

Lesson Ideas

His Dark Materials: Resolving Conflict

These learning materials do not require the teacher or learner to have read Philip Pullman's *His Dark Materials* or to have seen the National Theatre productions. They comprise several short tasks with key questions and resources, including worksheets and a selection of video clips focusing on the issues of conflict and its resolution.

The materials are available in downloadable PDF or in Word files that you can tailor to your own requirements. The activities can be used singly following the lesson introduction or as part of a more developed unit on conflict and conflict resolution.

Introduction

ACTIVITIES

1. Iorek's Torment: Internal Conflicts
2. Improvisation: Conflict Resolution
3. Lyra's Solution: Conflict Resolution
4. Good & Evil: Fighting for Principles

General information About These Lesson Ideas

Curriculum Context

How the materials relate to the Programme of Study for Citizenship at Key Stage 3 and 4.

Aims and Learning Outcomes

What students can expect to learn and achieve.

Plot Synopsis

A synopsis of the plot of the two plays as adapted by Nicholas Wright from Philip Pullman's trilogy.

Extending The Topic

Useful ideas for taking the lessons on.

Further Reading

Suggestions for additional reading on this topic.

Plenary Suggestions

Some ways to draw together the lessons learned.

Documents to Download

Word & PDF.

Curriculum Context

These materials can be used for teaching the National Curriculum Programme of Study for Citizenship at Key Stage 3 or 4. The activities require students to reflect on conflict in a range of contexts, and provide opportunities for them to explore conflict in everyday situations through drama, and to *discuss social problems and consider the importance of resolving conflict fairly*. Structured small group discussion is used to afford students the opportunity to justify their opinions orally (2b). Discussion about the representation of good and evil in literature allows students to take part in exploratory discussion. (2c) Throughout the unit students should be encouraged to consider the likely effect that conflict has on all parties and to imagine another person's point of view. They should be encouraged to articulate viewpoints other than their own.(3a)

Plot Synopsis

His Dark Materials is based on Philip Pullman's trilogy of the same name. Lyra Belacqua (11) and Will Parry (12), the two central characters, come from different worlds. Lyra lives in a 'universe like ours but different in many ways', while Will's world is recognizably ours.

In Lyra's world humans have daemons, physical manifestations of the soul, which take on the shape of animals. In adults the daemons' are fixed or 'settled', but in children they can transfigure into many shapes. Lyra's daemon, Pantalaimon, mostly takes the form of a pine marten. In Lyra's Oxford the feared GOBBLERS are abroad, kidnapping children who disappear and are never heard of again. It emerges that Lyra's mother, the beautiful, ambitious Mrs. Coulter and her cruel Golden Monkey daemon are involved with the GOBBLERS. When Lyra's friend Roger disappears, she is determined to find him and bring him home. Her quest takes her from Jordan College in Oxford to the far North where she is befriended by armoured bears, witches, and Lee Scoresby a Texan aeronaut. Lyra carries with her an alethiometer, a truth-telling compass which she intuitively learns to read, although it takes scholars many years to acquire the skill. Meanwhile, Lyra's uncle, Lord Asriel (whom she later learns is her father) is preparing an expedition to the Arctic to investigate the mysterious phenomenon, Dust. He has secured funding for his trip by demonstrating to the Oxford scholars the existence of an alternative world visible through the Dust.

Will Parry is an ordinary boy from our world, though he has committed an extraordinary act – murder. On the run after his terrible crime, he stumbles through a window into another world, Cittàgazze, where children seem to rule and dreaded spectres prey on the souls of adults. In this world Will meets and befriends Lyra. The two soon find themselves in search of a small but extremely powerful weapon – the Subtle Knife – capable of cutting a window between the worlds. Will's search for his lost father, and Lyra's for Roger and the truth about Dust, drive the story forward.

