



Arts Education

Anti Violence -Teachers Kit

Using Music As An Educational Tool To Empower Youth





ACTIVITY ONE:

Purpose: To explore how some situations become violent and how to avoid them.

Process: Discuss how young people get into violent situations. In smaller groups, choose one specific example from their own community, for example rumors, bullying, hanging around in unsafe areas, etc. Ask groups to create a storyboard of how the situation might turn violent by drawing or photographing characters and writing speech bubbles.

Photocopy each storyboard and swap between groups. How could they change the other group's situation to avoid it turning violent by, for example, using different words or body language?

Display the storyboards and discuss key differences between the violent and non-violent scenarios. Suggest that communication may be key to avoiding violence.

Read *Dancing with death* together (see below). What do the students think about young people being threatened just for break dancing? How does this compare with their own scenarios?

Discuss Jhon's ambition to improve communication between adults and young people. Is this relevant in the Canada? How can drama or photography help young people find ways to live peacefully?

Source: Save the Children UK



Case Study: Dancing With Death In Colombia

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Young people in Colombia are forced to live with the threat of being killed for nothing more serious than break dancing. For Ruben, 16, and Jhon, 18, living with death threats has become 'normal'.

Colombia is one of the most violent countries on earth. Over the last 50 years, its bloody civil war has spread through the vast countryside. It is now creeping into the cities via the surrounding slums created by people already forced to flee violence elsewhere.

The fighting has shattered many communities, and trapped thousands of families in a desperate cycle of poverty, unemployment and violence. In this situation, what is it like to be young?

Ruben, 16, and Jhon, 18, live in a dusty shanty town outside the capital, Bogotá. Restless and cheeky, but also a bit shy, and dressed in baggy T-shirts and jeans, they seem like teenagers anywhere. But for them, living with death threats has become 'normal'. "One day we were hanging out and break dancing at a friend's house," says Ruben. "Someone started calling the house saying: 'If you don't get out of the community, we're going to come and kill you'."

Both he and Jhon have had to go into hiding several times, fearing for their lives. These threats are no joke. During just a few weeks in September 2002, 28 young people were shot dead in this neighborhood. They were buried in unmarked graves, because their families were too afraid to collect the bodies in case the killers came after them, too.

Nobody dare say exactly who the killers are, but they probably belong to the paramilitary group which has claimed control of this neighborhood. They threaten to kill anyone who doesn't behave 'properly'. Unsurprisingly, many young people bored and frustrated and without an education or a job to go to, end up on their 'death lists'.

"There are a lot of eyes in the community," says Jhon. "They watch what you're doing and if they don't like it then one day your name ends up on a list. Then they come to your house, take you out somewhere and kill you." Even for something as innocent as break dancing.



These threats and murders don't make newspaper headlines or prompt a police investigation. Just like their killers, the victims are faceless, nameless members of a community so marginalized by poverty that those in power either don't know or don't care what happens to them.

"I'm always between life and death, kind of," says Jhon. "You know sooner or later they're going to kill you." Ruben says he feels lost. "And I feel really angry, especially towards the guys who threaten us," he says. "But what can you do when people want to get on your case?"

Both are involved in a community project helping young people avoid the violence. Through theatre, photography and video workshops, they discuss their problems and explore ideas for living together peacefully. Away from the streets, they can build up their confidence, develop leadership skills and a sense of having a future, despite everything.

Ruben says he wants to sing and break dance professionally when he grows up. Jhon has other ambitions: "I'd like to raise my children well, so that they'll live with more understanding between adults and children," he says. "Adults are always looking down on us but spend very little time talking to us. I wish they would take our hand and not be afraid of us."



ACTIVITY TWO: critical thinking and active non-violence

Overview and Objectives

The theme of this unit is critical thinking and active non-violence. Peace education began as a response to violence and war. As stated in the preamble of the Constitution of UNESCO (the United Nations Educational, Scientific and Cultural Organization), "Since wars began in the minds of men, it is in the minds of men [and women] that the defenses of peace must be constructed." The knowledge, skills and attitudes needed to prevent violence and promote the non-violent resolution of conflict are central to the process of educating for a culture of peace. As summarized by one organization:

A culture of peace will be achieved when citizens of the world understand global problems, have the skills to resolve conflicts and struggle for justice non-violently, live by international standards of human rights and equity, appreciate cultural diversity, and respect the Earth and each other.

