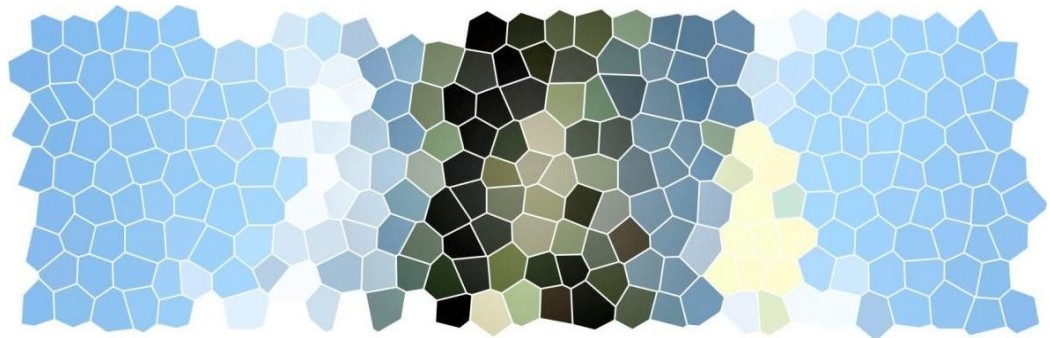


Rwanda Peace Narratives

A Curriculum Toolkit That Challenges
American Youth to Create Positive Change



Center for PeaceBuilding International



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Preface

How does one find peace after experiencing the trauma of violence?

To illustrate the purpose of the Peace Narratives Toolkit, we offer the following words of U.S. Representative John Lewis, who was savagely beaten during a civil rights march in the 1960's. In accepting the heartfelt apology of his assailant, who could not live with the weight of his guilt any longer, Congressman Lewis spoke the following words¹:

There is something good, something so pure, and almost perfect about moving toward reconciliation, about ending the separation that divides us and moving toward oneness.

It is in keeping with the discipline and philosophy of non-violence, not just to speak the words of forgiveness, but to forgive in your heart. As participants in the Civil Rights Movement, we were pressing for equal rights and equal justice, but the ultimate goal of non-violent action is redemption and reconciliation. Our mission was more than civil rights, but to set things right, to pierce the veil of separation between us.

You find out that hate is too heavy a burden to bear. And you come to that place where you have to put it down. Not just hate, but bitterness, strife, brutality, and violence. You come to a point where you cannot bear that load any more, and you have to put it down....

If we can finally end the conflict between individuals, then we can end the conflict between communities, between cultures, religions and nations. And if we can end the conflict between nations, then maybe, just maybe, we can transform the world. Maybe, just maybe, we can build a Beloved Community, a nation and a world at peace with itself.

Gandhi said once said, "It is either non-violence or non-existence." Martin Luther King Jr. said it another way, "We must all learn to live together as brothers and sisters, or we will perish as fools."

¹ Remarks by Congressman John Lewis upon accepting the 2009 Common Ground Award presented both to him, and to his assailant, for their historic reconciliation.

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About the Rwanda Peace Narratives Toolkit

This project began in 2006 when a young survivor of the 1994 Rwandan genocide shared with the Center for Peace Building International (CPBI) his personal experience of survival. He also recruited other survivors to share their experiences in order to create a broader understanding of how young people coped in the aftermath of that genocide.

The written narratives that these young people provided show the power of story-telling as well as the strength and resilience of these survivors in Rwanda and its surrounding countries. The writers of these narratives ranged in age from 8 to 14 during the genocide, and CPBI members saw their stories as a possible bridge for young people in the U.S., who could find ways to make positive contributions to peaceful life in their own communities. Since then, CPBI has developed several lessons and resources to accompany the narratives found in this toolkit.

We developed these lessons to encourage youth to make a positive difference during adverse circumstances and life situations. This toolkit can help educators facilitate activities to foster awareness in young people of the effects of conflict and violence and to stimulate their own ideas for building peace within their own communities. Each lesson invites youth to explore the themes of the stories and then engage in creative and participatory activities to incorporate their understanding of the Rwandan survivors' experiences into their own lives. In general, young people of thirteen and older are suggested as best suited to respond to these activities. We hope these materials will find use in schools as well as informal and non-formal education settings throughout the U.S. and beyond.

Teachers and other educators are encouraged to adapt the contents of the toolkit as needed to fulfill their own educational objectives. CPBI aims to post the toolkit on its website [www.cpbinternational.org], where the lessons will be available for widespread use, and where additional ideas and adaptations may be shared as we hear from teachers, other youth leaders, and young people themselves.

Letter to Educators, Youth Leaders, Parents and all Peace Builders

The Rwanda Peace Narratives Toolkit promotes the understanding of the positive roles youth can play in situations of conflict as well as in community action. With these lessons, facilitators can lead students to explore conflict and human perseverance.

The toolkit can be used to accompany studies of international affairs and of Africa, and may be combined with studies of drama, literature, graphic arts and communications. The materials can facilitate discussions during social studies, peace and conflict resolution, language arts, literature, the humanities, history and geography. The lessons may also be used with an interdisciplinary approach that could combine the content and skills of several subject areas, thus broadening students' understanding of the complexity of historical events and tapping into individual and diverse personal interests of students.

The materials allow educators and other leaders to focus their lessons within whatever limits of time and resources they face. Each lesson has been designed as a stand-alone unit which could be completed in one or two weeks, with suggestions of outside projects that could be continued independently by students, singly or in cooperative groups. Additionally, sections of the lessons could be used for single class sessions to spark a discussion or start a class topic.

The lessons are designed to fit both within and as addenda to curricula in upper middle and high schools throughout the United States. The toolkit may also be used in after-school and summer programs for students of ages 13-18. These lessons can spur the innovation of educators and students in schools and communities of every sort: urban, rural, suburban; in large and small settings; and in home-schooled settings as well.

An important element for youth participating in this project is the matter of personal responsibility in the face of human degradation. Areas of focus include discussions of race, ethnicity and nationality; speaking up against injustice; expressing and dealing with conflict through creative means; learning from hardships, and becoming agents of change in their communities. Lessons emphasize obligations to oppose racism, prejudice and violence wherever they occur, allowing facilitators to suggest ways youth can recognize and oppose injustice.

One of the most important aspects of these learning activities is the engagement of students in active, participatory learning. They are encouraged to work together in groups large and small, to practice the skills they will need for building peace: skills of listening and speaking, of leadership, of cooperation and compromise. In addition, youth are encouraged to express their ideas, both individually and collectively, through writing exercises, dramatic renditions of their discoveries, and extended projects involving their own interests in the arts and other avenues of learning.

As experiences in peace building develop from the activities of these lessons, we welcome your contributions of them to the CPBI website [www.cpbinternational.org], where we hope various and multiple opportunities for peace building may abound.

Our thanks to you who will take these opportunities to instill the values of peace and reconciliation in the young people you teach.

Examples of How to Use the Lessons

Personal Narratives

Spur students to reflect upon and write about their own experiences in order to gain perspective and to analyze and communicate their self-knowledge and points of view. Provide experience in using primary sources to relate history — diaries, autobiographies, letters, speeches, photographs, *et al.*

World History / African Studies

Explore African geography, social studies of political systems and contemporary life, and history of certain African nations. Rwanda and Democratic Republic of the Congo (DRC) in particular continue to be key subjects of instruction because of their past national trauma as well as Rwanda's current progress in healing and growth.

Genocide Studies

Use Holocaust and Rwandan examples to connect previous instances of genocide to current events and to observe how the past affects the present. The Personal Narratives of this toolkit can recall similar events and literature revealing the human cost of what has been called the 20th century's *Problem from Hell* (cf. Resources Appendix)

Arts/Drama/Film

Create unique artistic expressions through these stories and events, from impromptu dramatic readings to detailed projects of drama production; video presentations; radio scripts for journalism study; poems and other creative writing; graphic arts with Rwandan settings; and more works of imagination.

Conflict Resolution

Promote peace and conflict resolution techniques. The special features of Rwandan *gacaca* trials offer valuable insights and techniques to school and community programs of this sort.

This learning material may be used in other classes and assignments, such as

- Government classes
- Advanced Placement Non Western World History classes
- Black History Month related assignments
- Health Classes

We hope you find this toolkit to be useful in engaging youth in pro-active discussions about peace and community. Following the Lessons in the toolkit, additional resources highlight ways to continue your exploration. Please visit CPBI Rwanda Peace Narratives Project through the CPBI website at www.cpbinternational.org for ongoing updates and contributions.

Goal and Objectives of Rwanda Peace Narratives Toolkit

Goal of Project:

The Rwanda Peace Narratives Toolkit's goal is to inspire young people in the United States to learn from their peers in Rwanda how to be positive agents of change in their communities.

The students can be inspired by the stories of young people who faced and coped with violent conflict, and their search for pathways to coexistence within their communities. The narratives highlight stories of hope, resilience, peace and reconciliation.

Objectives of Project:

- ☐ Explore the realities of conflict and genocide through Rwandan history
- ☐ Reflect upon the connection of the survivors' feelings and growth to students' own life experiences
- ☐ Motivate students to become agents of positive change in their own communities

Time Considerations:

Each unit is separated into sections. The lessons are designed to allow teachers and other educators the freedom to fit them within their own time frames. General time guidelines are given in each section and are offered for flexibility in planning the use of the materials.

Lesson Plan Summaries



Lesson 1: History of Rwandan Genocide

Narrative excerpt:

“Each day, for over three months, Tutsis were hunted, tortured and massacred on the streets, in their homes, in churches, and in schools. Threats and calls for violence turned neighbor against neighbor, as civilians picked up machetes and guns and slaughtered each other.”

Goal:

To give students an introduction to the Rwandan genocide, grounding their study and reflection in the lessons which follow.

Lesson 2: A Smile I Once Knew



About the Author:

This young Tutsi girl was 13 years old when the violence in Rwanda in 1994 left her and her two sisters orphans.

Narrative excerpt:

“Today, although many survivors have not yet found the joys of life, the slogan is the same: We choose to live, not because the people want us to live, but because we must live; as for the slogan of the Rwandans in general, it is *never again* or *plus jamais*.”

Goal:

This inspiring narrative reveals the author’s resolve to work toward a brighter future despite her tragic past, allowing students to reflect upon their own experiences while gaining perspective and ideas so as to respond to adverse life situations.

Lesson 3: At the Foot of the Volcanoes



About the Author:

The writer of this poem and narrative recalls his “innocent childhood,” when he did not see himself “different” from others in his society, which included both Hutus and Tutsis. As conflict developed that led to genocide, he suffers the question of “difference” that threatens both his safety and sense of identity.

Narrative excerpt:

“I started to realize that despite our differences, people could rise up; we must live together...It is visibly difficult for these two groups (Hutu and Tutsi) to find the love they

once had for one another, but it is still possible. It is possible that they give their daughters and sons in marriage in the name of reconciliation. “

Goal:

The author reflects upon his own experiences of struggling to comprehend the root causes of the Rwandan genocide. This narrative allows the students to look beyond the surface at the underlying causes and possible meanings when understanding and addressing the full complexities of a conflict.

Lesson 4: A Bridge of Hope



About the Author:

The author of this memoir, Mr. Thad, was a DRC native of Goma and witnessed the horror of hordes of Hutu Rwandans coming into his city, where international organizations then tried to help with the problems of refugees.

Narrative excerpt:

“Through my experience I am supposed to give hope, to show that there is a possibility of peace between Hutu and Tutsi because I am alive, a fruit of love!”

Goal:

The narrative describes an innovative way of reconciliation through education, expanding the capacities of students for peace building, thereby inspiring students to participate in civic action and conflict resolution.

Lesson 5: My Part of a Greater Story



About the Author:

The writer of this memoir has roots in her “wonderful family,” but finds herself a refugee because she is a Tutsi and is welcome nowhere.

Narrative excerpt:

“My entire way of conceiving my life and my future immediately changed as I asked myself why I had to be what I was, since I saw it as complicated and the root of problems. From then on, I understood that we were different and that hatred for people like us was beginning to flourish.”

Goal:

This moving narrative encourages students to think critically about conflict, structural violence, and identity transformation, and to apply those concepts to their own lives.

The Center for Peace Building International (CPBI)

The Center for Peace Building International (CPBI), located in Washington, D.C., is a registered nonprofit organization [501(c) (3)] whose mission is to enhance local capacities for peace in divided societies by understanding the role of young people in fragile environments. CPBI promotes youth engagement in peace processes and development and aims to strengthen connections among youth around the world. CPBI was founded in 2004 by young professionals from across the globe in the fields of peace and conflict resolution, international law, international education and international development studies.