As their quest advances, there are rumours of an impending war between the Kingdom of Heaven, ruled by the Authority, and the newly formed Republic of Heaven, under the command of Lord Asriel. Lyra and Will, armed with the Alethiometer and the Subtle Knife, embark on a quest that will change the course of history. They travel to the Land of the Dead and encounter the ancient and dying Authority. As Will and Lyra move into young adulthood, innocence turns to experience. They develop a new awareness of each other and are forced to make a painful sacrifice, putting the collective good before individual need.

Aims & Learning Outcomes

At the end of this unit students will:

- understand that conflict arises from a range of sources and motivations extreme and less extreme;
- distinguish between conflict and violence;
- understand that conflict can be regarded as a problem that needs solving;
- understand that conflict affects people's behaviour;
- be able to reflect upon and articulate strategies that can be used for dealing with conflict;
- reflect on the positive and negative consequences of using violence to solve a conflict;
- understand that conflict, whether personal, external or global, follows similar patterns.

Range of Activities

- interpretation and representation of internal conflict using one or more art forms (visual art/ drama/music)

- small group improvisation about conflict and conflict resolution
- structured small group discussion about violent resolutions

Introduction

These activities are designed to help students build on their experience of conflict and to help them reflect on sources of conflict and potential resolutions, drawing on instances in the NT production of *His Dark Materials*.

It is essential that some ground rules are established before addressing this topic. There must be a respect for privacy, confidentiality should be asserted and no-one should feel pressured to talk. The intentions for the lesson should be explicit and students informed about the sorts of things they will be discussing. In advance of the lesson students might be asked to recollect a personal conflict and write about their thoughts and feelings in a journal.

A range of starters are offered as ways of raising awareness of conflict situations. You can use them individually or in combination as most appropriately matches your aims for this scheme of work.

Starter Activities

a) Images of conflict

Provide a set of images of conflict taken from local and national newspapers and adverts depicting different conflict situations.

In pairs or small groups study the images:

- What sorts of conflict are depicted?
- What do the students imagine is being said?
- What might have happened before the picture was taken?
- What might have happened afterwards?
- How are the people in the picture affected by this situation?
- How might other relevant parties be affected?

Students might be asked to storyboard events before and after the moment depicted in the image.

Or to add speech bubbles to the images, illustrating the sorts of things that people say to each other in conflict situations.

b Sources of Conflict in Everyday Situations

With the class, 'thought shower' sources of conflict in everyday situations and list them on a flipchart or interactive whiteboard. You may need to give the students some prompts to broaden the range of their suggestions.

Ask the students to suggest possible motivations for the conflict in each of the situations that they have suggested. Motivations might include:

- dishonesty
- jealousy
- greed
- fear
- pride
- prejudice
- mistrust
- anger
- trauma

- ignorance
- misunderstandings
- different perceptions of events

Issues to consider:

- Does the way in which society is organised generate some of these conflicts?
- Are human basic needs the source of some of these conflicts?
- Do cultural pressures (belonging to cultural groups) contribute to these conflict situations?

c) Language of conflict

'Thought shower' a list of words with the same or similar meaning to the word 'conflict'. A thesaurus might be used to extend the students' suggestions.

Example

animosity, antagonism, bad blood, battle, brawl, clash, collision, combat, competition, contention, contest, discord, dispute, dissension, dissent, dissidence, disunity, divided loyalties, encounter, engagement, differ, discord, fight, fracas, friction, hostility, oppose, revenge, retaliation, rivalry, set-to, strife, striving, struggle, war, warfare.

You might construct a concept web with the word CONFLICT in the centre and other words at the ends of lines radiating from the centre. Group words according to ideas (e.g. war and battle; competition and contest might be grouped together)

You might want to distinguish between the usage of conflict as a verb (the act of conflict) and as a noun (the result).

