

# TEACHERS KIT



## I AM ROHINGYA

A GENOCIDE IN FOUR ACTS

THEY WILL NOT BE ERASED.  
THEY WILL NOT BE SILENCED.

INNERSPEAK PRESENTS "I AM ROHINGYA: A GENOCIDE IN FOUR ACTS"  
FEATURING ROHINGYA YOUTH VOICES OF KITCHENER-WATERLOO  
SPONSORED BY INTER PARES MUSIC BY BLUE DOT SESSIONS  
DIRECTED BY YUSUF ZINE DIRECTOR OF PHOTOGRAPHY KEVIN YOUNG EXECUTIVE PRODUCER JAMAAL AZEEZ

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# DIRECTOR'S NOTE

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Violence. Murder. Crisis. Stateless. Refugee. Genocide. The most persecuted people on Earth. This is what you'll find if you Google search the term "Rohingya". Go ahead and try it for yourself. Over 700,000 Rohingyas have fled Burma since August 2017. Of those currently residing in Bangladesh camps, 340,000 are children and newborn babies. The Rohingya now face the final stages of this genocide.

For three years now, I've had the distinct honour and privilege of working with the amazing, talented, and determined Rohingya youth community in Kitchener-Waterloo, Ontario. These kids trusted us enough to share their personal anecdotes about the challenges their families faced in Burma and Bangladesh, and those they continue to grapple with here in Canada. This production is an affirmation of the existence and the resilience of the Rohingya people, who refuse to be silenced and ignored.

I, along with the rest of the team on *I Am Rohingya: A Genocide in Four Acts*, don't see this documentary as just a film. First and foremost, it is a form of protest against all those who seek to erase the Rohingya people from existence. The brave youth at the centre of the film recognized theatre and storytelling as powerful vehicles for keeping the legacy of their people alive.

For them, just as for us, the film is a symbol of hope—one dedicated to all marginalized groups whose plight have been ignored for far too long, and whose cries for help have been met with silence in return. Your perseverance is the lifeblood of all resistance. We hear you. We stand with you.

As we worked on this film, we had always hoped this story could be used to help educators bring the subject of the Rohingyas to their classrooms in a creative and nuanced way. Our goal with this kit is to provide educators with the tools to create an enriching learning experience both before and after watching the film. While this film and its stories are very personal to the Rohingya youth, I believe we can all connect through and learn from their experiences.

I hope this kit provides you with the necessary resources to engage your students in a thoughtful and provocative experience. We've put a lot of thought and attention into this guide and now pass it into your care. Don't forget that while you are the educator and they the students, we can learn a lot from them. The goal is ultimately to provide a foundation for them to become educators and storytellers in their own right. We hope this kit is a good starting point.

Sincerely,

A handwritten signature in black ink, appearing to be 'John', written in a cursive style.

# INTRODUCTION

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*I Am Rohingya*, based on the award-winning play, follows the journey of fourteen Rohingya refugee youth who, despite having never acted before, take to the stage in order to perform a retelling of their families' experiences in Burma (also known as Myanmar) as victims of genocide—one of the most underreported humanitarian crises in the world today. Leading up to their sold-out opening night, the film takes audiences through the personal lives and struggles of these youth as they adjust to their new lives in Canada, also exploring the harrowing memories of the people considered to be “the most oppressed people on Earth.”

The main themes to be explored in this guide are ethnographic theatre, refugee experiences (genocidal violence, sexual abuse, forced migration, etc.), and pedagogy of the oppressed. Ethnographic theatre, being the main method used in the

film, is explained in detail in subsequent sections. In this film, the stories explored and re-enacted are from the perspectives of Rohingya refugees themselves, and while their experiences are specific to the Rohingya genocide, there are narratives that can be unpacked that other refugees who have experienced forced migration can relate to. Finally, one of the central themes of this project is based on Paulo Freire's book, *Pedagogy of the Oppressed*.

In his book, Freire challenges the dominant form of pedagogy, which involves a hierarchical structure of the teacher over the student. Traditional pedagogy assumes the teacher is the only knowledgeable expert and the students are subordinate, and the only way any learning can take place is if they listen to the teacher—it is a one-way method. Freire, however, posits a different approach to education that includes the perspectives and voices of marginalized or oppressed people, by validating their own existing knowledge and thereby undoing oppressive structures of education (Zine, 27-28). This approach is essential to our film, where the Rohingya youth become the educators of their own crisis, and is an approach we encourage you as the educator to keep in mind during this guide.