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Center for Peace Building International
4410 Massachusetts Ave, NW # 354
Washington, DC 20016-5572
USA

<http://www.CPBInternational.org/> Phone: 1-202-674-4670

²

See www.maxinegreene.org

Lesson 1: History of Rwandan Genocide, 1994

I. Historical Background

II. Lesson Topics

1.1 Demographics and Discussion

1.2 History and Discussion

1.3 Photographs and Genocide

1.4 Race, Ethnicity and Nationality

1.5 History, Race, Ethnicity and Nationality...and Music

Lesson 1: History of Rwandan Genocide, 1994

Hutu or Tutsi?

Genocide in Rwanda in 1994 arose from this question, as though Hutus and Tutsis were different races of people. They aren't.

The earliest people who inhabited Rwanda were tribal groups: the Twa, Hutu, and Tutsi. The Twa are the indigenous people of Rwanda and were pygmies who foraged in the wilderness to survive. The Hutus arrived in the area of present day Rwanda and Burundi, between the 5th and 11th centuries, bringing with them more advanced agricultural skills. They drove the Twa further into the forests when they arrived. The Tutsi migrated to the area during the 14th century. The Tutsi owned cattle and had advanced combat skills that allowed them to gain economic, political, and social control over the Hutu and the Twa.

The Hutu and Tutsi were descended from the same people—they shared a common language (Kinyarwanda) and tribal traditions in a culture of song, dance, poetry and rhetoric. They had the same heroes (later, during the genocide, both killers and victims sang songs recalling the same heroes of their common past). It is important to understand that there is not a racial distinction between Hutu and Tutsi: they share a common heritage. If a Hutu gained cattle, he became Tutsi. Gradual differences of economic and social status led to rivalries and eventual armed conflict; race, however, did not account for their efforts to obtain the society's wealth or political power.

Reflection: Based on the description of early Rwanda, what determines who has power in a society without formal governmental structures? If Hutu and Tutsi are not races, what are they?

In the early 1900s, some European nations began to colonize (or take over politically and economically) various parts of the world. Rwanda was first colonized by the Germans and later by the Belgians during the early 20th century. Belgian King Leopold dramatically changed the traditional lifestyles and social structures in Rwanda, dividing the indigenous tribes into categories of elites and common laborers. The Tutsis became the elites and received education and training, while the Hutus were sent to work as field laborers. The Belgians dealt with the problem of occasional famines in Rwanda by improved agricultural and irrigation techniques, accomplished through forced labor strategies that resulted in longstanding hostility between the Tutsis, who became administrators of government power and authority, and Hutus, who were denied education and put to work in menial capacities. The Belgians also introduced the requirement of identity cards (in 1926), labeling holders as Tutsi, Hutu or Twa. When identity seemed uncertain, those persons who owned ten cows or more were classified as Tutsi; those with fewer cows were recorded as Hutu.

Reflection: What advantages did the Belgians have by dividing the Hutus and Tutsi? What groups can you think of that are more easily controlled when they are divided into smaller groups? What can be problematic about dividing people into groups in order to manage them better? What are the implications of these events on the Rwandan people and society? What if a more powerful country took over the United States and completely restructured society, as the colonizers did in Rwanda? What do you think would result?

In the 1950's, Belgium began to lose control of its colonies. In 1959, the first organized violence broke out between Tutsi and Hutu; about 300 people died amidst looting, burning and killing throughout the country as they vied for control of Rwanda once it would become independent. With Hutus in the majority of the general population, the Belgians began to replace Tutsi leadership, resulting in continued violence and the end of the Tutsi monarchy. The Tutsi monarch left Rwanda and about 130,000 Tutsis fled into exile in neighboring Uganda and Zaire (now Democratic Republic of Congo (DRC)). On July 1, 1962, Rwanda gained full independence from Belgium.

The children of the exiled Tutsis formed a rebel group of about 5,000 -10,000 fighters called the Rwandan Patriotic Front (RPF). They invaded Rwanda from their exile in neighboring Uganda and began a civil war in 1990 to regain a place in the country of their origin. A number of attempts to stop the fighting were tried, but sporadic fighting continued.

In August, 1993 the warring parties (The RPF and the Rwandan Hutu-led government) entered into a treaty known as the Arusha Accords, which provided for power-sharing between Hutu and Tutsi. During the uneasy peace that followed, extremists feared the power-sharing agreement because it was bringing Tutsi representation back into Rwanda's government for the first time since independence. It was during this period that Hutu extremists planned the details of the genocide that was to follow. (See pp. 92-94 for more detail.)

Genocide

Genocide is a very specific term, referring to violent crimes committed against groups of people, with the intent to destroy their existence. The term was coined by Raphael Lemkin, from the roots "geno" (race or tribe) and "cide" (killing). It was the Armenian genocide of 1915 that caused Lemkin to begin his work to outlaw genocide, and it was the horror of the Holocaust that forced the rest of the world to recognize these actions as crimes against humanity. Lemkin worked tirelessly throughout his life to bring the world to recognize and outlaw the crime of genocide and to get every

country to sign the UN Convention on the Prevention and Punishment of the Crime of Genocide.

The Convention defines genocide as any of the following acts committed with intent to destroy, in whole or in part, a national, racial, ethnic, or religious group by

- killing members of the group;
- causing serious bodily or mental harm;
- deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
- imposing measures intended to prevent births within the group
- forcibly transferring children of the group to another group.

To be found guilty, one must (a) carry out acts (b) with intent to destroy (c) a national, racial, ethnic, or religious group.

When the genocide occurred in Rwanda, the Hutu-led military and militia groups launched the systematic killings of close to one million Tutsis throughout 100 days. Instructions for the killings were broadcast over the radio, and killing squads organized in every neighborhood in the country. Hutu officials, from the Prime Minister to local and regional authorities, used radio and mass media to promote their message to carry out an organized and systematic program of mass extermination.

Each day, for over three months, Tutsis were hunted, tortured and massacred on the streets, in their homes, in churches, and in schools. Threats and calls for violence turned neighbor against neighbor, as civilians picked up machetes and guns and slaughtered each other.

The Tutsi rebels defeated the Hutu regime and ended the killing in July, 1994. Approximately 2 million Hutu refugees—many fearing Tutsi retribution—fled to the surrounding countries of Burundi, Tanzania, Uganda, and the Democratic Republic of Congo (DRC).

Reflection: There were numerous causes of the genocide in Rwanda. What do you think were the main reasons for the genocide? Once the genocide ended, what do you think the people of Rwanda faced in the aftermath?

NOTE: Additional historical information is provided in **Appendix II, pages 92-94**, for those who wish to pursue more detail of Rwanda's history and society.

1.1 Lesson Topic: Demographics and Discussion

Aim: To relate Rwanda to the U.S. via the example of Massachusetts, demographically
Demographics refers to the statistical characteristics of human populations.

Materials: “Rwanda at a Glance” Worksheets

Level: Youth, ages 13-18

Time: 30 minutes

Preparation: Print out copies of the worksheets.

Directions:

1. Have students read the “Rwanda at a Glance” Worksheets.
2. In order to start to know Rwanda, look at how it compares to Massachusetts. Use the statistics in the worksheets to point out various social elements.
3. Have students draw pie graphs to illustrate the information about Rwanda and Massachusetts.
4. Have students discuss in groups their reactions to the information presented.

Rwanda at a Glance Worksheets

Page 1

Rwanda is a small central African country in the Great Lakes Region of Africa. It is about the size of the state of Massachusetts. Rwanda is bordered by the present-day countries of Burundi, Uganda, Tanzania, and the Democratic Republic of the Congo (DRC).

	RWANDA	MASSACHUSETTS
Area	16,652 sq. mi.	16,986 sq.mi.
Population	10,186,063	6,449,755
Age Structure	0-14 years: 47.4% 15-64 years: 50.1% 65 years and over: 2.5%	0-14 years: 19.5% 15-64 years: 65.6% 65 years and older: 14.9%
Directions: Construct two pie graphs comparing Rwanda's age structure to Massachusetts' age structure.		

Rwanda at a Glance Worksheets

Page 2

Ethnic Groups:

	RWANDA	MASSACHUSETTS
	Hutu: 84% Tutsi: 15% Twa (Pygmoid): 1%	White: 89% Black 7% American Indian: 1% Asian 4%
Directions: Construct two pie graphs comparing Rwanda's ethnic groups to Massachusetts' ethnic groups.		

Religions:

	RWANDA	MASSACHUSETTS
	Roman Catholic: 50%; Protestant: 20%; Adventist: 11.1%; Muslim: 4.6%; Indigenous beliefs: 0.1%; None: 1.7%.	Catholic: 44% Protestant: 22% Baptist: 4% Episcopal: 3% Methodist: 2% Jewish: 2% None: 16%
Directions: Construct two pie graphs comparing Rwanda's religions to Massachusetts' religions.		

Rwanda at a Glance Worksheets

Page 3

Languages:

	RWANDA	MASSACHUSETTS
	Kinyarwanda (official) Universal Bantu vernacular French (official) English (official) Kaswahili (Swahili), used in commercial centers	English (official)
<p>Directions: Answer the following questions.</p> <p>Do you think it would be difficult to live in a country the size of Massachusetts with so many different languages (as those used in Rwanda) being used?</p> <p>If we could change the demographics of Massachusetts to match Rwanda's, what would the effect be?</p> <p>What features would cause the most issues?</p>		

1.2 Lesson Topic: History and Discussion

Aim: To learn basic history of Rwanda

Materials: **History of Rwandan Genocide, 1994**, pages 11 - 13

Level: Youth, ages 13-18

Time: 30-60 minutes

Preparation: Print out copies of the history pages (11 - 13).

Directions:

1. Have students read the history pages.
2. In groups, have students discuss the reflection questions in the pages.
3. In the same groups, have students discuss their reactions and feelings. Each group should present its observations and comments to the whole group.
4. Provide time for further comments, questions, and reactions after each presentation and at the end of the session.
5. Point students back to the graphs from **1.1 Rwanda at a Glance**, and ask them if they think such events could happen in Massachusetts: why/why not?

1.3 Lesson Topic: Photographs and Genocide

Aim: To learn more recent historical background of Rwanda

Materials: Photographs: Genocide Image Packet

Level: Youth, ages 13-18

Time: 30-60 minutes

Preparation: Print out copies of the Genocide Image Packet (pp 20-23).

Directions:

1. Have students look at the Genocide Image Packet. In addition, display images and quotes around the classroom and have the students do a silent Gallery Walk.
2. Have students record their reactions to the various images, scripts, and artwork.
3. Have students work in groups and choose one image or quote that was most poignant to them and present to the class why it affected them more than the others.
4. Look at the Genocides poster (page 23). Do you agree that all the listings on that poster were in fact genocides (based on the definition provided on pages 12-13)?
Why/Why not?
5. Have students discuss their reactions and feelings about the activity.

Genocide Image Packet

Directions: Look at the images and texts accompanying them from radio broadcasts from Radio by Television des Milles Collines (the Thousand Hills Radio Television), the popular station that Hutus and other Kigali people listened to daily.

Then journal for 5 minutes about your thoughts, questions, emotions, and reactions to what you see and what you have learned today.

"You have to work harder, the graves are not full."

"You have to kill the Tutsi, they are cockroaches."³



Kigali, Rwanda: site of massacre of Belgian peacekeepers at the beginning of the genocide. © Sarel Kromer

The Images from Pages 20 to 23 come from Philip Kromer and Sarel Kromer. Visit their website for more images and permission: <http://www.talesofrwanda.com/>

³ Colette Braeckman, *Incitement to Genocide*

"All those who are listening to us arise so that we can all fight for our Rwanda. Fight with the weapons you have at your disposal. Those of you who have arrows with arrows, those of you who have spears with spears. Take your traditional tools, we must all fight the Tutsi. We must finish with them. Exterminate them. Sweep them from the whole country. There must be no refuge for them, none at all."⁴



Ntarama Church, Rwanda

© Sarel Kromer

⁴Braeckman, *Incitement to Genocide*

"I don't know whether God will help us exterminate the Tutsi, but we must rise up to exterminate this race of bad people. They must be exterminated because there is no other way."⁵