EXAMPLE

VERB	NOUN
compete	competition
fight	fight
retaliate	retaliation
differ	difference of opinion

Discuss and organise the words on a scale of intensity – i.e. from mild to intense conflict. Review the scale and use it to stimulate a discussion:

Example

Disagreement.....clash.....bloody battle

- Consider whether all conflict is unhealthy.
- Can conflict be creative?
- Do all of these conflict words imply violence? Why are violence and conflict sometimes regarded as the same thing?
- What generalisations can be made about the word conflict?

d) Defining Conflict

Following from the starter activities, work towards a definition:

- Ask students to attempt a personal definition in just one or two sentences. Share ideas and build a collective definition.

e.g. Conflict exists where groups are in opposition to each other, where rights are undermined and disharmony exists in personal relationships.

- You might also look at several dictionary definitions and discuss their adequacy in the light of the initial class discussions.

"A sharp disagreement or clash e.g. between divergent ideas, interests or people." *Longman Dictionary of English Usage*

Note that conflict happens at many different levels, which can broadly be identified as fitting within three categories:

- INTERNAL or PERSONAL (conflicts a person may have within themselves e.g. peer pressure vs. parental pressure)
- EXTERNAL
- GLOBAL

Invite the students to draw on their own experiences and to suggest examples to illustrate the different types of conflict.

Briefly relate this idea to *His Dark Materials*, giving examples of Internal (Will's conflict of loyalties), External (Mrs. Coulter and Lord Asriel), and Global (Lord Asriel and The Authority) conflicts.

Summarise

- Conflict is a characteristic of human experience
- Needs to be managed constructively

ACTIVITY 1 IOREK'S TORMENT: BEING TRUE TO YOURSELF – Internal Conflicts

Context: Lyra journeys to the North in her bid to rescue the children from the GOBBLERS. Here she meets Iorek Byrnison, a wild, noble armoured bear and rightful king of his clan, who has been deposed by the vain and deceitful Iofur Raknison. Iorek has lost his dignity and self-respect through adopting human behaviour. Lyra recognises his innate strength and nobility and encourages him to regain his armour and his throne. (For further information see synopsis).

Before reading the extract, ask the students to reflect on a time that they did something that didn't feel right – a time when they were not true to their own beliefs. Reassure them that they will not have to share their thoughts with others, unless they want to. You might ask them to make an image of their feelings. They can add words to the image if they want to.

In pairs and taking parts, ask the students to read the extract *How Iorek was Tricked*.

- What type/s of conflict is/are illustrated in this scene? (e.g. Iorek's internal conflict (loss of self-respect), conflict with an adversary)
- Why has this conflict arisen?
- How could Iorek regain his self-respect?

View the video *Iofur Deceived*.

- In what ways does Iofur's character contrast with Iorek's?

After his meeting with Lyra, Iorek regains his self-respect and once again can wear his armour. Iofur has lost touch with his true nature and this ultimately leads to his downfall.

- Students might use a range of materials including felt pens, pencils, pastels and paints to draw what they think self-respect or lack of self respect looks like. (The class might be divided in half, with each half drawing one feeling).
- Alternatively students could make masks to reflect the different feelings.

- Share and evaluate each other's work.
- The drawings could be displayed with images of Iorek Byrnison to show the contrast in his character before and after he regains his armour (a bear's armour is the equivalent of a human's daemon).

These ideas might also be explored using drama strategies.

- In small groups, students can create two contrasting 'sculptures' to reflect the feelings of self-respect and loss of self-respect.
- While viewing each other's work they might 'thought shower' words that are suggested to them by the images.
- The words can be written on large sheets of paper and placed around the sculptures to encourage reflection.

Ask students to think about:

- Other stories in which characters experience internal conflict (e.g. King Arthur, Hamlet, Dr Jekyll etc).
- The sorts of internal conflicts they may experience (e.g. peer pressure vs. parental pressure; spend or save pocket money).