The themes in *I Am Rohingya* are difficult, but can open up fascinating and important conversations. We believe that in order to have important conversations there needs to be a level of discomfort. It is imperative for educators to create a safer space for youth to explore these issues in the classroom. This is not easy. It takes patience, open-mindedness, and creativity. It also takes a certain level of trust in the maturity and resilience of youth at large, and a willingness to raise awareness about issues to which there are no clear answers.

School is the only place for many students to have these conversations. When discussing issues like forced migration, genocidal violence, and sexual abuse, be sure to prepare yourself and your students by having honest conversations and identifying coping techniques. Take breaks, if need be, and ensure to end the lesson on an uplifting note—just as the film does. This guide is designed to support you in this role, and leaves room for you to weave in your own strategies as well.



# LEARNING OBJECTIVES

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- Engage students in a conversation about the struggles of marginalized groups and the value of ethnographic theatre therein.
- Give students the opportunity to experience and observe the transformative effects of ethnographic theatre for themselves.
- Demonstrate different approaches to social justice and activism, such as arts-based solutions involving film and theatre.
- Communicate the scope of the Rohingya crisis and expand on the circumstances faced by the affected population.

# BACKGROUND

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## WHO ARE THE ROHINGYA?

Over the past thirty-five years, the State of Myanmar (Burma) has engaged in a strategic, formulated, and effective plan to destroy the Rohingya people (Zarni, Cowley, 682). This has resulted in a frontal assault on the Rohingya culture, language, identity, and their Islamic religion.

'Rohingya' is an ethno-religious term meaning Muslim people whose ancestral home is Arakan or Rakhine in Myanmar (Zarni, Cowley, 683). In Myanmar's state media, official documents and even school textbooks refer to the Rohingya as illegal economic Bengali migrants from colonial time that are "a racist local reference" and a "threat to national security"—all claims that the majority of the



population have accepted as fact over the past five decades (Zarni, Cowley, 683). The State and the predominantly Buddhist society have joined forces with the intention of destroying, deindigenizing, and dehumanizing the Rohingya people whose ancestral home is Burma (Zarni, Cowley, 683). The evidence of what can only be described as genocide or ethnic cleansing are part of organized violent massacres on Rohingya people.

The U.N. has reported thousands of cases of murder, sexual violence, torture, and other grave human rights abuses. In 2017, escalating violence forced over 700,000 Rohingya to flee to Bangladesh, approximately 400,000 of which are children living in makeshift shelters at risk of flooding and landslides. Repatriation of the Rohingyas in Bangladesh is being discussed, but until their citizenship and rights are reinstated and protected, it will not be a safe return.

## **WHAT IS ETHNOGRAPHIC THEATRE?**

Ethnographic theatre, or Performed Ethnography, is the marriage between ethnographic research techniques and the medium of performance to confront dominant hegemonic narratives that can range from history, culture, and identity (Lucas, 3). An ethnographic theatre play must emanate from ethnographic data (such as interviews or participant observation), it must use non-naturalistic staging to allow actors to move quickly through a variety of characters and settings, and the practitioners must be accountable to the communities they represent (Lucas, 6).

Performed ethnography has the power to reach large audiences and encourage public reflexive insight (Goldstein, 320). It has similar goals of 'research as praxis' where audiences of performed ethnography can leave "changed in some way" (Goldstein, 320).

Our play "I Am Rohingya" employs all three of these traits. "I Am Rohingya" is a piece of ethnographic theatre due to the Rohingya youth's oral narratives that formulate the script and the play and are heavy reliant on what they believe to be the story of their people. In formal ethnography where the research data is based on methods such as transcripts from interviews and focus groups, our ethnographic theatre piece uses written and oral narratives from the youth and employs

traditional theatre techniques to create an alternative form of knowledge and pedagogy (Zine, 12).

## **THE PLAY & THE KIDS**

The cast of the film is comprised of fourteen Rohingya refugees who were born in refugee camps in Bangladesh. Ranging from the ages of 8 to 22 at the time of filming, they came to Canada between 2008 and 2010 as refugee claimants. In the summer of 2015, they met with director Yusuf Zine to produce a play re-enacting their families' experiences in a live theatre performance.

