

## **Suggested Questions for Discussion**

1. This collection treats the theme of immigration and displacement through a variety of artistic genres. How did this work for you or not, did it facilitate a many-sided understanding of the themes? Why or why not? Did some genres work for you better than others, or did you acquire particular insights from each different genre?
2. The three plays in the book (pages 17, 66, and 158) all treat the harsh realities of refugees trying to resettle or escape a difficult situation and use the languages of the respective refugees. What are the differences and the similarities between the three plays in their treatment of this theme and how did the use of polyglossia work for you or not?
3. A couple of the contributions in the book display a hybrid genre, combining essay with poetry and even photography (Ruiz, page 2, and Cazan, page 167). What did you think of the treatment of the themes of loss of home, escape, resettlement through such hybrid forms?
4. Did you find that the visual aspects of the book complement the literary contributions? Why or why not?
5. Overall, has this collection or any of the works in particular changed the way you think of refugees, immigrants, and the realities they face or has it inspired you to engage in any kind of action to support refugees in your community or elsewhere?
6. Using the internet or your library resources, find out who Pelias' son was. Why do you think Florinda Ruiz (page 2) used him as an example of a victimizer?
7. Florinda Ruiz (page 2) compares the intolerance towards Muslims in Spain to that towards native tribes in the United States. Why do you think these two groups—Muslims and natives—have been dehumanized? In what ways do you think they continue to be dehumanized today?
8. Florinda Ruiz (page 2) argues that poetry and indeed all art has the potential to rescue the voices of those who have been silenced by discrimination, violence, or slavery. Do you think that's possible? How?
9. What kind of sadness is Marjorie Agosín writing about in her poem entitled "*Tristeza/Sadness*" (page 16)? What causes the speaker's sadness?
10. Domnica Radulescu's play (page 17) references the Calais Jungle. Use the internet or your library resources to find out five facts about the Jungle of Calais.
11. In her dramatic excerpt (page 17), Domnica Radulescu chooses to include the Chorus as a character, thus pointing at Greek tragedy where the chorus played a specific role. The Greek chorus was composed of up to 50 performers who wore masks and recited the assigned lines in unison, thus functioning as just one character rather than many individual actors. What do you think the function of Radulescu's modern chorus is in her play?
12. In her play (page 17), Radulescu employs both English and French. Considering the excerpt here, what is the effect of having both languages in the play?
13. Why do you think the characters in Domnica Radulescu's excerpt (page 17) explain where they come from?
14. Why do you think Mihaela Moscaliuc entitled her poem "Refugee Song" (page 44)? Is the poem really a song? What kind?

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15. Khaled Al-Maqtari includes more than a simple captioning with every photograph. Look at the photograph entitled “Boat” (page 45) and discuss what the photograph adds to the description provided below it.
16. Why does Philip Metres choose the faucet as the object of the refugee’s attention? What poetic genre does “The Refugee Considers the Faucet” (page 46) remind you of and why?
17. Observe Khaled Al-Maqtari’s photograph entitled “Yemeni Fisherman” (page 47). The image depicts a man paddling a makeshift boat with his son. While the viewer cannot see the man’s face, they can fully see the boat. Discuss the photographer’s choice of focusing the title of the photograph on the man and not his boat.
18. In Leila Chatti’s poem “Okay When Are We Going” (page 50), the speaker identifies as a Middle Eastern-American. What do you think the speaker feels about her hyphenated identity given the political context the poem outlines?
19. Eric Garcia depicts a specific type of refugee in “Where Do I Go?” (page 51). Look at the cartoon and try to qualify this refugee persona.
20. Jennifer Schneider writes a sectional poem (page 52). Why do you think she chooses to include a place name in each section title?
21. In a “Map of Migration Routes” (page 56), Philip Metres refers to a few colors. Discuss their symbolism.
22. Why do you think Matthew Murrey chooses to write a poem (page 57) about snow as he depicts the refugees?
23. Jasmin Darznik compels us to consider the idea of “home” in her essay, “Home Is Where They Let You Live” (page 58). What does home mean to you? How has your idea of home been challenged, if ever?
24. Kenneth Hada’s speaker in the poem “Refugee” (page 61) references real US political conflict. What is the effect of this choice on a reader?
25. In her poem, “Alien Resident” (page 62), Mihaela Moscaliuc ends with a line that compares jars of preserves to ticking grenades. Discuss this choice of simile.
26. The poem “In the Promised Land” (page 64), utilizes the concept of the Biblical promised land with a twist. Discuss this choice.
27. Consider Eric Garcia’s political cartoon “Ban Jesus” (page 65). How is Christianity depicted and why?
28. Cristina Bejan’s play, “*J’y suis j’y reste/Here I Am, Here I Stay*” (page 66) has an interesting title. Considering the protagonist’s trajectory, why do you think the writer opted for a title in French?
29. D.A. Lockhart (page 85) depicts the arrival of a community he only refers to as “they.” Who are these people?
30. Lana Spendl’s essay (page 86) invites us to think about an immigrant’s return to their country of origin. What does her protagonist feel when she returns to visit Sarajevo in Bosnia-Herzegovina?
31. The poem “*Mujeres/Women*” (page 92) by Marjorie Agosín aims to help the reader understand the precarious position women inhabit. Discuss this precariousness women experience as depicted in the poem.