Summarise:

- We all experience internal conflict
- It's important to be your own person and true to your own values

Resources

Video

Iofur Deceived

Text

How Iorek was tricked

ACTIVITY 2 IMPROVISATION: CONFLICT RESOLUTION

In pairs, ask the students to select one of the scenarios from *Worksheet 2* and discuss how the outlined situations relate to everyday experience (parent/child, first impressions, parental disagreement about children). Invite the students to suggest specific examples but do not require them to relate their own experiences. They might be encouraged to make connections with television drama.

Either starting with these lines or working with the parallel everyday experience, ask the students to improvise a short scene. Share the scenes and briefly whether the conflicts were resolved or not.

Draw out from discussion the following points and note them on the flip chart or interactive whiteboard:

- Conflict is a problem
- Problems can be solved
- A first step is to define the problem
- It is necessary to be honest with yourself to understand how the problem is affecting you. What is the real source of your feelings?
- Imagine the other party's point of view to understand their emotions and circumstances
- Solutions to problems can be brainstormed

- Solutions can be evaluated
- Ideas can be acted upon and reviewed

Ask one of the groups to show their improvisation a second time.

'Hot seat' the characters to discover their thoughts and feelings about the conflict

- Ask the students to review their improvisations, identifying the source of dramatic tension in the scene. It will help if you work through an example with the class.
- Ask them to script the scene, using just ten lines of dialogue. Each line should advance the plot and the last line should encapsulate the resolution.
- Rehearse the scene.

Ask the students to identify two moments:

- The point at which the conflict is at its most intense
- The point of resolution
- Ask students to construct freeze-frame images of these two moments, focusing on physical realisation of the emotions. Guide them to consider body language, proximity, physical relationship, levels, gaze etc.
- Rework the scenes, using the dialogue and incorporating the two crystallized moments of conflict and resolution
- Share the reworked scenes.

Final Reflection

'Thought shower' the language associated with resolution:

accommodate, adjudicate, adjust, agree, arbitrate, arrange, conciliate, confer, connect, consult, debate, discuss, intercede, make peace, make terms, manage, mediate, moderate, network, parley, referee, settle, treat, umpire, work out

Types of resolution (also available as *Example Sheet*, can be categorised as six main ways of reaching a solution:

- Communicate: Some conflicts start because people misunderstand each other. Talking things out and explaining might take care of it.
- Negotiate: when the parties involved decide to work out a conflict themselves, they might follow a set of steps. The steps help them work out the conflict or negotiate.
- Mediate: when the parties experience difficulty in negotiating they might ask an objective third party to help. That person is called a mediator. The mediator does not tell the people what to do; he or she helps them decide for themselves.
- Arbitrate: a mediator who does not solve problems is called an arbitrator. When parties ask an arbitrator to help them, they must agree to do whatever the arbitrator suggests.
- Litigate: when a conflict cannot be resolved by the parties involved it may go to court. Lawyers represent each party and a judge decides who is in the right according to the law and what the solution should be.
- Legislate: to make a law or rule to ensure that the problem will not arise again.

Reflect on the ways in which the conflicts were resolved. Refer to the language of resolution and identify the types of resolution in the scenes.

- Were some ways more effective than others? If so, why?
- In pairs or small groups, ask the students to consider the relative merits and weaknesses of different methods of solving conflict (see *Worksheet 2*)
- Ask each group to write down one thought arising from this activity on a large sheet of paper

- Display the sheets of paper and invite the students to read each other's thoughts. Allow time for reflection.

Resources

Text

Example Sheet

Worksheet

Worksheet 2

ACTIVITY 3 LYRA'S SOLUTION

Context: *Lyra and Will have travelled to the Land of the Dead to rescue Jopari, Will's father. After crossing into the land of the dead they meet a Harpy who threatens to keep them there forever. To buy her freedom, Lyra tells her story to the enthralled ghost children and Harpies.*

Read the extract and then consider the transforming effect of Lyra's story. Why are the harpies moved by it?