Feeling frustrated and unheard, the children all wanted a new platform to raise awareness for the Rohingya crisis and tell their stories; the re-enactments in the film are purely based on their parents' and their own memories. While the intention here is to depict the overall experiences of the Rohingya community at large, the re-enactments are rooted in the subjectivity of the cast, including the artistic elements intended to theatricalize these stories.

For example, the performers in Burmese Buddhist robes are not intended to generalize all Buddhists as violent, but to instead invoke a reference to nationalist, extremist monks responsible for much of the hate speech aimed at the Rohingya. The masks they wear are inspired by a traditional Japanese theatre genre known as Noh, where the actors would cover their faces and instead use their bodies to express emotion. The masks are also used to silence the radical, extremist monks and prioritize the voices of the Rohingya characters.

# CLASS PROCEDURE

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## **1) Preview the film and review the teachers kit.**

Watch the entire film, note your own responses to it, and plan your activities ahead of time. If any additional discussion questions or activities come to mind, feel free to include it in your lesson plan. It would help to familiarize yourself with the Rohingya situation and context.

## **2) Prepare the group.**

Tell your students to do some research on the Rohingya situation ahead of time. Ask them what they find.

### **3) Introduce the film.**

Explain the synopsis of the film in your own words and ask some primer questions. For example: have you ever publicly told a story that was personal to you? Have you ever seen an artistic production that dealt with a political/social issue?

### **4) Screen the film (educational version: 60 min, theatrical version: 84 min).**

Let the credits run all the way through to the end before turning on the lights. There is important text and photos on both the kids and the crisis. This time also gives your audience a few minutes to collect themselves and brief. If necessary, you can give students a 5 minute break to collect their thoughts, get some water, and decompress what they just saw.

### **5) Lead a post-screening discussion.**

This is a great opportunity to dig deeper into the themes of the film and to contextualize the issues of the film. Before leading the discussion, let the students give their unfiltered thoughts first. Then move on to some guided questions. See Discussion Guide (Pages 13-15).

### **6) Lead a brief movement or writing activity.**

Depending on the comfort level of your class, you can engage students in an activity that either gets them on their feet or allows them to put their thoughts on paper. See Activities (Pages 16-26).



# DISCUSSION GUIDE

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Now that you've screened the film, it's a good idea to have a debrief discussion with students. You have two options: a group discussion or break-out sessions. A group discussion facilitated by the teacher is a great way to openly discuss ideas and concepts and to ensure everyone is on the same page. If possible, consider having the group(s) sit in a circle.

While this synergy created can be fantastic, some students might not feel as comfortable sharing their thoughts in front of the class. In that case, we would recommend break-out sessions which groups students together in clusters to discuss the film with each other. This can sometimes be more comfortable for students and allow interesting ideas to arise. You can also have the students come back to a large group and share what they discussed, to utilize both methods.



## GENERAL QUESTIONS

- Which moment(s) in the film resonated with you the most? Why?
- Was there a certain Rohingya cast member you connected with the most?
- After watching the film, what is your understanding of the Rohingya crisis?
- What do you think they chose theatre to tell their story? What is the significance of the cast's performance?
- Were there moments of the film where you felt overwhelmed by the stories/re-enactments? How do you do self-care?

## GRADES 9-12 QUESTIONS

- If you could choose one word to describe how you feel after watching the film, what would it be? Why?
- Put yourselves in the cast's shoes. They all had to re-enact personal and traumatic moments in the play. Think of a difficult moment in your life. How would it feel to re-enact it on stage for a live audience?
- According to film/filmmaker, the Rohingya youth did not need traditional therapy or counselling. How did the play serve that purpose? Do you think it did?
- Do you think this process would work with another refugee group? A non-refugee group? Can you give another example of a community that would benefit from this project?
- What are some ways we can support refugee students in our school?

## POST-SECONDARY QUESTIONS

- Would you consider the play I Am Rohingya activism or art?

- What are some of the ways ethnographic theatre can serve as healing, restorative justice, or social activism?
- Give an example of another marginalized group that could be involved in a project like this. What would the play be called? What would it look like? Describe some potential re-enactments.
- What are some the ethical implications of re-enacting issues such as mass violence, genocide, sexual abuse, etc.? Discuss representing both the victims and the perpetrators of violence.
- What were your thoughts on the way the Burmese nationalist Buddhists were portrayed in the film? How did you feel when you saw the masks, robes, and signs? Was the message effectively conveyed?