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32. Bárbara Mujica's story, "Sanchez across the Street" (page 96), uses a first-person point of view. In other words, we listen to/read the protagonist's thoughts. What does he think about the Sanchez family in the beginning? And in the end?
33. Use Khaled Al-Maqtari's photo "Children" (page 115) to write an ekphrastic poem.
34. In "Miss Me Forever" (page 116), Eugene Garcia-Cross creates a young protagonist who deals with the trauma of living in exile. What is/are the reason(s) that keep him going? What gives him hope in the new country?
35. Olga Livshin's poem (page 133) defines nostalgia by outlining what it is not. What is nostalgia in this poem?
36. In "Elegy for My Mother's Employer" (page 136), we read about a woman's attitude towards another woman, her employee. Define this attitude. Is the employer's condescending attitude stemming from class superiority or from the ways in which she relates to immigrants?
37. "Confiar/Trust" (page 137) is a hopeful poem. Why does the poet advise the reader to trust, to be hopeful?
38. Elizabeth Eslami writes "Montage: Iran Present Tense" (page 140) as a reaction to a stereotype against Iranians. She herself identifies as Iranian-American. How do you define your ethnicity? What stereotypes about your ethnicity did you have to confront?
39. In her project, "La Bestia/The Beast" (page 144), Claudia Bernardi works with migrant children in detention centers to create socially inspired art. Bernardi argues that children's voices matter. Why? What do they have to say that is important to understanding migration?
40. Lee Peterson's poem "The Language of Water" (page 156) argues that as a society we tend to focus on the extraordinary aspects of migrants' lives. What else does she suggest we should pay attention to?
41. In the play "Chalk/La Tiza" (page 158), Catalina Florescu's protagonist is called Alegrías. What does the name mean in Spanish and why do you think Florescu chose to name her protagonist this?
42. In the final essay, Roxana Cazan (page 167) describes her experience as an immigrant in the United States as privileged. Can immigrants have privileges? Discuss.

**Useful Websites** *(the editors and publisher have no control of the content of these sites)*

**Cultural Organizations**

Arab American Institute, [www.aaiusa.org/](http://www.aaiusa.org/)

Every Campus a Refuge, [www.everycampusarefuge.net/](http://www.everycampusarefuge.net/)

HIAS, [www.hias.org/](http://www.hias.org/)

United States Holocaust Memorial Museum, [www.ushmm.org/](http://www.ushmm.org/)

Walls of Hope, [www.wallsofhope.org/en/](http://www.wallsofhope.org/en/)

**Nongovernmental Organizations**

Asylum Access, <https://asylumaccess.org/>

CARE, <https://care.org/>

Care4Calais <https://care4calais.org/>

Catholic Legal Immigration Network. Inc. (CLINIC), <https://cliniclegal.org/>

Child Foundation, [www.childfoundation.org/](http://www.childfoundation.org/)

Church World Service, <https://cwsglobal.org/>

Florence Project, <https://firrp.org/>

Hispanic Federation, <https://hispanicfederation.org/>

Hispanics in Philanthropy, <https://hiponline.org/>

Immigration Counseling Service, [www.ics-law.org/](http://www.ics-law.org/)

Migration Museum (UK) [www.migrationmuseum.org](http://www.migrationmuseum.org)

Migration Policy Institute, [www.migrationpolicy.org/](http://www.migrationpolicy.org/)

Preemptive Love Coalition, <https://preemptivelove.org/>

RAICES, [www.raicestexas.org/](http://www.raicestexas.org/)

Refugees International, [www.refugeesinternational.org/](http://www.refugeesinternational.org/)

Texas Civil Rights Project, <https://txcivilrights.org/>

UK National Holocaust Centre and Museum <https://journey.holocaust.org.uk/>

UNICEF, [www.unicef.org/](http://www.unicef.org/)

Upwardly Global, [www.upwardlyglobal.org/](http://www.upwardlyglobal.org/)