- It is truthful
- They can empathise because it is an honest expression of human experience
- It provides a model or metaphor of alternative ways of being (i.e. not wickedness)
- Storytelling is a collective, social experience

Listen to the video extract in which Philip Pullman talks about the wisdom of stories.

- Ask the students to think of other stories that they know
- What sorts of conflict lie at the heart of these stories?
- What solutions are proposed?
- What lessons can be learnt from stories?

Final Reflection

Can we use what we learn from literature to help solve conflicts in real contexts?

You might talk to the students about Scheherazade[?] and the framing story for *The Arabian Nights*. (See Susan Fletcher (2001)*Shadow Spinner* Collins or Robert Leeson (2002), *My Sister Shahrazad* Frances Lincoln)

Alternatively you might look at one of the stories from the resources list and use as a model for story-writing (see list of ideas for extended topic work).

Resources

Video

Philip Pullman on the wisdom of stories

Text

Lyra the Storyteller

ACTIVITY 4 'GOOD AND EVIL': FIGHTING FOR PRINCIPLES

Context: The Subtle Knife is an object of extraordinary power, capable of cutting windows through to countless other worlds. The knife bearer is protected from the Spectres that eat the souls of the adults in Cittàgazze. Will fights for the knife and is ultimately triumphant, becoming its true and rightful bearer. See the **Plot Synopsis** for further information. Will's name (free will) is significant in the consideration of the issues that follow.

Before reading the text

Ask the students to consider the meanings of the antonyms Good and Evil.

- What characteristics do they associate with 'good' behaviour? (e.g. kindness generosity, obedience, selflessness etc)
- What 'evil' characters do they know from books or films? What characteristics are associated with these characters? E.g. power, greed, megalomania etc.
- Rather than looking for set answers, the idea is to start with an examination of students' existing attitudes and perceptions.

Interpreting the texts

- In pairs, taking parts, ask the students to read the passage *Will the Knife Bearer*.
- Ask what questions are raised for them by this passage.
- Ask them to consider whether Jopari's definition of 'Good' and 'Evil' power either challenges or reinforces the ideas they expressed earlier.

Jopari tells Will that he is a 'fighter' and a 'warrior'. Will professes, *'I hate fighting.'* But at home in Oxford he has already killed a man in order to protect his mother.

Single combat is a recurring theme throughout the plays. Iorek fights a bribed bear in single combat and later regains his kingship in a one-to-one fight with Iofur Raknison. Will fights for the knife in single combat and later challenges Iorek; *'I volunteer to fight you in single combat. If you back down, you gotta put that flame-thrower away.'*

- Ask the students to consider why single combat seems to be presented as an acceptable or even positive way of resolving issues.
- What are the positive characteristics associated with the willingness to engage in single-combat? (e.g. courage, willingness to stand up for what you believe in, independence, not dragging others into the argument, etc).
- Ask the students to consider whether they agree with the proposed view?

Small group discussion

- In small groups, ask the students to discuss the issue 'Violence is never a solution'.
- Set up the groups so that one person takes on the role of secretary, noting down the ideas from the group.
- Ask one student to chair the discussion and give them a set of situation cards (see worksheet 1). When the discussion falters, the chair should turn over the next card and read it to the group, then discuss in relation to the main question: 'violence is never a solution.'
- At the end of the twenty minutes, the secretary feeds back the main points of the discussion to the group.
- Following from their discussion, ask the group to make a list of conflicts where they believe that peaceful resolutions can be achieved and a list of those where they believe peaceful resolutions are more difficult or impossible.

Final Reflection

- With the whole class, discuss the students' responses, asking them to explain why they believe some conflicts cannot be achieved through peaceful means or why they think all conflicts can.
- Challenge their thinking by using tentative prompts and statements to encourage reflective thinking (e.g. What if.... I wonder why..... Is it possible.....). For example: was it right to allow Nazi aggression in Europe in order to avoid conflict with Germany in the 1930s?
- Ask them to justify their ideas.
- If resorting to violent solutions is the final course of action, what are prerequisites of such drastic action?
- These are, of course, difficult questions and should be discussed with the seriousness they deserve.