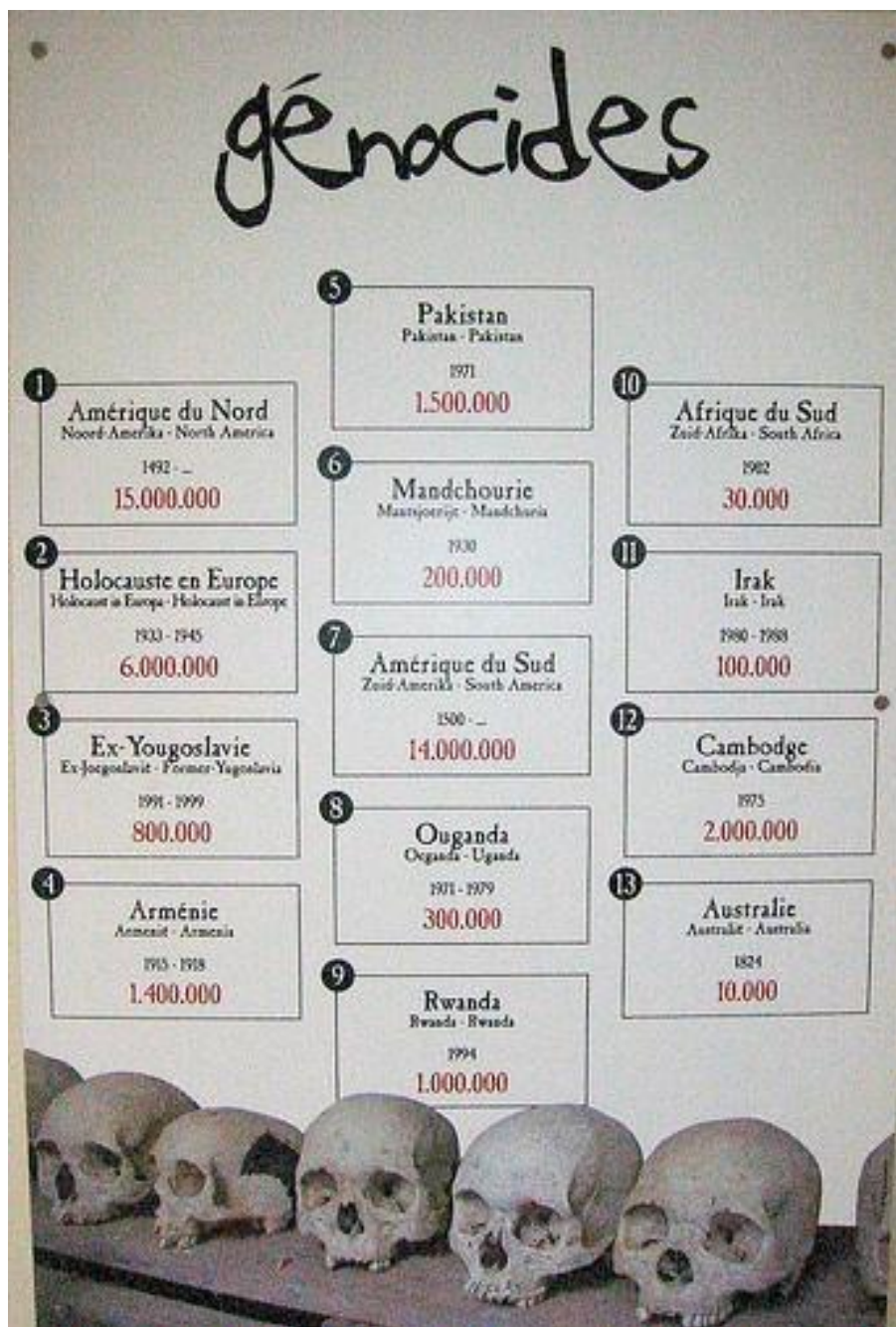


Ntarama Church, Rwanda

© Sarel Kromer

⁵Braeckman, *Incitement to Genocide*

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The Genocides poster hangs in the Camp Kigali Genocide Memorial in Kigali, Rwanda. © Philip Kromer

1.4 Lesson Topic: Race, Ethnicity and Nationality

Aim: To discuss the terms *race*, *ethnicity* and *nationality* and how they relate to the genocide in Rwanda

Materials: Race, Ethnicity and Nationality Worksheet

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of 1.4 Lesson Plan worksheet (page 25)

Directions:

1. In groups, have students brainstorm the differences between the terms race, ethnicity, and nationality. Have each group come up with a working definition for each. Refer to dictionary definitions of these terms and refine the working definitions for accuracy.
2. Have students share these definitions.
3. Discuss what these classifications mean for an individual person.
4. In groups, based on their understanding of the terms *race*, *ethnicity*, and *nationality*, classify Hutu and Tutsi as a race, as an ethnicity, as a nationality, a religion, economic class or something else. Consider these terms as they might refer to children of Hutu/Tutsi (mixed) parents.
5. Have groups present and defend their answers to the class.
6. Discuss with the class the power of these labels in Rwanda and how they led to so much racism, hate, fear, and killing.

1.4 Lesson Plan Worksheet: Race, Ethnicity, and Nationality

Term	Definition	Determined by [whom? Society? Parents? Government? Other?]	Implications or results of being a part of these groups
Race			
Ethnicity			
Nationality			
Other <ul style="list-style-type: none"> - Religion - Economic Class 			

1.5 Lesson Topic: History, Race, Ethnicity and Nationality...and Music

- Aim:** To connect the concepts developed in the history discussion to students' own lives.
- Materials:** Songs, paper, scissors, paper
- Level:** Youth, ages 13 -18
- Time:** 1-2 hours
- Preparation:** Print out copies of the history (pages 11-13) and the photographs (pages 20-23).

Directions:

1. Have students find a song that responds to a violent conflict in a positive way.
2. They must write a description of why they chose the song and how it responds to conflict in a non-violent manner.
3. Students will present their songs and responses to the group.
4. Then, have students work in groups with their songs. Have groups cut up into tiny pieces the image or quote they chose as the most powerful.
5. Use the scraps to design a symbol of hope either in the form of a collage image (peace sign, dove, heart) or a poem (re-ordering the words from the quote).
6. Groups should each write a description explaining their artistic choices.
7. Groups will then present their collages or poems and explain their artistic choices to the whole group.

Lesson 2: *A Smile I Once Knew*

I. Background and Context

II. Narrative

III. Lesson Topics

2.1: Narrative Discussion Questions

2.2: *Guernica*

2.3 Expressing Tragedy

2.4 Class Art Expo

Lesson 2: Background and Context: *A Smile I Once Knew*

This young Tutsi girl was 13 years old when the violence in Rwanda in 1994 left her and her two sisters orphans.

Although Tutsis and Hutus were descended from the same people historically, some Tutsis became part of a rebel group, the Rwandan Patriotic Front (RPF) in 1990 and tried to return from exile (in Uganda) to claim their home in Rwanda. The Hutu government there required Tutsis to register as a separate ethnic group. Both Tutsis and moderate Hutus who disagreed with the ruling majority were persecuted and often imprisoned during this time of fear and intimidation.

This narrator recalls the 1994 genocide as it affected her own family, when, within a few days, her parents and brothers were killed, leaving her and her two sisters orphans, the youngest only four years old. Her emphasis, however, is on their future as they work to “make it better.” Even as they repeat the Rwandans’ slogan, *Never again! Plus jamais!* they continue to resolve, *We choose to live.*



Between 5,000 and 10,000 Tutsis (the Rwandan Patriotic Front [RPF]) returned from exile in Uganda to Rwanda in 1990.

Source: Human Rights Watch http://www.hrw.org/reports/1999/rwanda/Geno1-3-02.htm#P21_7273

Narrative

A SMILE I ONCE KNEW

I remember the days when my smile was sincere. I had two brothers and two sisters, and I was the second eldest in my family. We lived in a classical family; everything seemed normal, and never did we lack anything. Both my father and my mother were civil servants; our life was okay. While at home everything went well, outside was an entirely different reality. At school, our classmates would throw loaded words at us to let us know that we were Tutsi, cockroaches or snakes.

This story can be complicated for those who don't know Rwanda, but for us it was normal; it was part of our life, and we had gotten used to it.

Indeed, Rwanda is a beautiful small country. All the people speak the same language, but its history has been that of three ethnic groups: the Hutu, the Tutsi and the Twa (pygmies), and of long-standing conflicts between the Hutu and the Tutsi, especially since the arrival of the colonizers. Yet, at that time the conflicts were still manageable.

I will never forget one night, in 1992, around seven thirty, we were all in the living room and my father in his room, when the military came to the house. It was my father they were looking for, to imprison. It was known by all, the Tutsis were traitors and spies and their fate was torture. But that night, the chief of the band, who happened to be one of his former students, saved my father.

In April of 1994, what was to happen happened. It was April 6, the president had just been assassinated, and the greatest massacre in Rwanda and perhaps the world began. There were cries everywhere, the entire country was in tears, the neighbors had become animals, the blood ran like water on the entire surface of the country, and apparently no one expected it.

My father was religious, and that night he asked us to pray together, "Everything will calm down," he said. No one knew that it would be the last night we would spend at home together.

A few days later, it was my family's turn; my parents and my brothers were killed, in conditions that I ignore. To this day we still haven't found the remains of

their bodies. Hence, I became an orphan; with my two sisters we had nothing left. I wasn't even 14 yet. We spent three months of hardships, which are difficult for me to express, but there is an end to all things. Peace came back, the RPF took power and the Tutsis who hadn't been killed once more found security.

Although the genocide had ended, life wasn't rosy for those who survived; physically machetes or clubs wounded many, mentally they were a wreck and there was a multitude of orphans of all ages. I even know some who asked why they had survived, wishing for death to reunite them with their loved ones, or feared facing life alone, without family, without money; they had lost everything.

For my family, it was the same thing; we were three, of whom the eldest was 15 years of age. The future seemed grim, very grim even, especially since we were only girls. The youngest was 4 years old. We were without a family and destitute. We were placed in host families, and I personally thought that my future would only depend on my studies, so I studied seriously, and by the grace of God, the government of the RPF decided to finance the tuitions of orphans of the genocide, and hence, I could study without needing money.

Today, thirteen years later, I have a master's degree in economics, I'm an executive for an oil company, we have created a new family with my two sisters, and though our parents are no longer with us, we try to fill the emptiness for one another. My future, I see it in pink; the past is what it is and as for our future, we work to make it better, and we will succeed.

It is true that these somber days will remain in our memories forever, but it is also true that we dream of another life, of peace and reconstruction in every aspect. If I have hope it is because my sisters give it to me and because all those who have survived with memories more macabre than ours fight and work for peace, unity and the reconstruction of our country.

Today, although many survivors have not yet found the joys of life, the slogan is the same: We choose to live, not because the people want us to live, but because we must live. As for the slogan of the Rwandans in general, it is "never again" or "plus Jamais."

2.1 Lesson Topic: *A Smile I Once Knew*: Narrative Questions

Aim: To identify the themes of this narrative

Materials: Narrative Discussion Questions for *A Smile I Once Knew*

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Narrative & Narrative Discussion Questions

Directions:

1. Read the Background and Context to *A Smile I Once Knew* to the class (p. 28)
2. Pass out the Narrative and the Narrative Discussion Questions. Have students read the Narrative quietly to themselves and consider the Narrative Discussion Questions. (Depending on grade level and reading level, you may want to read the Narrative aloud as a class.)
3. Then have students divide into groups to share their answers.
4. Have the groups present their answers to the class.
5. Discuss responses as a class.

***A Smile I Once Knew:* Narrative Discussion Questions**

1. The author uses imagery and figurative language in this piece. Find two examples of imagery or figurative language and discuss what they mean to you.

2. What causes certain people to respond to conflict with violence and others with creativity? How do you create a society that tends toward the latter?

3. What great advantage was given to the author from the government of the Rwanda? How did it affect her life?

4. What color does the author use to describe her future? What do you think that means? Do you think it is appropriate?

5. In the final paragraph the author mentions two slogans used by Rwandans after the genocide. What do you think those slogans mean or represent? If you had to create a slogan for life after the Rwandan genocide, what would it be?

2.2 Lesson Topic: *A Smile I Once Knew* and Picasso's *Guernica*

Aim: To identify and relate the themes of this painting to the suffering of victims of genocide in Rwanda and in other atrocities around the world

Materials: *Guernica* Background Sheet

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Background Sheet (pp. 34-36)

Directions:

1. Pass out copies of the *Guernica* Background Sheet to students, and giving them time to read the entire piece. Ask them to look closely at the picture in detail. Notice especially the faces of the people in the scene.
2. Ask them to journal for 5 minutes. Have them use either the whole scene or an element of the scene and create a story or explanation to go with it. What are the most notable figures in the painting? What might they represent or symbolize?
3. Ask students to share their interpretations of the piece.
4. Explain the real situation that inspired the painting and discuss the painting together as a class, pointing out some of the most powerful symbols. Use the *Guernica* Background Sheet to guide your discussion.

Note: An additional *Guernica* Teacher Resource Sheet is provided for teachers who wish to lead more extended discussion. See **Appendix III, pages 95 – 98.**

2.2 Guernica Background Sheet



Guernica Background⁶

In January, 1937, Picasso was asked by the Spanish delegation to the Paris World Exposition to produce a painting revealing the suffering of the Spanish people during its Civil War (1936 to 1939). It was his first politically commissioned work. Picasso, a native of Spain, was chosen to bring the world's attention to the violence and developing danger of a fascist dictator, General Francisco Franco, who fought to defeat the Spanish Republic and take over the country.

Picasso chose the attack on the Basque town of Gernika as the theme for his commissioned work. For three hours on April 26, 1937, the town was destroyed by dozens of German and Italian bombers on loan to Franco. More than 1,500 civilians were killed in a savage act of war unparalleled in European history. The attacks on Gernika did not have a military objective; instead Franco intended to demoralize and weaken the people's strength.