# ACTIVITIES

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## **ACTIVITY ONE: REFUGEE SIMULATION EXPERIENCE** ***ADAPTED FROM LUTHERAN IMMIGRATION AND REFUGEE SERVICES***

### ***30-60 MINUTES***

Though each refugee's journey is unique, many face similar challenges along the way. This simulation will help students wrestle with the many difficult choices families face to be part of a peaceful community.

Participants move through five locations or stations representing typical segments of a refugee's journey. Spread the stations throughout a building or large outdoor space far enough apart so that there is a short travel time between each. For each

station there is a suggested script for the journey's narrative as well as instructions.

## **Supplies & Space**

Five stations large enough for a group to stand or sit in for the activity at that station. If you have multiple small groups moving through the stations, stagger them 5-10 minutes apart or have separate stations for each group and reunite them at the fifth station.

The five stations are as follows: 1) Home, school, a site of worship, or another familiar location nearby; 2) First shelter, or a hiding place representing a known location within a two-hour walk from the first station; 3) Second shelter, or a place within eight hours or an overnight walk from your current location; 4) Refugee camp, or a place representing the refugee camp that could be hours or days away by foot, but the location must involve a crossing at an international border; and 5) an airport in a third country, or a destination as different in culture and climate as possible from the starting location.

Other supplies for this activity include: props or visuals to represent each station (optional), a piece of paper for each participant and pencils at each station, a script (below), and an asylum application form (appendix).

## **Script**

### Station One: Home

So you've been hearing your parents talk about violence in your neighbourhood. Friends and family you know have had their homes burned down by your own military. Your family wonders if they should leave before it gets worse. Then one day the fighting comes right to your town. You are given a notice that day that your house is going to be burned down. You have no choice but to run for your life.

A group of military forces show up to your home and burn it down as you run out. Your mom says grab your backpack and put in anything you can that will help you survive. You need to be ready to run within 1 hour. There is no allied military force or anyone who can rescue you. *You are entirely on your own.*

Make a list of six items you could grab easily in your home. What do you think is most important to take with you?

The streets are full of abandoned vehicles, so running seems best. Take a look at the group that will be fleeing together. Any special needs? Do we want to have buddies? Safety plans? Rendezvous point if you get separated? Talk about concerns communicating with family.

You've just heard that more military forces are only a few miles away. You have to move now! Everyone grab their pack and run to the first shelter.

TEACHERS NOTE: Pick one student to be the one who does not make it. They can sit out for now. Announce to the class that one person didn't make it, and they might want to check for them in the refugee camp.

### Station Two: First Shelter

You've been walking for two hours, and chose to rest here. Other people fleeing are resting here too—good hiding spot. First make sure everyone is still with you. Anyone injured? You've got to make better time. Everybody must make your backpack lighter. Remove two items. What will you remove? Cross them off your list. (Have one person be injured so they need help walking.)

Discuss removed items. What doesn't seem as important now? What do you wish you had instead?

How does it feel to leave so much behind? To know you may never go back? (If group members disappeared, discuss.)

During the rest, you learned two things. Somebody got through to a town official and heard that your town has pretty much been destroyed. You cannot go back. Since the military are coming from that direction you've been advised to head toward LOCAL CITY NAME. That group over there has a van and can take six of you, but not for free. Who cannot walk this distance? Good idea? Does anyone have something to barter to get them on?



You have to keep moving! Everyone got their stuff? Start moving towards LOCAL CITY NAME. Run!

### Station Three: Second Shelter

Finally you've made it to a place where there is water and you feel safe enough to rest before going the rest of the way to COUNTRY NAME. Other displaced persons (you're not a refugee until you cross a border) are here too so you can get first aid, food, and help others.

Everyone is headed towards COUNTRY NAME. The United Nations has set up a refugee camp. You can make it there, get help, and look for family members who should be going there too. A boat will take you there. Make your backpack lighter. Remove two more items.

Discuss having a destination. Relief? Hope? Sadness to leave your country? What do you hope you will find in the refugee camp?