Resources

Text

Will the Knife Bearer

PLENARY

Draw out from the class, and list on the whiteboard, the conditions that aid peaceful solutions? (e.g. empathy, willingness to take the first step, avoidance of recrimination etc).

Review what has been learned about conflict and conflict resolution. Ask each student to give one point and allow the ideas to be expressed without evaluative comment.

RESOURCES

Script

How Iorek Was Tricked

Will the Knife Bearer

Lyra The Storyteller

Iofur Deceived

Video

Philip Pullman: the wisdom of stories

Iofur Deceived

Worksheets

Worksheet 1: Conflict Situations

Worksheet 2: Improvisation Scenarios

Example Sheet

Additional Supporting resources

Fiction

Malorie Blackman *Noughts and Crosses* Corgi

Sephy and Callum have been best friends since childhood. But the harsh realities of living in a segregated society are beginning to take their toll: Callum is a nought – a second-class citizen in a world dominated by the Crosses – and Sephy is a Cross, and the daughter of one of the most powerful men in the country. The barriers they would have to cross to be together at first seem little more than minor obstacles to the two idealistic teenagers, but soon those barriers threaten not only their friendship but their lives.

Malorie Blackman (2004) *Knife Edge* Doubleday

The sequel to *Noughts and Crosses*. Eighteen-year-old Sephy feels totally alone and terrified, as she gazes down at her newborn daughter. Whilst Sephy is a Cross, the baby's father, Callum – who was hanged for terrorism months ago – was a nought, giving her baby dual heritage in a society where the ruling Crosses treat the pale-skinned noughts as second-class citizens. While Sephy faces an uncertain future, Callum's brother Jude can only brood on the past. Eaten up by bitterness, he blames Sephy for Callum's death and has sworn revenge. Sephy fears Jude, but when his actions take him to the brink of disaster, his life poised on a knife edge, can she stand by and do nothing? Will she be forced, once again, to take sides....?

Kevin Brooks (2003) *Lucas* Chicken House

Things start to happen when Lucas arrives on the island. Who is he? Where does he come from? What does he want? And why do people hate him so much? Caitlin's life also changes from the moment she sees him: Lucas is the most extraordinary, most beautiful and unforgettable boy she has ever seen. *Lucas* raises questions about whether violence is sometimes necessary as a means of resolving conflict.

Alan Gibbons (2003) *Caught in the Crossfire* Orion

Set in a Northern town, where right-wingers are determined to stir up hatred and racial prejudice, *Caught in the Crossfire* is about six teenagers whose lives are woven together by a series of shocking and tragic events. A British Muslim brother and sister, two Irish brothers who take different sides, and two lads out looking for trouble: all of them get caught in the crossfire.

Mildred Taylor (1994) *Roll of Thunder Hear My Cry* London: Puffin

Cassie didn't understand why farming his own land meant so much to her father. During that year, in the 1930s, when the night riders carried destruction among her people, she learned that it was worth fighting for a principle even if it brought terrible hardships.

Gerard Whelan (2002) *War Children* Dublin: O'Brien Press

This volume features six stories about children who get caught up in the Irish War of Independence and suffer dire consequences. One of the stories is set in Dublin, the others in the countryside.

Picture Books which can be used with older readers

Nikolai Popov (1998) *Why?* North South Books

A frog, peacefully sitting in a meadow, is suddenly attacked by an umbrella-wielding mouse in a confrontation that escalates into full-scale war..

David McKee (1983) *Tusk Tusk* Red Fox

A metaphoric story dealing with racial intolerance which is treated with sensitivity and humour. A book that can be read and appreciated by all ages.