Franco's propagandists denied responsibility for the massacre, claiming the weather was too poor for an air raid on that day, and blamed the Basque people for destroying their own town in order to gain international sympathy. Few were fooled.

It was immediately clear to Picasso that Guernica would be his subject for the Paris Expo. The work he produced over the next two months would be an enormous display of the devastating horrors of war in stark black and white; the painting measures eleven feet high (twice Picasso's height) by twenty-five feet long—so large that Picasso

⁶ Explanatory text is adapted from Scott Johnson, *Picasso's Guernica*, which first appeared in *International Socialist Review*, Issue 52, March-April 2007.

had to attach his paint brushes to long sticks to complete it. Missing are signs of hope and resistance—a prominent raised fist, for example, was removed from early versions of the painting. Instead, the scene is filled entirely with horror and pain and death—by clearly defined suffering individuals, depicted among subtle images reinforcing the overall destruction.

Reflection:

After presenting this background, ask students what symbols they can pick out in the painting? Have them jot down what they think certain images represent and indicate any images that are not clear in meaning or symbolism. Ask students to share their ideas and discuss as a class.

Explanation of Symbolism

At the center is a horse—a strong, noble animal, probably representing the Spanish people—with a spear driven through it, recoiling in horror. But within the image of the horse is another image of a skull, with the round rear and underbelly of the horse forming the cranium and the horse's bent front-right leg forming the jaw. The spear then protrudes from the eye of the skull, which winces and screams. Death, it seems to imply, continues the pain and suffering of one and then another.

To the left of the horse is a woman weeping over the body of her dead child. This is one of the more universal images of *Guernica* in its portrayal of the ultimate tragedy of war. But the woman's body also forms a skull—with the dark, round area encircled by her body and the bull forming an eye, the woman's skirt forming the nose, and the fallen soldier's arm stretched out below her forming the jaw. At the other end of the painting is a person crying out from within a burning house—who also appears to be being eaten alive by a monster. This home will provide no sanctuary from the attack.

The bull on the left is a most mysterious figure whose posture both mimics the horse—their bodies and heads are both positioned in the same direction—and contrasts it—while the horse recoils and screams, the bull stands mostly still, with a slight look of alarm on its face. It has been said to represent such widely divergent subjects as the Spanish people on the one hand and Franco on the other. A more convincing argument is that this figure—standing aside from the action, not directly affected but responding to it—represents Picasso himself, especially in light of the very personal portrayals of bulls in many of his other works.

As the art critic John Berger writes:

Picasso did not try to imagine the actual event. There is no town, no aeroplanes, no explosion, no reference to the time of day.... Where is the protest then? It is in what has happened to the bodies—to the hands, the soles of the feet, the horse's tongue, the mother's breasts, the eyes in the head. What has happened to them in being painted is the imaginative equivalent of what happened to them in sensation in the flesh. We are made to feel their pain with our eyes. And pain is the protest of the body.⁷

Picasso's images remove us from the specifics of the devastation of Guernica to the more general and universal suffering inflicted by war. Neither spears, nor horses, nor bulls can be found in the battlefields of Iraq, but that does not stop these images from retaining their relevance and immediacy.

Picasso himself reflected on the responsibility of artists to speak out against injustice:

What do you think an artist is? An imbecile who has nothing but eyes if he is a painter, or ears if he is a musician, or a lyre at every level of his heart if he is a poet, or nothing but muscles if he is a boxer? Quite the contrary, he is at the same time a political being, constantly aware of what goes on in the world, whether it be harrowing, bitter, or sweet, and he cannot help being shaped by it. How would it be possible not to take an interest in other people, and to withdraw into an ivory tower from participation in their existence? No, painting is not interior decoration. It is an instrument of war for attack and defense against the enemy.

Reflection:

Ask students to share their ideas of what an artist is and what their thoughts are on the role of an artist in the world today.

Note: A *Guernica* Teacher Resource Sheet is available for those who wish to lead more extended discussion. See **Appendix III, pages 95 – 98**.

⁷

John Berger, *The Success and Failure of Picasso* (New York: Pantheon Books, 1965), 169.

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2.3 Lesson Topic: Expressing Tragedy

Aim: To relate the themes of *A Smile I Once Knew* to students' lives

Materials: Expressing Tragedy Worksheet

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Guiding Questions (p. 38)

Directions:

1. Tragic events often inspire some of the most powerful and moving art work of a generation. Painters, dancers, singers, and authors use their creative capacity to express to the world the atrocities they see. The act of creative expression to understand and deal with tragedy can be a transformative and healing process.

Ask the class to brainstorm different ways people can express or work through tragedy or trauma in life.

2. Allow students to join small groups based on their personal interests. Try to have evenly matched groups
3. Have each group select a different medium of art through which they will plan a piece to represent or express the concept of tragedy they wish to convey.
4. Provide the guiding questions (p. 38) to get the students started, but encourage them to be as detailed and creative as possible. Students will be asked to explain their artistic choices.
5. Have each group present its plans.

Guiding Questions

Group 1: Painting

What medium would you use to express tragedy? What colors, shapes, textures, and images would be appropriate and effective in your painting?

Group 2: Song

What genre of music would you use to express tragedy? Would you have a whole band or a single performer? What would your lyrics and vocals sound like? What instrument(s) would you use? What tempo, beat, or rhythms would you have?

Group 3: Literature

What genre of writing would you use to express tragedy? What types of language, imagery, or symbols would you use? What point of view would you use? Would you have characters or a single poetic voice?

Group 4: Dance

What type of dance would you use to express tragedy? What type of ambience or scenery would you use? What would the costumes look like? What kind of music would accompany the performance (if any)?

Group 5: Film

What genre of film would you use to express tragedy? What would the structure of the film be (plot or story line)? What would the location or setting be? What music would you incorporate? Would you have a narrator or characters? What camera shots/angles would you use? What actors/actresses would you hope to direct?

2.4 Lesson Topic: Class Art Expo

Aim: To relate the themes of *A Smile I Once Knew* to students' lives and to share each other's artistic visions of these themes.

Materials: Rubric

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Rubric Example.

Directions:

1. Students will create their own pieces of art to represent a specific tragedy. The tragedy might be an event or crisis in their immediate community, a current national or global tragedy, or a tragedy from the past. Their artistic pieces may be ones of music, painting, dance, film, literature, video, or combinations they may devise.
2. Students' work will be displayed at the Class Art Expo. Each piece must have a short description of what the piece represents and the meaning behind the artistic choices. In addition, students will give 5-minute presentations about their work and respond to questions and comments of other students.

Note: Teachers can assess these assignments while also considering students' grade level, competencies, and curriculum context.

Rubric Example:

Topic	Requirement	Points/Comments
Appropriate genre selection	Genre appropriately matches the tragedy selected	
Piece	The piece represents a tragedy in a creative, thoughtful manner.	
Description	The description that accompanies the piece thoroughly explains the meaning of the piece and the artistic choices used	
Oral Presentation	The presentation must be appropriate in language and style. Students must field questions from other students adequately and meaningfully.	

Lesson 3: *At the Foot of the Volcanoes*

- I. Background and Context**
- II. *At the Foot of the Volcanoes* poem
At the Foot of the Volcanoes narrative**
- III. Lesson Topics**
 - 3.1 Poetry**
 - 3.2 Narrative Discussion**
 - 3.3 A Deeper Look**
 - 3.4 A Focus on One Peace Builder**

Lesson 3: Background and Context: *At the Foot of the Volcanoes*

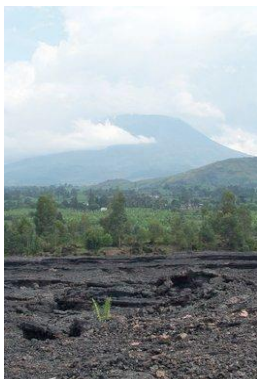
The Virunga Mountains, a chain of active volcanoes, are located in northwestern Rwanda, the North Kivu province of the Democratic Republic of Congo (DRC) and Uganda. An area of great natural beauty, it is home to the endangered mountain gorillas.

The writer of this poem and narrative recalls his “innocent childhood,” when he did not see himself as “different” from others in his society, which included both Hutus and Tutsis. As conflict developed that led to genocide, he suffers the question of “difference” that threatens both his safety and his sense of identity. Becoming inspired by the example of Dr. Martin Luther King, Jr.—“his philosophy and his writings”—he dreams of a future of peace and reconciliation. Dr. King’s writings include his famous address to Americans in 1963 in which he encouraged that dream:

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

Virunga National Park was named a World Heritage site after 1994, when deforestation and poaching threatened extinction of the mountain gorillas as hordes of Rwandan refugees fled through that area. This writer refers to those “massive displacements of populations of victims where they remain to this day...deprived of everything...victims of discrimination, of hate, of exclusion...” He knew that experience firsthand as he and his family fled to Goma, across Lake Kivu from the Rwandan city of Gisenyi. Goma is only about ten miles south of the crater of the active Nyiragongo Volcano.



Lava that erupted and covered Goma in 2002.

[Source: <http://www.travellerspoint.com/photos/stream/photoID/77040/users/JJMTV/>]

**Narrative
Poem**

At the Foot of the Volcanoes

At the foot of the volcanoes,
Next to a national park
Somewhere in the heart of Africa
Is where an innocent childhood begins.

Ignorant of everything, yet victim of everything,
Impassioned by the beauty of the countryside,
A promising future starts to form on the horizon.
How can we explain that all this is simply eclipsed
Because we do not want to live with our neighbor, our brother because of
What he is
His ethnicity
His tribe
His physiology,...
But alas! The drama happened!!!

The result of all that,
Is systematic massacres
Massive displacements of populations of victims where they remain to this day
Deprived of everything.
They were victims of political discrimination
Of hate
Of exclusion
Of xenophobia and
Of mutual intolerance characterized by the intoxication and
Provocation of people thinking only of their own egoistic interests.

Narrative

At the Foot of the Volcanoes

In effect, I am a young 25-year-old man, born one June 16th a few kilometers from the town of Goma, in the province of North Kivu, in Eastern Democratic Republic of Congo.

I went to primary school at **Namembe**⁸ primary school, and secondary school at the Institute of Goma, and today I am studying sociology. While I was in primary school, one day, we were hassled when a friend said to me, in a mean tone, "Mutusi!" (meaning Tutsi). And I didn't understand what he was trying to say to me. After school I went home and asked my mother: "What does "Mutusi" mean?"

My mother asked me outright where I had learned that saying. I told her the story and she sat me down and started to explain to me, trying to convince me. Innocent as I was, I was not able to digest what she was saying and asked so many questions:

"Why only me? Why am I different?"

I started to realize that I wasn't like the others, that I was different, and for me that was not at all easy. Another day, the same thing that had happened to me happened to my older sister and for my parents, it was not easy to convince us of our identity. For me, I didn't know how to distinguish myself from a Hutu or another person, because for a long time we had shared everything like brothers, but I didn't have a choice.

Some time later, when the situation in Rwanda deteriorated right before the genocide, I learned that my family would be massacred simply because we were Tutsi and people thought we must be sympathetic to the RPF. We had to flee, and thanks to God, we escaped. We arranged to go to Goma as displaced persons, but others had to flee to other places that were more secure.

⁸

Not the school's actual name

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With all this drama, the same question kept coming into my mind: "Why am I suffering because of my identity?"

This situation worsened because of the genocide and though we were already in Goma, everywhere I went everyone made fun of me, and howled behind me because of the way I looked. I no longer wanted to live. But because of all of this, I became curious about other places where people had experienced similar realities and tried to learn how to remedy my own situation.

That is when I learned about Martin Luther King and the way he fought for enemies to live together as brothers. I started to realize that despite our differences, people could rise up; we must live together. Martin Luther King truly influenced my adolescence. Because of his philosophy and his writings, I firmly believed that it was possible, not only in my country in particular, and more specifically in eastern DRC, but also in the Great Lakes Region in general, that Hutus and Tutsis could live and love without discrimination. For me, education, by which I mean the instructions, rules, norms and understandings that follow a certain given orientation, can serve as a model.

I appeal to our authorities to institute a State based on good governance followed by reconciliation in all forms between all people without whom progress will be difficult or even impossible to achieve.

Finally, I wanted to send out an appeal with regards to the phenomenon between Hutu and Tutsi, since for me that is the driving force behind everything. The consequences of all the troubles and the detachments are clearly visible in my country. It is visibly difficult for these two groups to find the love they once had for one another, but it is still possible. It is possible that they give their daughters and sons in marriage in the name of reconciliation.

It is possible for this dream to become a reality.

3.1 Lesson Topic: Poetry

<u>Aim:</u>	To discuss uses of language and its first impressions
<u>Materials:</u>	Poem pieces, envelopes, full copies of <i>At the Foot of the Volcanoes</i>
<u>Level:</u>	Youth, ages 13 -18
<u>Time:</u>	30 minutes
<u>Preparation:</u>	Print out copies of the poem and cut them up into individual words and phrases.