Peacemaking, peacekeeping, and peace-building are complex and important responses to the proliferation of violent conflict. The root of these approaches lies in the basic knowledge and commitment to the practice of non-violence and critical thinking. When we eliminate violence as an option for resolving conflicts, we make room for creative alternatives. Co-operation, critical thinking, communication and problem-solving become essential tools. Conflict itself can be viewed as an opportunity for growth and expanded communication rather than a precursor to violence and a threat to dignity, security and life. Peace educators are developing tools to help transform the current "culture of violence" in which hurt and harm are advocated and glorified to a "culture of peace" in which the preservation of life and human dignity are the central guiding principles for living together in a secure world.

The following suggested Learning Activities connect this global process with classrooms. The first is a simple demonstration of the rewards of working cooperatively to achieve a goal. The second activity utilizes the valuable tools of active listening, critical thinking, and imagining creative, non-violent responses to conflict. This Unit can be used with all ages and level of student, though it may be most suited for youth over the age of twelve.



Learning objectives.

Students will:

(Knowledge)

- Be exposed to a "win-win", co-operative learning theory
- Gain experience with non-violent approaches to conflict resolution

(Skills)

- Practice active listening and reflection
- Gain competence in identifying and challenging assumptions
- Use co-operative problem-solving to achieve goals
- Enhance abilities in imagining alternatives to violence

(Attitudes)

- Exhibit non-judgmental (impartial) attitudes

Preparation

A desirable treat or reward (candy or stickers work well) for each student in the class

Suggested Learning Activity #1

The following exercise highlights the rewards of co-operative behavior. In so many ways, education presents a competitive context for learning. Often in grading, classroom participation, limited access to classes, programs, or schools, and in testing, the "winner" is the student who succeeds at the expense of others. In peace education, learning is a co-operative effort where students help each other succeed.

Step 1: Introduce this activity in the context of other learning in the class. It fits especially well with subjects that deal with power relationships (such as history and politics) and topics related to conflict, co-operation and competition (such as sports and recreation, economics, debate, or law). Because peace education aims to connect learning rather than segment or separate subjects, each activity should be related to previous and forthcoming lessons.

Step 2: Ask students to form pairs and sit opposite their partner at a desk or table. Announce that students are to clasp hands as if to arm wrestle. Explain: "Every time your partners' hand touches the table, you gain a point". Students with the most points win a prize. (If necessary, remind students that no one in the class has the right to inflict pain, hurt or harm on another.)

Step 3: Allow one or two minutes for the students to gain points. Give a ten second warning before calling time.

Step 4: Debrief the activity. Which students gained the most points? How did they decide what to do? Who "won"? (Teachers Note: When the activity begins, some pairs will likely struggle to force each other's hand down. Others will realize that a



co-operative approach, in which each student in turn allows the other to touch his or her hand to the table will enable both students to accumulate more points.) In the debrief, discuss the relative merits of co-operative and competitive methods. Also, allow students to share their feelings about the exercise and make sure no one has been hurt or upset by the experience.

Step 5: Award prizes to those with the highest points. However, the class as a whole may choose to discuss and ultimately decide if the prizes should be re-distributed. Keep in mind the idea of a "win-win" solution, where all participants come out feeling they have succeeded.

Step 6: Assess these activities with the students.

Source: *Learning activity #1 is adapted from "The Smarties Game" in Smith, David C. and Terrance R. Carson, Educating for a Peaceful Future, Toronto: Kagan and Woo Limited, 1998.*

Suggested Learning Activity #2

In the context of learning co-operatively and exploring non-violent responses to conflict, critical thinking is an essential skill. Practicing critical thinking skills involves active listening, withholding judgment, questioning assumptions and stereotypes, exploring alternative interpretations of information and allowing time for self-reflection and contemplation. In a conflict, these skills enable us to take a step back, assess the situation, and make responsible choices about how to act. The following Critical Conversation exercise enables students to practice these valuable skills.

Step 1: Divide students into groups of five.

Step 2: Students then choose one of three roles: in each group, one student becomes the "Storyteller", three are "Detectives" and one student becomes the "Umpire". The Storyteller is the person who makes him/herself the focus of the critical conversation by presenting a conflict incident from his/her experience. The incident can be one in which the Storyteller observed a conflict or directly participated, and it can be an example or a positive response to conflict or one in which there was a negative outcome (such as hurt, unresolved anger, or violence). (NOTE: This role can be very difficult and the storyteller should be prepared to be respectfully questioned on his/her beliefs about what happened in the incident.)

