cesty), Vítězslav Nezval  
(translated by Václav Z. J. Pinkava)*

# Notes and comments



A series of horizontal dotted lines spanning the width of the page, intended for writing notes and comments.



## CZECH REPUBLIC

### *The Journey There and Back*

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