Directions:

1. Print out copies of *At the Foot of the Volcanoes* for groups of students; cut up the poems into their individual words and phrases and put them in small envelopes. Each group should be given an envelope of these pieces.
2. Have students read the poem, *At the Foot of the Volcanoes*. Tell students that they will learn more about the author later in the lesson, but for now, they are to speculate about their impressions of the author based on the poem.
3. As students read the poem, have them write down their impressions and discuss in their groups. What can they tell about the author from the poem, and what questions do they still have about the author's life and experience?
4. Instruct the students to write a 20-line poem with the words provided in the envelope (like magnetic poetry). Once students have finished, ask them to read their poems aloud to the class.
5. Read the author's original poem and point out how everyone had the same words, but each group came up with different images, themes, messages, and meanings.

3.2 Lesson Topic: Narrative Discussion

Aim: To discuss themes within the narrative, *At the Foot of the Volcanoes*

Materials: Narrative and Narrative Discussion Questions

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Narrative and Narrative Discussion Questions

Directions:

1. Read the “At the Foot of the Volcanoes” Background and Context to the class (p. 42)
2. Pass out the Narrative (pp. 44 & 45) and the Narrative Discussion Questions. (p. 48)
3. Have students read the narrative quietly to themselves and then complete the **Narrative Discussion Questions**. Have students divide into groups to share their answers. Then have the groups present their answers to the class. (Depending on grade level and reading level, you may want to read the narrative aloud as a class.)
4. Discuss responses as a class.

***At the Foot of the Volcanoes:* Narrative Discussion Questions**

1. How does the author come to recognize and understand his identity?
2. How does the author's experience of the prejudice against Tutsi affect his life?
3. What does the author see as the root cause of the Rwandan genocide?
4. By recognizing the root cause of the violence, how does the author overcome his situation? What helps him to do this?

3.3 Lesson Topic: A Deeper Look

<u>Aim:</u>	To relate themes of <i>At the Foot of the Volcanoes</i> to students' lives
<u>Materials:</u>	A Deeper Look Worksheet
<u>Level:</u>	Youth, ages 13 -18
<u>Time:</u>	30 minutes
<u>Preparation:</u>	Print out copies of the Worksheet

1. Brainstorm a conflict or situation in the world today that is important to the class.
2. Draw a volcano on the board and, together as a class, fill in what is seen on the outside of this conflict and what is boiling inside, causing the conflict. Discuss the importance of identifying underlying causes of violence and conflict.
3. Express to the students that many of our characteristics are hidden inside and not visible at first glance. Think about a volcano. From the ground looking up all we see is an enormous mound of earth, and we are unable to see the multitude of things seething underneath the surface. At any moment the pressure, heat, and energy inside a volcano can erupt. It is important to understand the underlying causes of the eruption to fully understand what happens. Often, people focus on the eruption itself instead of trying to understand the causes leading to the eruption.
4. Relate the idea of the volcano to problems or conflicts. They often lead to eruptions of violence and war. People often focus only on the violence instead of also trying to understand the underlying causes of it.
5. Discuss the problems with initial assumptions people often make about situations. Too often people do not see a whole picture and develop questionable assumptions about people, events, situations, and even conflicts.
6. Reiterate to students that people must look beyond the surface. This is similar to looking at conflicts. One must go beyond the surface and look at underlying causes and possible meanings to understand and address the full complexity of a conflict.

3.3 A Deeper Look Worksheet

Situation: A bully at school

Outside (Violence we see):

Everyone at school fears Kevin. He is stoic and quiet and beats up anyone who irritates him or looks at him the wrong way. He never does any school work and often curses at teachers and school personnel. He has been suspended several times for bringing a knife to school. He cannot be controlled by anyone. People see a mean, rude, and violent student who they feel should not be allowed to attend school anymore.

Inside (What is really causing the violence):

Kevin suffers from bipolar disorder but has never been diagnosed. His mother is homebound with diabetes and cannot work. Kevin has never known his father and has to take care of his mother by whatever means necessary. He was diagnosed with dyslexia in elementary school, but his school didn't have the funds to provide the services he needed to overcome the disability. Because of this, Kevin never learned to read. He lives in a dangerous neighborhood that he thinks requires him to carry a knife at all times. If he didn't, he fears he would be robbed on his way to and from school.

Discussion

Discuss with the class that the inside causes are not justifications for Kevin's violence, but explanations that help understand the root of the violence Kevin portrays. With this underlying information, guidance counselors, teachers, and other students see Kevin in a new light. They can better understand who he is and why he behaves the way he does. In addition, exploring the causes of his violent behavior provides insight into how to help him and help the school integrate Kevin into its community.

The discussion exercise focusing on Kevin can help to build an attitude of patient exploration of surface indications of conflict. Students might keep journals recording incidents they observe, consider, and try to understand more fully.

Application

Ask students to observe events around them for one week, and then write a short account of an actual or imagined situation in which a puzzling matter was found to have interior causes that explained the problem.

3.4 Lesson Topic: A Focus on One Peace Builder

Aim: To relate the themes to history and daily experience

Materials: Rubric

Level: Youth ages 13-18

Time: 30 minutes

Preparation: Print out copies of this page

Directions:

Have students complete, individually or in groups, all of these activities, based on time, interest, and skill level:

1. Think of people who dedicated themselves to humanitarian causes around the world. In groups, choose one leader--whether or not the person is famous--who represents an ideal of positive influence upon a particularly dramatic period of conflict, past or present.
2. Write a expository speech, focusing on the issues at the root of your leader's cause, the changes he or she made to society, and the means used to achieve that change.
3. Design a poster, a logo, and a slogan to highlight your leader's positive approaches to building peace amid situations of violent conflict.

Note: Teachers can assign and assess these assignments based on student-grade level, student competencies, and curriculum context.

Rubric:

Topic	Requirement	Points
Explanation of issues at the root of the cause	Groups must accurately and thoroughly identify the issues at the root of their chosen leader's cause.	
Presentation of chosen leader	Must have a creative and thoughtful poster, logo, and slogan for their candidate.	
Speech	Must use appropriate language and style to inspire the audience to believe in the leader.	

Lesson 4: *A Bridge of Hope*

I. Background and Context

II. Narrative

III. Lesson Topics:

4.1 Narrative Discussion

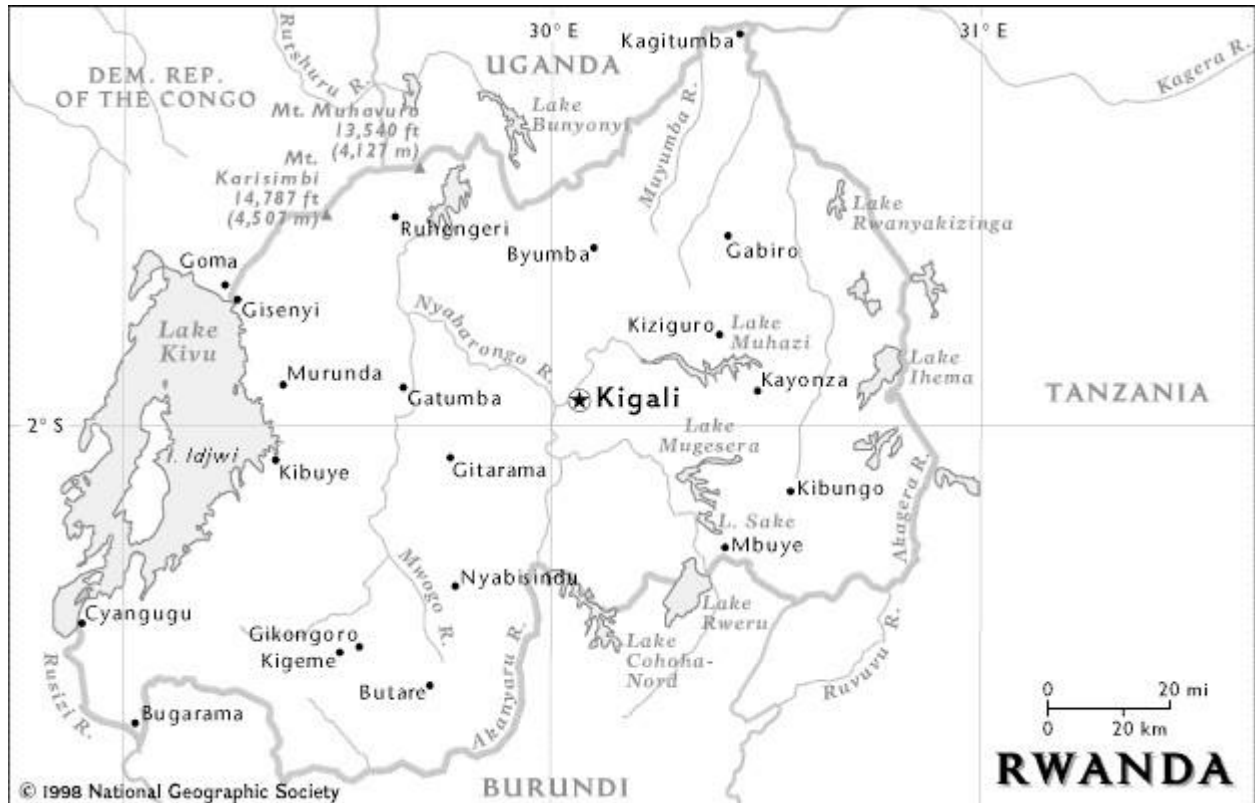
4.2 Building Bridges

4.3 Taking Action

4.4 It's Like...

4.5 Create an Alliance Club

Lesson 4: Background and Context: *A Bridge of Hope*



Source of map: <http://www.nationalgeographic.com/xpeditions/atlas/rwanda/rwanda-dl.gif>

By July of 1994, the largely Tutsi RPF (Rwandan Patriotic Front) had driven Hutus to the most western area of Rwanda, to Gisenyi, a resort town on the shore of Lake Kivu. As the RPF army followed Hutus into Gisenyi, Hutus left and crowded into Goma, a town directly across the border in the Democratic Republic of Congo (DRC), where they became refugees (other Hutus went from Rwanda to Burundi and Tanzania). The author of this memoir, Mr. Thad⁹, was a DRC native of Goma and witnessed the horror of hordes of Hutu Rwandans coming into his city, where international organizations then tried to help with the problems of refugees.

Mr. Thad later decided to join the World Youth Alliance (WYA), an international organization that helped him to see himself as a bridge across the divide between Hutus and Tutsis. The WYA is based in New York City, with its African office in Nairobi, Kenya, today. Mr. Thad would likely have been impressed with this WYA statement: *We believe that the freedom of the human person is most fully and rightly lived in the gift of ourselves to others.*

http://www.worldyouthalliance.org/ourwork/declarations_human_person.html?catid=77

9

not his real name

Narrative

A Bridge of Hope

"Education is the most powerful weapon which you can use to change the world"

-Nelson Mandela

I am Mr. Thad, born and raised at Goma, a Congolese town situated in the East part of the Democratic Republic of Congo, in the North Kivu Province, very close to Gisenyi, a Rwandan City.

I am a younger child in a family of seven.

On July 17th, 1994,

I did not even remember that it was my birthday, [when] the last group of Rwandese refugees (Hutu) crowded into Goma.

In that evening when in Chicago the final of the World Cup of Soccer was played, in Goma it seemed to be the end of the world.

The whistle of bullets and the noise of bombs were so frightening when RPF (Rwandese Patriotic Front) troops were taking control of Gisenyi City, I even forgot that on that day I [was a year older].

Some days after, at the end of the genocide, Goma received around two millions of Rwandese refugees and many international organizations which came to give emergency aid to refugees.

What this meant?

This was the consequence of a conflict between two main Rwandan ethnic groups: Hutu and Tutsi, sharing the same culture and the same language.

In 1959, many Tutsi in Rwanda were driven out by Hutu and became refugees in Uganda, Burundi, Tanzania and DR Congo.

In 1990, Tutsi refugees who were organized in RPF began to fight in order to return to Rwanda. Since then, all the country was insecure and it caused the tension between the two groups that led to genocide against Tutsi.

In 1994, genocide was organized by extremist Hutus mobilizing all the population against Tutsi and around 1 million of Tutsi were killed in the space of three months.

In July 1994, RPF stopped the genocide and succeeded in taking the country.

Fearing reprisals, Hutu left the country towards the DR Congo, Burundi, Tanzania ...

On this Sunday July 17th, 1994, the last group of the refugees arrived in Goma,

My birth town on My birthday.

For one side it was a good experience, for the other side, a bad experience and a bad one.

This is because I was like a referee between two teams.

Being mixed blood with one parent Hutu and another Tutsi, it was difficult to play my role because our culture is that the children belong to their father's tribe and you have to recognize your mother as your parent.