Let's get moving everyone! Everyone got their stuff? Start moving towards the refugee camps. Run!

### Station Four: Refugee Camp

The first thing you have to do is stand in line to apply for refugee status with United Nations office outside the camp. You stand in line for a very long time. You're not prepared for the weather here.

Finally you are let into the camp. What's the first question you want to ask the staff in the camp? (The most common question people ask is have you seen so-and-so? Does anyone know my sister or brother?) Not everyone made it there, but some did. You can reunite the student(s) who didn't make it at the beginning of this activity with the group.

After a few days, some of you find your family members and are given or build tents or lean-to shelters. You sleep on the floor or rough cots. There are daily rations, water, latrines. Near the camp are some villages where some find work.

There may be volunteers who teach the language of the country to help you. Eventually you get your UN ID card, your official refugee status. Mostly you wait and wait, trying to take care of each other.

Flash forward 5 years.

Your family has accepted that you can never go back. There is not a way to start a new life in the country where the camp is. The only way to survive, and move beyond surviving is to resettle, to move to a third country and start over.

You know other people have gone to COUNTRY NAME and it gives you confidence. You take some language classes given by volunteers but it's hard. You wait to find out when you can go. It is several months. You have to go through interviews, security checks, and medical checks.

Finally you are told that you are going to COUNTRY NAME. You've also gone to an orientation about this country and told some good things and not so good things. The climate is very different. You know your family will get an apartment and money for a few months and help finding jobs. Say your goodbyes to friends in the camp. Gather up everything you have in a bag and go to the airport.

#### Station Five: Airport

It has been two flights and more than 24 hours since you first left. You've hardly had anything to eat. Everything is crowded, loud, and confusing. Your family gets directions to baggage claim and you hope there is someone there to meet you.

There it is! You see a big sign with your family's name and about a dozen smiling faces. They seem really happy to see you but the language is hard to understand. One person is the case worker from the resettlement agency who will help your family with many things, whereas the others are volunteers from NGOs and religious organizations.

#### Wrap-Up

Discuss how you imagine it feels to arrive in the new country. What are your fears?

What are your hopes?

How did this journey make you feel? What did it feel like to lose people you were connected to along the way? Did you feel different by the end? As you moved around, what different meanings did you attach to the places you arrived at?



## ACTIVITY TWO: TABLEAU

### 15-20 MINUTES

If your group seems like they might be reluctant to do theatre, this is a great exercise to get them on their feet and start thinking about telling a story through theatrical elements.

This exercise involves tableau, a theatre style where actors create a frozen dramatic picture. There is no dialogue. Tableau's use only physicality through body movement, which allows even those who are more reticent to get involved.

Split the class into two groups. The first group gets up to the front of the class, and the second group becomes the audience. Give the first group a theme or topic, and it is their job to create an image based on their prompt. They cannot discuss the image, they have to do what they feel represents the prompt. The audience must not know the prompt. Ask one person to start off. Have them step forward and create the first image. Try to get them not to move as much as possible, and commit to their action! The image can be one, unified image in which they all make together. Or it can be a series of different frozen images. Let them organically make that choice.

Once all of the students are frozen, you should have one large tableau. Tell them to stay frozen in their poses. From here, you can ask the audience what they see. Have them guess what the topic/theme is being portrayed, and why? They don't have to stay seated, they can get up and walk around the frozen piece. After some discussion, the group can unfreeze. You can now ask them to reveal what their prompt was and discuss each of their decisions. What made them choose that certain image? What came to their mind when they heard the prompt? Did it change when you saw what others were doing? How did it feel?