The three Detectives are the people who will critique the presentation by listening for unacknowledged or unquestioned assumptions that the Storyteller may convey. (NOTE: Detectives do not critique the person, but rather challenge possible assumptions that may be evident to them in listening to his/her story.)

The Umpire is the person who will monitor the process and make sure that the others are speaking to each other in a respectful and non-judgmental manner. The Umpire should remind participants that the purpose of the critical conversation is not to pass judgment on the actions of the Storyteller in any way, but rather to remain



impartial as they try to understand what happened and offer alternative perceptions of what took place.

All three roles work as a team to better understand the incident and shed light on others ways to look at the same situation.

Step 3: Once the roles are established, the Storyteller begins relating his/her story. The Storyteller should be given five to ten minutes to speak and should not be interrupted in any way.

Step 4: While the Storyteller speaks, the Detectives listen attentively and make eye contact with the speaker. Their task is to identify the assumptions underlying the story. Does the Storyteller have any biases related to the story? What do they appear to be? What assumptions or conclusions has she/he drawn about what took place? What is stated as an assumption and what seems to be implied, or unstated? What are some alternative interpretations that could be given based on the same facts and circumstances described?

Step 5: When the Storyteller completes his/her remarks, Detectives may ask impartial (non-judgmental) questions to gain more information about what happened. For instance, Detectives may pose alternative interpretations of the facts presented and ask if the Storyteller thinks these other viewpoints could also be true. The Storyteller provides all additional information as long as he/she feels it was requested without judgment. The Storyteller may also choose to ask Detectives why they are asking particular questions.

Step 6: The Umpire should intervene if at any point questions are posed in a judgmental way. For instance, Detectives should not say things like, "You can't seriously believe that....". A question such as "Why did you do that?" may be asked in a neutral, curious tone, but not as an accusation.

Detectives also explain their alternative interpretations of the story. They could see what happened in a different light and say, "Perhaps from a different perspective, you might conclude that ..." or "another possible way to explain what happened might be...". Detectives should provide their reasons for drawing such alternative conclusions. Ideally, they provide insight that sheds new light onto the story. Their feedback should never be asserted as "the truth" but only another possible interpretation of what happened.

Step 8: The Storyteller then has a chance to respond or comment on these alternative interpretations and to ask questions about them. It is not necessary for the Storyteller to always agree with the Detectives, but rather to respectfully consider what they have shared.

Step 9: Finally, the Umpire should offer any feedback he or she has about the process or the outcomes.



Step 10: When all parties have had an opportunity to speak, participants should step out of their roles and discuss what took place and any new insights they gained. The group may also discuss ideas about how they might act differently if a similar conflict situation arose in the future. The teacher should then bring the groups back together to assess the activity together as a class.

Source

Learning activity #2 is adapted from a "Critical Conversation" exercise in *Developing Critical Thinking*, a manual based on a two-day workshop with Stephen Brookfield sponsored by The Centre for Educational Outreach and Innovation at Teachers College, Columbia University.

Assessment

Group Report

Ask students to take ten to fifteen minutes after the exercise is over to reflect on the experience. They may want to discuss their reactions as a group or focus on themselves individually. Provide an assessment worksheet for the group to report back their response to activities. The group report could ask the following:

- Please describe what you enjoyed about this activity.
- Please describe what was difficult about this activity.
- How would you change this activity to make it more effective?
- Would you use this activity to teach critical thinking? Why or why not?
- Please add any other feedback here.



Dialogue Sheet

Another way to get feedback about an activity or to assess whether learning objectives have been met is to use a "Dialogue Sheet". A Dialogue Sheet should be distributed after each activity or in particular cases. The following is a sample Dialogue Sheet:

**Please do not put your name on this paper.
Feedback on the Dialogue Sheet should be ANONYMOUS.**

Name of Activity: Critical Conversation

Date of Activity:

What did you enjoy about this activity?

If you were the teacher, what would you change about this activity?

Please describe below three things you learned today.

1.

2.

3.

Please share any other thoughts, feelings, or ideas you have about today's activity.



Making Sense of World Conflicts

Making Sense of World Conflicts explores the changing nature of conflict and the connections between conflict and poverty. Supporting materials are available on the following pages.