The natural wants you to be in the middle.

I used to ask so many questions:

So, who am I and Why?

Why is my father's side fighting against my mother's side?

What is my side?

I am both Hutu and Tutsi. I am a fruit of the love of two people belonging to Hutu and Tutsi tribes in spite of the conflict.

They have overcome the conflict by getting married and giving birth to children, victorious over the conflict

[Their children are] ...a Bridge between them.

That is why I can think freely about this conflict and

This is my hope.

Through my experience

I am supposed to give hope, to show that there is a possibility of peace between Hutu and Tutsi because I am alive, a fruit of love!

Since when I discovered that to be what I am was not a crime but a way of reconciliation, I decided to join the World Youth Alliance, an international coalition of young people committed to promoting the intrinsic dignity of the human person at the international level and become the deputy.

I hope my experience will give hope!

4.1 Lesson Topic: Narrative Discussion

- Aim:** To discover the effect of figurative language in a narrative
- Materials:** Narrative Discussion Questions (p. 58)
- Level:** Youth ages 13 -18
- Time:** 30 minutes
- Preparation:** Print out copies of the Narrative and the Discussion Questions

Directions:

1. Read the “*Bridge of Hope*” Background and Context (p. 54) to the class
2. Pass out the Narrative and the Narrative Discussion Questions
3. Have students read the narrative quietly to themselves, then complete the Narrative Discussion Questions. Then have students divide into groups to share their answers and present their group answers to the class. (Depending on grade level and reading level, you may want to read the narrative aloud as a class.)
4. Discuss responses as a class.

***Bridge of Hope* Narrative Discussion Questions**

1. What figurative language (metaphors, images) heighten the power of the narrative?
2. What power do young people have in dealing with conflict? What role can young people play in addressing and transforming conflict?
3. Can youth be seen as both the root of conflict and the root of reconciliation? Give examples of both possibilities.
4. How is Mr. Thad a bridge of love and not a bridge of conflict?

4.2 Lesson Topic: Building Bridges

Aim: Connect the Theme of Bridges to Students' Own Lives

Materials: Narrative, *Building Bridges* Worksheet

Level: Youth, ages 13-18

Time: 30 minutes

Preparation: Print out copies of the Narrative and the *Building Bridges* worksheet.

Directions:

1. Have students complete the *Building Bridges* Worksheet activity in groups and share their answers with the group as a whole.
2. Discuss how building bridges metaphorically and literally is important to helping stop injustice in their lives and their communities. Have students give examples of “bridges” in their lives that have helped them to better connect and understand people, places, and things.

4.2 Building Bridges Worksheet

Literal Meaning:

What is meant according to common or dictionary usage. Adhering to fact or ordinary construction or primary meaning of a term.

Metaphorical Meaning:

A figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance. It is something used, or regarded as being used, to represent something else (an emblem or symbol).

Directions:

There are many different ways to look at things. When someone explores a concept *literally*, he or she gets a straightforward, factual look at something. When someone looks deeper into a concept and explores it metaphorically, he or she can find layers of meaningful symbolism that add power to that concept.

This activity is designed to help you understand bridges as literal objects, but also as metaphorical ideas in order to help you understand their importance in resolving conflict around the world and in your own backyard.

In your groups answer the following questions. Write down both a literal answer and a metaphorical answer.

	Literal Answer	Metaphorical Answer
Ex. What is love?	An emotion or affection for another person.	An endless river that flows from one person to another.
1. What is a bridge?		
2. Where in the world do we have bridges?		
3. What would happen without bridges?		
4. Where in the world do you think bridges need to be built?		

4.3 Lesson Topic: Taking Action

Aim: To guide students toward behavior that shows their convictions

Materials: **Taking Action** Worksheet

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Read the Taking Action worksheet

Directions:

1. Complete the **Taking Action** Worksheet activity.
2. Have students point out the positive “bridges” that were built during their reenactments.
3. Ask students if they see any areas in their own lives where they can build “bridges” to create more positive relationships and environments.

4.3 Taking Action Worksheet

Teacher Procedures:

People are often paralyzed with fear when they see injustice happening around them. Students need to practice speaking up when they see unfairness, and sticking up for themselves and others who are being discriminated against or are the victims of prejudice. Ask for student volunteers to share an experience about a time when they stood by silently when discrimination, injustice, or prejudice was occurring. Put each situation on the board and ask student volunteers to address the following questions:

- ☐ Did you consider intervening?
- ☐ What prevented you from intervening?
- ☐ How did you feel watching the injustice?

Ask other students if they have been in similar situations and if they can relate to the scenario. Divide students into groups and assign each group a scenario from the board. Have each group answer the following questions for their scenario:

- ☐ If you were the victim in this scenario, what would you have wanted a person watching to do?
- ☐ If you were the observer and could go back, how would you change your actions?
- ☐ What advice would you give people to use in this situation in the future?

Have each group re-enact its scenario or present its changes and discuss their advice on how better to handle those types of situations in the future. Allow for class input after each presentation.

Teachers might want to review a publication of **Facing History and Ourselves** (see **Teaching Resources**, Appendix IV (p. 102), with its focus on Bystander Behavior. <http://www.facinghistory.org/resources/publications/choosing-participate>

4.4 Lesson Topic: It's Like...

Aim: To broaden students' awareness of the experience of others and opportunities to build bridges toward peace

Materials: It's Like...Worksheet

Level: Youth, ages 13 -18

Time: 30 minutes

Preparation: Print out copies of the Narrative

Directions:

1. Have students generate answers to **It's Like...** Worksheet in small groups and share answers with the class.
2. Discuss their ability to build bridges or links from the Narrative to situations in their lives.

4.4 It's Like... Worksheet

Directions:

In your groups, come up with at least 3 comparisons—metaphors or similes—for the given scenario. Try to relate the scenarios from the narrative to familiar things in your life. For example, Thad's situation may remind you of something that happened in your community/school or is a plot from popular book, movie, or song.

As a group choose your favorite response for each scenario and share them with the class.

Scenario	Is like...
1. Being young...	
2. Thad's situation ...	
3. Being a refugee Tutsi or Hutu...	
4. Having power...	
5. A conflict...	

4.5 Lesson Topic: Create an Alliance Club

Aim: To provide students experience in organizing their efforts to create bridges to peace.

Materials: Brochures and/or pages from websites of service organizations supporting various causes (e.g., Amnesty International, Save the Children, Doctors without Borders, Greenpeace, etc.)

Level: Youth, ages 13-18

Time: 90-120 minutes

Preparation: Provide examples of various service organizations that focus on variety of issues and platforms

Directions:

In groups, have students generate a model alliance club for a cause about which they are passionate. The purpose of the alliance club should be to build bridges in an effort to help their chosen cause. The proposal should include the goals, objectives, structure, and possible activities for the club. They should also generate a name, logo, and slogan for their alliance. Each group will present its proposal and advertising materials to the class. As students present, observers should be thinking about the following questions:

- Could the alliance work?
- Who would join the alliance?
- How popular would it be in the school?
- What opposition might the alliance face in the school community?

After the presentations, have students discuss their answers and state which alliances they would like to join and why.

Note: Teachers can assign and assess these assignments based on student-grade level, student competencies, and curriculum context.

Rubric:

Topic	Requirement	Points
Cause	Must address an appropriate/important cause about which they are passionate	
Proposal	Must include well-thought-out goals, objectives, structure, and possible activities for the club	
Advertising	Must have a creative and thoughtful name, logo, and slogan for their alliance	
Oral Presentation	Must use appropriate language and style to inspire the audience to join.	

Lesson 5: *My Part of a Greater Story*

I. Background and Context

II. Narrative: My Part of a Greater Story

III. Lesson Topics

5.1 Narrative Discussion Questions

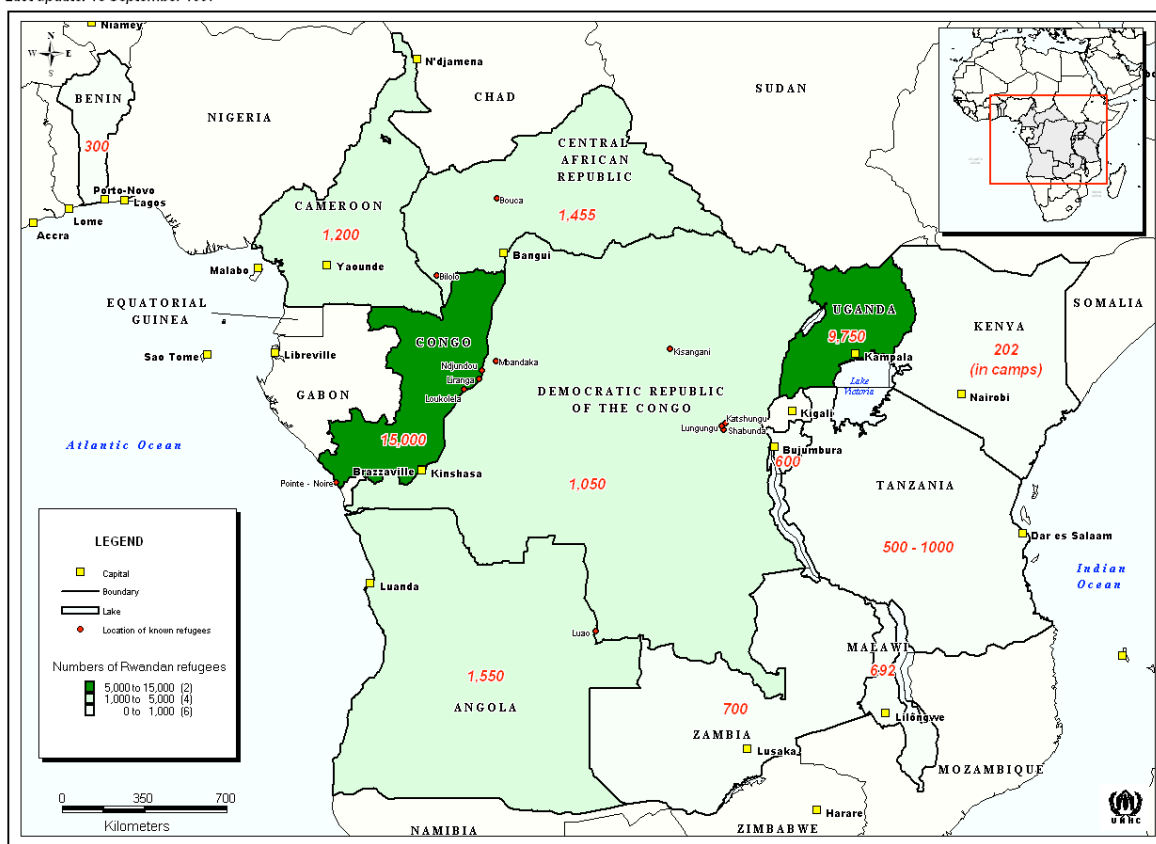
5.2 Types and Effects of Violence

5.3 Structural Violence

Lesson 5: Background and Context: *My Part of a Greater Story*

This map indicates the numbers of refugees who fled from place to place during and following the Rwandan genocide. [Note: This map notes numbers of refugees counted in 1997 the time when the author and her family became refugees]

Last update: 18 September 1997



Source: http://homer.ugdsb.on.ca/jfr/jfr_geog/maps/Africa_Rwanda_refugees_map.gif

The writer of this memoir has roots in her “wonderful family,” but finds herself a refugee because she is a Tutsi and is welcome nowhere. Born in Kinshasa, the capital of Democratic Republic of Congo (formerly known as Zaire), she was far away from the Rwandan genocide in 1994. However, because of the genocide in Rwanda, millions of Tutsi refugees made their way to neighboring DRC, disrupting security and stability there, and were held responsible for the country’s upheaval. By 1996, the writer and her family had to leave their home, find refuge across the Congo River in Brazzaville, then journey east across the country to the DRC town of Goma, before finally arriving in Rwanda in 1997. Throughout their ordeal, the writer realized that being Tutsi—being *different* from others in power—caused her misery as she resolved to look for a better future, free of ethnic strife.

When the writer wonders when all of this conflict will be “finished,” she echoes the worry of all refugees who look for a home in a place free of persecution and fear. According to Human Rights Watch, there were an estimated 14.9 million refugees in the world in 2001 - people who had crossed an international border to seek safety - and at least 22 million internally displaced persons (IDPs) who had been uprooted within their own countries.

Source: http://hrw.org/doc/?t=refugees&document_limit=0,2

Narrative

My Part of a Greater Story

I am a young woman whose story begins the day she discovered her identity and when she became part of a greater story.