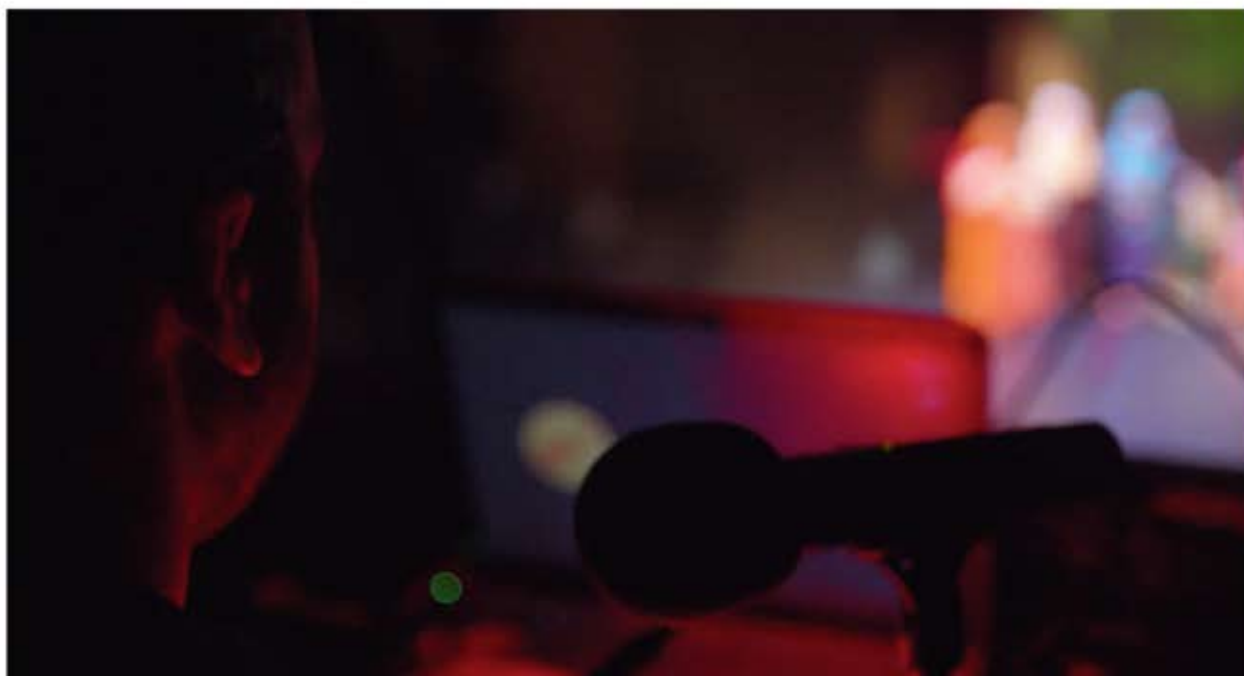
Once you've discussed this, you can switch and have the second group create another image, and have the first group become the audience.

Sample prompts include: poverty, tuition, racism, workplace harassment, politics, war, and homelessness. You may also ask the group to collectively generate their own prompts for this activity.

## **ACTIVITY THREE: ETHNOGRAPHIC THEATRE PLAY**

### **45-60 MINUTES**

The main plot of the film shows the power of theatre and what can manifest when youth decide to re-enact their personal narratives and anecdotes. We believe this can open up new ideas and ways to bring their story life, that sometimes can't be articulated through traditional storytelling. The goal of this exercise is to let students paint a picture of their story. This activity will involve students following the



the same process seen in the film and will have them re-enacting their personal stories in a five-minute stage play.

### **Story Circle**

To do this, tell your students to prepare a short story from their own lives. It should be something personal and meaningful to them, but also something they will be comfortable sharing. Have the students get into groups of five. They can either choose the groups themselves, or you can assign them into groups (some students might feel comfortable sharing stories to friends/people they trust, but it can be equally important to have them develop relationships with other classmates).

In their groups, they will each share their stories in a circle. Encourage the group ask questions about each story they hear and inquire more. Once all the stories are shared, they must collectively pick one story they heard to re-enact in a short scene/stage play. If they are finding it difficult to pick just one, encourage them to be creative and see how they could incorporate multiple stories into their play. Suggest including a narrator or a non-linear timeline.



## **Rehearsals**

Once they have the story, let them go off and begin rehearsing! They must all perform in the play, but the roles are entirely up to them. You will find that the person whose story is being re-enacted will naturally take on a more directorial role, but encourage everyone to be involved in the creation process (you will discuss this later). Give them 30-40 minutes to construct and rehearse the play. The scene should roughly be about 5 minutes, but can be scaled depending on class time or the story. Keep in mind that even with a powerful story, the scene may only take 1-2 minutes to perform.

You can help guide them or leave it to their discretion. Go around and ask if they have any questions, and if they require any props, costumes, etc. Once they're ready, it's performance time!

OPTIONAL: Before they perform, it could be a good opportunity to do a group huddle. This is a great way to bring everyone together and remind the class that everyone is in this together. Remind them to be as honest and respectful as possible. Take risks. Be bold. And commit! You can also lead a short warm-up where they shake off their body and warm up their voices.