Eve Bunting (1999) *Smoky Night* Thomson Learning

When the Los Angeles riots break out in the streets of their neighborhood, a young boy and his mother learn the value of getting along with others no matter what their background or nationality.

Isabel Pin (2001) *The Seed* North South Books

Two insect tribes, the Scarabs and the Chafers, have lived peacefully side by side. One day, however, a strange object falls from the sky and lands right on the border separating their lands. Small, round and odd: what could it be? And, more to the point, whose is it? Since neither tribe will give up its half share to the other, conflict soon arises. Over many years, preparations are made for war. But when, at last, the two tribes march up to the border, they find that something has grown from the strange object, and it will unite rather than divide them.

Ian McEwan & Roberto Innocenti (2004) *Rose Blanche* Red Fox, Random House

Rose Blanche was the name of a group of young German resistancefighters during the Second World War. Like them, Rose observes all the changes going on around her which others choose to ignore. One day she finds a concentration camp in the woods and secretly takes food to the children.

Eugene Tivizas (1993) *Three Little Wolves and the Big Bad Pig* Prentice Hall

An altered retelling of the traditional tale about the conflict between pig and wolf – with a surprise ending in which redemption is acknowledged as a possibility.

Eugene Trivizas writes:

'The story offers an alternative way of looking at certain important issues. Indeed it was my experience as a criminologist and criminal law specialist that prompted me to write the story. In the traditional story the wolf demolishes two houses made of straw and wood. Only when

the little pigs build a third house made of brick, they are really safe. The big bad wolf is unable to blow it down and his desperate attempt to violate their sanctuary by entering through the chimney ends in his horrific death in a kettle of boiling water. What does this story tell us? What messages does it transmit to the contemporary reader? The first message conveyed by the original story is that if you want be secure you should retreat to and be surrounded by progressively stronger and stronger structures. The recommended policy is exclusion, isolation, distrust and prevention of communication. The problem with this attitude is that exclusion often leads to escalation. This has clear parallels not only in the arms race debate, but also in the area of criminal justice.'

Useful Websites

African Centre for the Constructive Resolution of Disputes
<http://www.accord.org.za>

Amnesty International
<http://www.amnesty.org>

Action for Peoples in Conflict (afpic)
<http://www.oneworld.org/afpic/index.html>

Center for Peacemaking and Conflict Studies (USA)
<http://www.fresno.edu/pacs/>

Centre for the Study of Conflict (Northern Ireland)
<http://cain.ulst.ac.uk/csc>

Centre for Religious Freedom
<http://www.freedomhouse.org/religion/>

Conciliation Resources
<http://www.c-r.org/>

Conflict Prevention Resources
<http://www.wf.org/>

Religious Tolerance
http://www.religioustolerance.org/rt_overv.htm

IDEAS FOR EXTENDED TOPIC WORK

- Discuss the conflict situations that arise in school and negotiate a School/class Peace Charter.
- Read one of the books on the additional resource list such as Nikolai Popov's *Why?* and use as a model for writing stories thinking of different possible outcomes.
- Study in depth a specific global issue such as conflict in the Middle-East
- Investigate a specific case of conflict resolution such as the building of Coventry Cathedral after the Second World War.
- In music compose two short pieces based on the words 'CONFLICT' and 'RESOLUTION' Alternatively, explore the contrasting states using one or more art forms.

Worksheet 1 CONFLICT SOLUTIONS

Method of Solving conflict	Positive or Negative	Justification
Resolve physical bullying with physical aggression		
Change your point of view so that you fit in with the group.		
Try to understand the other person's point of view and use that as a starting point for talking about your differences.		
Apologise for your part in an argument.		
Devise a witty and clever argument to make sure your viewpoint is expressed persuasively.		
Talk to the other person or group about your feelings. Explain what it's like from your point of view.		
Consider whether there is any justification in the other person's point of view.		