I was born, more than twenty years ago in Kinshasa in the Democratic Republic of Congo, into a wonderful family, composed today of my parents, my two sisters, and my younger brother. Before knowing who I really was, and why my parents, members of my family and I were pointed at and subjected to insults, I led a quiet and anguish-free life; for a child's life is obviously like a fairy tale. Before the Rwandan events I had never asked myself the question of who I was, even less that of what were my origins, for the simple and good reason that, according to me, my brothers and I weren't in any case different than the others, physically or morphologically.

It is in 1994 that I really understood the difference, [when] I began to ask myself questions about me, my origins and the reason why people went fiercely at us. One day, in the middle of geography class, my professor presented me to the entire class as the source of all the misfortune of the Congolese people. I remember that several months had gone by since the beginning of the Rwandan genocide. Naturally the arrival of Rwandan refugees, for the most part having taken part in the genocide, had disrupted the security and stability of the DRC, as the hunt of the Tutsis had continued into the Congolese territory. He was perhaps right, I told myself, because that night I learned from my father that my furthest origins stemmed back to Rwanda and that since the scramble for Africa, my ancestors had found themselves in what is now the DRC, precisely in Eastern DRC, and furthermore that I was a Tutsi. Hence, that meant that the majority of my family and my community were in Eastern Congo, at that time threatened, and that others were being massacred for the only crime they had ever committed, being Tutsi.

My entire way of conceiving my life and my future immediately changed as I asked myself why I had to be what I was, since I saw it as complicated and the root of problems. From then on, I understood that we were different and that hatred for

people like us was beginning to flourish. Tensions equally began to rise, but for us who lived in the capital, we only had to undergo the verbal threats, some insults and for others, some blows. Compared to what our brothers of the East had to live through, it was paradise.

Two years later, in 1996, we were expelled from our homes, dispossessed from our goods and tracked down because according to many, we were foreigners. After having spent several days hidden from fear of being killed, Congo Brazzaville offered us asylum and in the beginning of 1997 we arrived in Rwanda.

In May of 1997, while Joseph Kabila was coming to power we were established in the city of Goma, in the east of the DRC. Life started again; we met cousins, uncles and aunts that we didn't know, and I must admit it was honestly comforting to see such a huge family. Yet, this comfort didn't last long, as little by little, stability and security in the region became less and less guaranteed, until deaths in the family increased, and we received threat letters and heard of young boys being abducted or disappearing, most of them being Tutsi. The fear, anguish and terror once again took hold of our everyday lives. I was now in secondary school, and we had to suffer insults, spending days wondering if our family would be the next target and nights fearing attacks as they happened to certain families. In the eyes of anyone, in class, at church, on the streets of my neighborhood, I always felt a threat.

After all these years, it is difficult for me to count the number of family members killed for a stupid identity conflict, but I remember very well my cousin, whose courage I salute, was killed last November by agents of order because he was allegedly armed, when in fact the only thing he had, attached to his belt, was his phone. After killing him with a bullet to his head, they celebrated his death by stripping his clothes to humiliate him to the core: once again, because he was Tutsi.

Today for security reasons, my family lives in Rwanda. At the time that I am writing these lines, my parents, my sisters and my young brother are still alive and in good health. I don't know why, nor how, we escaped from these atrocities that others have known, and I can't express how much of a grace it is to see our days, a complete Tutsi family in Rwanda and in the DRC alike.

By whichever criteria of selection, certain people no longer have the right to life in the Great Lakes region, renowned for its identity conflicts, and it is sad. What are we supposed to be in order to have the right to live and cease to fear everyday for our and our loved ones' lives? When can we say and see that everything is finished? These are difficult questions but not impossible ones.

It is why I am optimistic and allow myself to dream of a better future for those younger than we are, for those who come and will come from this world. Peace and stability in the region are dreams that we are capable of realizing. I think that it is up to us to make these concrete, if only we are ready to bury our axes of war, put aside our differences and take down the psychological walls which we have managed to erect between us.

Of all the victims of conflict, the woman is considered to be the most vulnerable, in part by the memories of awful circumstances of the loss of loved ones and in part by the sexual violence which she has been subjected to and continues to undergo in certain parts of the region.

Yet, I also consider the woman to be capable of playing an important role in the reconstruction of the peace in these countries and consequently in the entire Great Lakes Region.

5.1 Lesson Topic: Narrative Discussion Questions

- Aim:** To discuss themes within this Narrative
- Materials:** Narrative (pp. 70 - 72) & Narrative Questions (p. 74)
- Level:** Youth, ages 13-18
- Time:** 30-60 minutes
- Preparation:** Print out copies of the Narrative and **Narrative Questions**

Directions:

1. Discuss the context of the narrative with the students. Ask them to read and consider the **Narrative Questions** as they read the Narrative itself.
2. Have students read the Narrative quietly to themselves or in groups. As they read, have them think about the Narrative Questions.
3. Once they have finished reading the Narrative, they should answer each question in complete sentences.
4. Ask students to identify what questions the narrator poses at the end of her narrative and what her answers are. Write her questions on the board:
 - *What are we supposed to be in order to have the right to live and have the fear stop?*
 - *When can we say and see that everything is finished?*

Her answers:

- ☐ It is up to us
- ☐ Bury our axes of war
- ☐ Put aside differences
- ☐ Take down psychological walls

Ask the students if they agree with her answers. How would they answer her questions?

My Part of a Greater Story Narrative Questions

1. How does the narrator come to recognize and understand her identity?
2. What confusion does she experience about her identity?
3. How do you think identity is a complicated matter? What makes identity formation difficult under the best of circumstances?
4. What kinds of things make identity formation difficult (peer pressure, family beliefs, media, etc.)?

5.2 Lesson Topic: Types and Effects of Violence

Aim: To Identify different types of violence and their effects; and to apply these themes to students' own lives

Materials: Narrative and **Types of Violence** Worksheets

Level: Youth, ages 13 -18

Time: 60-90 minutes

Preparation: Print out copies of the Narrative and the Worksheet

Directions:

1. Discuss the context of the Narrative with the students. What problems in the narrator's situation are like ones they recognize in their own community? In what ways are they similar?
2. Warm-up Activity: Have students free write for 5 minutes about what groups they notice existing in our own society
3. Brainstorm on the board what groups exist in our society, based on their free writing.

Examples: religious, racial, ethnic, national, economic class, gender, social groups, hobby/sport, personality, physical traits, etc.

4. Note the different ways we distinguish groups of people from one another.
5. Think about what types of violence or conflicts they see among these groups as well as possible reasons or causes.
6. In groups, have students point out different groups on the board that have experienced violence or conflict. List the many different types of violence they see among these groups and brainstorm some reasons for, or causes of, the violence:

Examples: hatred, fear, power/control, propaganda, bias, status, racism, prejudice, justice, jealousy, security, etc.

7. Discuss and analyze the causes of violence the students noted on the board. Ask students which ones are fair/unfair, justifiable? Have them put their examples along a spectrum of severity. See if students can group the types of violence or organize them in any systematic way based on certain characteristics.
8. Differentiate between violence and conflict and give examples of when either or both of them can be advantageous and/or morally justified.
9. Have student complete the **Types of Violence** Worksheet.
10. Discuss the responses as a class and list answers on the board. Have the students identify which types of violence they are most concerned about.
11. Have students read the narrative quietly to themselves or in groups. As they read, have them think about the questions in #6 and #7 above.
12. Once they have finished reading the narrative, they should answer those questions in complete sentences.

Note to Educators: You may wish to combine or select from the above questions.

Types of Violence and Their Effects Worksheet

Directions:

List examples of each type of violence, and explain the effects of each type of violence on an individual, community, society, nation, and world. When you are finished, think about what examples of violence were presented in the narrative.

Type	Definition	Examples	Effects on an individual, a community, a society, a nation, and the world
Physical	Physical violence is any deliberate action that directly harms the victim's physical body.		
Psychological	Psychological violence is a form of abuse characterized by a person subjecting or exposing another to behavior that is psychologically harmful. Psychological abuse involves the willful infliction of mental or emotional anguish by threat, humiliation, or other verbal and non-verbal conduct.		
Structural	Structural violence is a form of institutionalized violence that comes from a social structure or social institution and its history that prevents persons from meeting their basic needs.		

5.3 Lesson Topic: Structural Violence

Aim: To have students explore examples of structural violence

Materials: Rubric Example, Computer access

Level: Youth, ages 13 -18

Time: 60-90 minutes (group work & presentations) + homework

Preparation: Print out copies of the Narrative and the Worksheet

Directions:

1. Divide students into groups and have them choose an example of structural violence that is occurring today (e.g., Sudan, Myanmar (Burma), Israel-Palestine, Afghanistan, gang violence, etc). (See definition of structural violence on p. 77)
2. Groups will research the chosen topic: its root causes, its effects in its locale and beyond.
3. Students will create a pamphlet that includes the roots of the conflict causing the structural violence, the reasons why they believe it should be opposed, and ways in which people can get involved to help stop it. The pamphlet should be neat and creatively designed.
4. Students will find ways in which students can get involved to help to end the violence and aid the cause of peace.
5. Each group will make copies for its classmates and present its pamphlet and cause to the class.

Rubric:

Topic	Requirement	Points
Appropriate topic selection	Student must select an example of structural violence that is going on today	
Pamphlet	Pamphlet must include accurate background information, causes of the conflict, reasons for it to be opposed, and how people can get involved to help.	
Design	The pamphlet should be neat and creatively designed.	
Oral Presentation	Must use appropriate language and style to persuade the audience to get involved.	

Note: Teachers may assign and assess these assignments based on student-grade level, student competencies, and curriculum context

Surveys for Students and Faculty/Instructors

The following forms and surveys are designed to gather feedback from the users, so as to help improve the material contained in this toolkit and any future material produced.

Please forward any feedback to rwandapeacenarratives@cpbinternational.org

Student Knowledge Survey

(pre-activity)

YOUR OPINIONS COUNT

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
I have a good understanding of genocide.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a good understanding of the Rwandan Genocide.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a good understanding of cultural identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would enjoy more international activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would enjoy more cultural activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am currently trying to make a positive change in my community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Student Evaluation

YOUR OPINIONS COUNT

What did you like best about this activity?

What would you **change** about this activity?

Please use this space for any other comments/suggestions.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The material presented was beneficial.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The subject matter was well organized.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The handouts were a helpful complement to the activity. (if applicable)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The class time was appropriate for this activity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend this activity to someone else.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a better understanding of cultural identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I see how these themes can relate to my life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would enjoy more cultural activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This activity has encouraged me to make a positive change in my life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a better understanding about the Rwandan genocide.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Teacher Evaluation

YOUR OPINIONS COUNT

What did you like best about this activity?

What would you **change** about this activity?

Please use this space for any other comments/suggestions.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The material presented was a good complement to our existing curriculum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The subject matter was well organized.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The handouts were a helpful complement to the activity. (if applicable)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The class time was appropriate for this activity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend this activity to other teachers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The activity was generally well-received by students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students were able to draw parallels to their lives with the themes in the material.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This material generated useful discussion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would utilize similar activities in the future.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Additional Resources

Appendix I: Additional Narrative

Be the Change You Want to See in the World

I. Background and Context

II. Narrative

III. Lesson Topics:

Lessons and activities appropriate to the study of this Narrative may be adapted from the following;

Lesson 3: *At the Foot of the Volcanoes*

Lesson 3.2 Pages 47 – 48

Lesson 4: *A Bridge of Hope*

Lesson 4.1: Page 57

Lesson 4.2: Page 59

Lesson 4.3: Page 61

Appendix I

Background and Context: *Be the Change You Want to See in the World*¹⁰

This narrative reveals a unique situation survived by a man who was 14 years old during the genocide in Rwanda. While participating in the Lessons following the narratives in the Peace Narratives Toolkit, students and youth groups might extend their understanding of the traumas and developing attitudes of Rwandan survivors by noting the particular details of this narrative and the author's personal response to genocide and its aftermath.

This young man was 14 years old, living in Goma, DRC, during the genocide in Rwanda. Like the author of "A Bridge of Hope", he was born of a mixed marriage between Hutu and Tutsi. Caught between warring factions, faced with silence and indifference, he cries out: "Who am I and why?"

The narrative details his journey to come to terms with his identity, tell his story, and build bridges to break through the barriers of hatred and despair.

The Peace Narratives Toolkit aims to develop in young people an increased capacity for sympathy with the suffering of those (especially youth) affected by violence and war, and enhanced imagination to find peace and reconciliation in the aftermath of their own experiences of conflict. Teachers and group leaders are encouraged to promote students' recognition of their shared experience with young people in adverse situations everywhere in the world.



Shores of Lake Kiva © Sarel Kormer

¹⁰ Mahatma Gandhi (Indian Philosopher, internationally esteemed for his doctrine of nonviolent protest, 1869-1948)
© Center for Peace Building International. <http://www.cpbinternational.org/>

Narrative

"Be the Change You Want to See In the World"

I'm not a writer, I'm simply a citizen of the human race.

I'd like to share with you my experience with what we in the Great Lakes region have known in terms of ethnic indifference. I believe this unique experience has the potential to serve as a bridge between enemies.