As you read this there are at least 30 armed conflicts in the world. In today's wars, most of the people killed are civilians, and almost half of those casualties are children. This resource explores the connections between conflict and poverty, and the changing nature of conflict. It will help pupils to develop many skills including:

- information processing
- reasoning
- enquiry
- creative thinking
- evaluation

This resource draws on a wide range of source material including case studies of different conflicts, poetry, photographs, media reports, personal testimonies, country information and statistics. The suggested activities include role-play, debate, and examining evidence.

Resources for use in the classroom – a series of ready-made lesson plans:

- **Lesson plan: Finding out about armed conflict** – helps pupils examine their knowledge about conflict and find out more about conflict in today's world.
- **Lesson plan: The increasing use of small arms – putting over a message** – provides facts about the consequences of the increase in small arms around the world and gives opportunities for examining the power of visual images.



Lesson plan: Finding out about armed conflict

Objectives

- To explore and extend knowledge about armed conflict.

Pupils will have:

- anticipated responses and tested ideas and conclusions.
- developed information-processing skills.

You will need

- Source material: copies of the *Armed conflict quiz* for each pupil

Starter

1. Hand out the *Armed conflict quiz*, and ask pupils to do it either individually or in pairs. Tell them that it is not a test and not to worry if they don't know the answers – they should guess. It is a way of both finding out what they know about conflict in today's world and giving them some information when they get the answers. Give them about ten minutes to do the quiz.

Activity

2. Go through the answers to the quiz and discuss any particular points that need clarifying. Discuss any information that surprised pupils. Were any misconceptions demonstrated through doing the quiz? How do misconceptions arise?

3. Ask pupils what the quiz can tell us about changes in armed conflict. Are today's armed conflicts more or less likely to affect civilians than in the past? Draw out the point that present-day armed conflicts are far more likely to involve and affect civilians.

4. Brainstorm the armed conflicts that pupils know about that are happening at present.

5. Ask pairs of pupils to research and map or list present-day armed conflicts.

6. Are there any surprises about the location of conflicts? Are there any surprises about the number of conflicts? Are any of these armed conflicts not reported in the news? Why would conflicts get 'forgotten'?



7. Discuss where pupils had gaps in their knowledge and why that might be. Refer back to the work done on conflict in the news (if appropriate). Discuss how much we learn about conflict and war from the media. How important is it to know about conflicts in the world?

Closing discussion

8. How can we find out more about armed conflicts and wars? Discuss which sources are likely to give: the most factual information; the most interesting; the most up-to-date; the most neutral; the most biased etc.

9. Pupils should list three things that they have learned about armed conflict in the world today and give the source.



Armed conflict quiz

1. Out of approximately 193 countries in the world, how many countries experienced armed conflict in 2002?

- 21
- 42
- 67

2. What proportion of the world's countries spent more on the military than on health-care (in 2002)?

- one-fifth (1 in 5)
- one-third (1 in 3)
- half (1 in 2)

3. According to the United Nations figures for 2002, which of these three countries spent the most on arms and weapons per head of the population?

- Israel
- Kuwait
- Saudi Arabia

4. Between 1997 and 2001 what percentage of developing countries experienced a civil war?

- 26%
- 41%
- 56%

5. In World War One, what percentage of casualties were civilians?

- 14%
- 67%
- 90%

6. What percentage of casualties were civilians in World War Two?

- 14%
- 67%
- 90%



7. What proportion of those killed in conflict since 1989 have been non-combatants (civilians)?

- 14%
- 67%
- 90%

8. In 2003 which country in the world had the most refugees?

- Iran
- The UK
- Pakistan

9. How many children are estimated to be involved in conflicts worldwide (2002)?

- 3,000
- 30,000
- 300,000

10. Article 38 of the Convention on the Rights of the Child states that you have a right to protection in times of war and should not have to be in an army or take part in a battle under what age?

- 12
- 15
- 21



Answers to the Armed conflict quiz

Most of these statistics come from *Shattered Lives: The case for tough international arms control* (Oxfam International and Amnesty International 2003).