## **Show Time**

Ask who would like to perform first. It's important that they decide when to go up and are not forced into anything. Give them each their time to perform, and save the questions until the end. Once they've all performed, gather into a circle to discuss the experience (if necessary, give them a short water or bathroom break).

Start with the people whose stories were chosen to be re-enacted. Ask them how it felt to see their stories brought to life? How did it feel to hand over a personal story to your classmates to re-enact? Did it feel uncomfortable? Therapeutic? How did it feel to relive that? Then ask the rest of the performers how it felt to be apart of someone else's story? What was the rehearsal process like? Were there disagreements? Did you feel comfortable in your roles? You can refer to scenes from the film to draw comparisons.

This activity can be done in a single class or can be assigned to be performed at a later date. Some students may not be comfortable with performing or acting in front of the class, especially if it's a sensitive or personal story. While the goal is not to make anyone feel uncomfortable, this is a great opportunity for students to confront any anxiety they might have and tell an important story.

Sometimes we have to be pushed a little out of our comfort zone to experience something new and exciting. It is important that you are there to support them, but ultimately where they go with these theatre pieces is up to them.



## **ACTIVITY FOUR: WRITTEN REFLECTIONS**

### **10-15 MINUTES**

After watching the film, have them write personal written reflections on what they saw. It's important that they write this in their own words, and not like an essay. The goal of this is to let them individually and privately engage with their own thoughts on the film's content. They should treat it like a journal diary. Encourage them to

write from their own personal perspective and to be honest. It also doesn't have to be a traditional reflection. It can take the form of a poem, a video recording, a drawing, etc. Let them get creative with it. Here are some potential questions for them to reflect on:

- Which scenes stuck with you after you left class? Did any?
- What was the vibe like in the class during the film?
- What do you think you can do to help the Rohingya people?
- Do you think that change is possible?
- Did any human rights or social issues come to mind when watching the film?

# FURTHER READING

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**Yusuf Zine, 'I Am Rohingya: A Pedagogical Study on the Roles of Ethnographic Theatre for a Refugee Youth Population:**

[https://scholars.wlu.ca\\_sjce/19/](https://scholars.wlu.ca_sjce/19/)

**Pablo Freire, Pedagogy of the Oppressed**

[http://web.msu.ac.zw/elearning/material/1335344125freire\\_pedagogy\\_of\\_the\\_oppressed](http://web.msu.ac.zw/elearning/material/1335344125freire_pedagogy_of_the_oppressed)

**Maung Zarni and Alice Cowley, The Slow-Burning Genocide of Myanmar's Rohingya:**

<http://www.haikalmansor.com/wp-content/uploads/2017/05/Maung-Zarni-slow-Burning-of-Genocide-of-Myanmars-Rohingya.pdf>

**BBC News, Myanmar Rohingya: What you need to know about the crisis:**

<https://www.bbc.com/news/world-asia-41566561>

**Al Jazeera, Rohingya crisis explained in maps:**

<https://www.aljazeera.com/indepth/interactive/2017/09/rohingya-crisis-explained-maps-170910140906580.html>

**Vox. The "ethnic cleansing" of Myanmar's Rohingya Muslims, explained [VIDEO]:**

[https://www.youtube.com/watch?v=04axDDRVy\\_o](https://www.youtube.com/watch?v=04axDDRVy_o)

**Refugee/Asylum  
Application Form:**

1. Appellido	
2. Primer Nombre	
3. Fecha de Nacimiento	
4. Pais, ciudad de residencia	
5. Ou genyen fanmi ne etazini?	
6. Kisa yo ye pou wou	
7. Ki papye imagrayson fanmi ou yo genyen isit?	
8. Eske ou gen avoka?	
9. Ou jam al nahoken jyman	

**Refugee/Asylum  
Application Form:**

1. Appellido	
2. Primer Nombre	
3. Fecha de Nacimiento	
4. Pais, ciudad de residencia	
5. Ou genyen fanmi ne etazini?	
6. Kisa yo ye pou wou	
7. Ki papye imagrayson fanmi ou yo genyen isit?	
8. Eske ou gen avoka?	
9. Ou jam al nahoken jyman	