1. **42**
Since 1989 – the end of the Cold War between East and West – there have been more than 120 wars worldwide. In the mid-1990s the number of wars increased sharply but the annual total has begun to decrease since the turn of the century.
2. **One-third**
An average of 22 billion US dollars a year is spent on arms by countries in Africa, Asia, the Middle East and Latin America – a sum that would otherwise enable those countries to be on track to meet the Millennium Development Goals of achieving universal primary education, as well as targets for reducing infant and maternal mortality. From 1998 to 2001 the USA, the UK and France earned more income from arms sales to developing countries than they gave in aid.
3. **Kuwait**
The USA is the fifth biggest spender on arms per head of the population and the UK is the eighth.
4. **56%**
Wars today are concentrated in the poorest countries and these countries can very easily get caught up in a cycle of poverty and conflict.
5. **14%**
6. **67%**
7. **90%**
This is the figure since the end in 1989 of the 'Cold War' which marked a change in the types of conflicts waged and how they were financed and waged.
8. **Iran**
At the end of 2002, around 22 million people across the world were internally displaced – that is, they had to move within their own



country to find security. There were 13 million refugees and asylum seekers seeking protection outside their own countries, most of them women and children.

9. **300,000**

It is estimated that roughly 300,000 children under the age of 18 are still participating in armed conflicts around the world. The UK was the last country in Europe to use child soldiers in wars – in 2002 the UK government committed itself legally to end the deployment of under-18s in military activities.

10. **15**

Part three of **Article 38 of the UN Convention on the Rights of the Child** states: 'Parties shall refrain from recruiting any person who has not attained the age of 15 years into their armed forces. In recruiting among those persons who have attained the age of 15 years but who have not attained the age of 18, parties shall endeavor to give priority to those who are oldest.'



Lesson plan: The increasing use of small arms: putting over a message

Objectives

- To recognize how the use of images and words can convey powerful messages.
- To create a basis of understanding of the issues of small arms and the arms trade.

Pupils will have:

- identified some initial facts about the increasing use of small arms.
- analyzed how words can work with pictures to create meaning.

You will need

- Copies of *The increasing use of small arms* for each pair of pupils

What to do

Starter

1. Inform pupils of the meaning of 'small arms'.

Small arms Small arms are designed for personal use; light weapons are designed for use by several people serving as a crew. Small arms include revolvers and self-loading pistols; rifles and carbines; sub-machine guns; assault rifles; and light machine guns.

2. Give pairs of pupils a copy of *The increasing use of small arms* and ask them to try to decide if each statement is true or false. Go through the answers – all the statements are true! The statements are hard hitting, so ask pupils which they find the most surprising and which the most shocking and why.

Activity

3. Ask pupils to look at the image on the same sheet. It is a campaign poster for children in Cambodia designed to raise awareness of the danger of playing with old munitions. Enlarge it on a photocopier if necessary. Do not give any information at this stage.

4. Ask the pupils what they think this picture is about? What does it show? What might it be for? Who might it be aimed at? What part of the world might it come



from? How might we know? Discuss the visual clues to the message and the meaning of the image. Then give the pupils information about the poster.

5. Ask pupils to choose one or more of the statements that best relates to the poster or make up their own caption. Do the words increase the power of the message? How?

6. You could also ask students to research some information about the legacy of small arms use in Cambodia which can be found on www.oxfam.org.uk or www.savethechildren.org.uk

Closing discussion

7. Do people in the Canada have to worry about the dangers of small arms and discarded weapons? Discuss how it would affect our lives if there were a significant risk from discarded small arms and weapons. What three points would pupils use to warn people of the dangers of small arms? Pupils could design a poster for homework using one of the statements about the increasing use of small arms.



The increasing use of small arms

- A.** Small arms kill more people than Weapons of Mass Destruction.
- B.** Small arms are present in every country in the world.
- C.** Small arms are the only weapons used in most conflicts.
- D.** Nine out of ten atrocities committed against civilians involve the use of small arms.
- E.** The availability of small arms increases the risk of death and injury.
- F.** Injury rates are likely to rise once a war is over.
- G.** Domestic violence is now more likely to occur and end in serious injury.
- H.** Small arms are lighter than ever before.
- I.** Small arms are cheaper than ever before.
- J.** There are 639 million small arms in the world, or one for every ten people.
- K.** Small arms are produced by over 1,000 companies, in at least 98 countries.
- L.** Eight million more small arms are produced every year.
- M.** Sixteen billion units of ammunition are produced each year.
- N.** Nearly 60 per cent of small arms are in civilian hands.