My story can be divided into three parts, which correspond with three periods in the history of the genocide of Rwanda in 1994.

1. Pre-Genocide

I was born in the early 1980s in a village located [some] kilometers from the city of Goma, in the province of North-Kivu in Eastern DR Congo.

Born of a mixed marriage between Hutu and Tutsi, I was the fifth of my family living in Goma and I had another family in Rwanda.

In Goma, where I grew up, I had no idea how to differentiate a Hutu from a Tutsi or any other person for that matter. As innocent as I was, I lived in the middle of two different groups of people. I was the child of a love that united them. But then, one day, some people with sadistic and cruel intentions began to disturb this love.

Around 1990 when the war broke out in Rwanda, I began to understand the concept of ethnic differences. At school, as in my neighborhood back home, people started calling me "cockroach" (an insult commonly hurled at Tutsis during this time).

I began to ask myself whether these people knew something terrible about me that I did not even know about myself.

Above all, I wanted to understand why they called me this terrible name.

One day, out of curiosity, I asked my parents.

No response. They couldn't even respond to me!

Meanwhile, I continued to live in the same situation of ethnic indifference. I was in the perfect position to begin to really understand the truth, but my parents were not capable of giving me a meaningful response.

2. Genocide

It is the morning of April 7. The news was broadcast over the radio: the Rwandan president just died.

It is during this time that I began to understand certain situations. A calm came over my house; kids even observed a spontaneous moment of silence. I asked myself so many questions: why, how!

As always, still no response!

A few days later, more bad news: two of my half-brothers had just been killed in Rwanda. At that moment I decided that I had to find out who was guilty of these terrible crimes.

Again, I asked myself who killed them and why?

This time, I was able to get an answer:

"Your brothers were killed by your paternal uncles because they looked like your mother."

Difficult to understand, my eyes filled with tears.

In many ways, I was forced to understand the indifference, because I was one of the few to embody the differences; one of the few whom it seriously concerned and affected.

But I still couldn't even begin to really understand the situation! I had the distinct feeling that nature was bound to cause my unhappiness.

In Rwanda, the genocide continued; in Congo, tensions persisted.

The situation divided my family: On my father's side, indifference. On my mother's side, the same.

So who was I supposed to trust? This indifference was clear cut. On the one hand, our society is patriarchal, so the children belong to the father. Yet, on the other hand, I was considered to have "impure" blood simply because my mom is Tutsi.

Thus, hopeless, I was tempted to cry out...

Although I carefully examined this indifference I embodied, I still couldn't really understand it...and I let out a long and loud cry...

Who am I and why?

3. Post-Genocide

The genocide ended the violence as survivors emerged from both sides of the conflict. Nevertheless, the same questions about why this had happened tormented me, still with no response.

I desperately wanted a response!

Not long after, caught at the center of this fanatic tribalism, I began to ask myself with as much objectivity as possible about the true origin and nature of this conflict, [represented] by my parents' [differences: Hutu and Tutsi].

I wanted to understand the problem, to uncover the key historical, social and cultural factors that provoked this rupture between ethnic groups.

I had a hard time accepting myself, accepting my true nature because of all of the deceptions I had suffered based on who I am. Ironically, this circumstance provided me a unique situation. At any given minute I could identify [with] whichever side was in my best interest.

And that really was not easy!

The only people I considered my brothers were those who were in the same situation as I, that is, others who were born from a mixed marriage like me. I didn't trust anyone. I realized that I suffered so much internally because I wasn't free.

Then, an idea came to me!

I had to tell people about my situation. But how?

Since I didn't trust either Hutus or Tutsis, I decided to spread my story to people outside the Great Lakes region. I told myself that maybe others would be able to understand me, understand the trauma I had been through.

At the end of December 2004, I was invited to participate in a meeting [concerning African efforts toward conflict resolution, sponsored by an international organization of mediators]. The [conference] lasted for two weeks and I regarded that period as a time for me to heal and recuperate from all of the hard times I had been through. After [that meeting], I was convinced that I was not born out of hatred, but of love. I could play the role of a bridge between my parents and revive the love that had existed before I was born.

Six months later, I was invited to the United States to participate in [a conference of youth, sponsored by the United Nations], an occasion for me to meet with people who showed me that they wanted to help me and also with those who had similar experiences to mine. It was during this time that I had the idea to publish a book of stories that would illustrate the potential for hope in the Great Lakes Region by showing the world that we are products of a love that exists across ethnic divides.

One more question still needed to be asked, however. "How can I help other young people who suffered like me to find a way out of their difficult situations?"

I can extend two propositions:

First, we must speak out so that this subject is no longer a taboo. God created human beings, all of us, without distinction. We must accept what God

created. We must accept our roles in society and use them to bring back the love between our parents, that is, the love between Hutu and Tutsi.

Second, a difficult yet possible proposition: inter-ethnic marriage. I want to take this opportunity to encourage young people to break through the barriers that other people think are impossible to break. I have experienced it and I see it as a good thing. I consider it to be the "true reconciliation in the *Great Lakes region*."

We who are the product of this love, we must recognize that we have a very unique heritage. Where some people find only despair, we must show them there is hope; that is our dream today. Because one day there was a love that existed between our parents; people cannot lose hope in that.

Appendix II

Additional details of Rwanda's history and society:

Source: Reader, John. *Africa: A Biography of the Continent*. New York: Vintage Books, 1997.

The Great Lakes Region of Africa was occupied by food producers more than 3000 years ago, first in Rwanda and Burundi, then steadily extending across the region. Food production systems were highly developed by about 500 AD, with different ethnic groups specializing in different modes of production. Banana farming was highly developed, with many varieties of banana plants.

An alternative strategy that used the grasslands to accumulate wealth was cattle herding and breeding. Cattle were established in the region by 1000 AD, and were accorded a degree of prestige beyond their economic relevance. The cattle themselves became objects of adoration.

John Hanning Speke, a British army officer and explorer, was the first white man to enter the Great Lakes region. His "Journal of Discovery of the Source of the Nile," published in 1863, contained a chapter entitled "Theory of Conquest of Inferior by Superior Races." Here he propounded a view that became known as the "Hamitic myth" -- that whatever was commendable in black Africa must have been introduced from somewhere else by lighter-skinned (presumably more intelligent) people. (The term Hamitic comes from the theory that the lighter-skinned people were descendants of the lost tribe of Ham from the Bible).

There is no evidence to support this view; and linguistic analyses indicate that a single language unites all the tribes of the region, and that Hutu and Tutsi are both descended from the same ancestors.

Rwanda and Burundi were part of German East Africa until the end of World War I. German ethnographic researchers reported three groups (they termed them ethnic groups): the Twa, the Hutu, and the Tutsi. The Twa were pygmy hunters and gatherers who inhabited the region originally. The Hutu were Bantu-speaking farmers who came later, and the Tutsis (who were considered to be of Hamitic origin because of their lighter skin color) came after the Hutu and adopted the Bantu language of the Hutu.

In appearance the three groups were described as strikingly different: the Tutsi were reported by the Germans to be tall, handsome, slender, and well-proportioned. The Twa were described as grotesque creatures or dwarfs. The Hutu were shorter, stockier, and darker complexioned than the Tutsi. Though later anthropologists have shown that these characteristics were not as sharply defined as the German ethnographers said, the latter views have persistently been cited as fact.

The Tutsi comprised 15% of the population, but it was from them that the Germans sought collaborators to assist them in colonization. The Germans planted coffee trees in the area, and began the development of coffee farming.

Belgian forces invaded Rwanda in 1916 and occupied the territory for the remainder of World War I. At the close of the War, negotiations between Great Britain, Belgium and Portugal over division of African territories resulted in Belgium's being given a League of Nations mandate to govern Rwanda and Burundi. The Belgians held valuable copper mines in the Katanga region of Congo and used the labor pool of Rwanda and Burundi as forced-laborers to work the mines. Those not conscripted into the mines of Congo had to fill a compulsory labor quota by working in the fields cultivating crops. The Belgians continued the German practice of using the lighter-skinned Tutsi as their administrators and sending the darker-skinned Hutu into the fields and mines.

In 1926 the Belgian authorities introduced identity cards. By law, the card specified the tribe to which the holder belonged—Hutu, Tutsi, or Twa. Where appearance was inconclusive and proof of ancestry was lacking, a formula was applied: those with ten cows or more were classified as Tutsi; those with fewer were Hutu (Alex de Waal, "Genocide in Rwanda" *Anthropology Today*, vol 10, pt 3, 1994).

The churches and missionaries were the principal sources of education in the region. In the 1930's a Belgian resident Bishop informed missionaries, "You must choose the Tutsi.... because the government will probably refuse Hutu teachers.... In the government the positions in every branch of the administration, even the unimportant ones, will be reserved henceforth for young Tutsi" (Ian Linden, *Church and Revolution in Rwanda*, 1977, p. 163). Until well after World War II the consensus among Belgian administrators was that the Tutsi should be the sole recipients of education. The Belgians imposed an ethnic definition of eligibility because it wanted a Tutsi bureaucracy.

The move toward independence:

A few Hutu managed to gain an education, but were unable to find employment in other than menial jobs. This situation continued through the 1940's and early 1950's. As the number of educated Hutu increased and frustration grew at the Tutsi monopoly on jobs, Hutus began to articulate their sense of injustice and discrimination. In 1957 the Hutu Manifesto was published, challenging every aspect of Rwanda's administrative and economic systems as a political monopoly of one race over another. It urged the Belgians to institute reforms for greater equality and proposed measures to achieve integration and promotion of the Hutu, abandonment of class prejudice, recognition of landed property, access of Hutu to public office and access of Hutu children to educational opportunities.

The Belgians took no action, other than to concede that the Hutu-Tutsi question posed a problem. The United Nations General Assembly in October 1960 passed a resolution, however, declaring that “unpreparedness should not be a pretext for delaying independence.” Sixteen former colonies were granted independence in 1960, and by 1965 Africa had 38 new independent states. Rwanda’s independence from Belgium was granted in 1962.

Since the Tutsi comprised a small minority of the country, the Hutu were guaranteed victory in the forthcoming elections. The Belgians, realizing this, reversed their allegiance, and began backing the Hutus even in circumstances where the Hutus were inciting murderous attacks on the Tutsi. The colonial authorities began dismissing Tutsi administrators and appointing Hutus to the posts. Persecution of Tutsis in regions newly controlled by Hutus led to a mass exodus of over 130,000 Tutsi to the neighboring countries of Congo, Burundi, Uganda, and Tanzania.

Legislative elections under UN supervision confirmed Hutu governance. Identity cards were retained and an official policy of quotas was established. Tutsi were by this time only 9% of the population, so they could comprise only 9% of the workforce; and no more than 9% of the students in school could be Tutsi. (Gerard Prunier, 1995, *The Rwanda Crisis 1959-1994*).

Starting in the late 1960’s, Tutsi commandos (called cockroaches by the Hutu) began launching raids from the neighboring countries to which they had fled, hoping to return by force. Violence against the Tutsis and “purification” campaigns continued throughout the 1970’s and 1980’s, and Tutsis continued to flee to adjoining states, becoming possibly as many as 700,000 refugees.

In 1990 Tutsi leaders together with Hutu opponents of the ruling Habyarimana regime formed the Rwandese Patriotic Front (RPF) to invade Rwanda to overthrow a corrupt regime. Over the next three years this army grew, until by 1993 it had become a substantial force which had the backing of the Ugandan military, and was launching successful guerrilla strikes into Rwanda. Under international pressure to do something about government killings and refugees, President Habyarimana negotiated an agreement with the RPF leadership known as the Arusha Accords. This agreement committed Rwanda to a number of reforms, including a power-sharing agreement with the RPF, safe return of refugees, and RPF participation in the army and army command.

On April 6, 1994, an airplane carrying Rwandan President Habyarimana and Burundi President Ntaryamira was shot down by a missile on its approach to Kigali airport. The prime minister and the ten Belgian soldiers protecting her were assassinated early next morning, and the 100-day genocide began.

Appendix III

Additional Teacher Resource for Lesson 2.2: *Guernica* Teacher Resource Sheet

Picasso's *Guernica*

By SCOTT JOHNSON

MANY WORKS of art have cried out against injustice, but few have been so powerful that those guilty of the crimes it condemns avoid appearing next to it. Such was the case in February of 2003, when then-Secretary of State Colin Powell appeared before the United Nations (UN) to gain approval for the coming war in Iraq. Behind him hung a blue shroud—but behind that hung a tapestry of a world-famous antiwar painting. UN officials hid this display of Pablo Picasso's *Guernica*, a portrayal of the aerial destruction of a Basque town by fascists during the Spanish Civil War, claiming that it would be too visually confusing for television viewers.²

Reports of the attempt to hide *Guernica* have, ironically, led to a revived interest in the painting. Around the world, images copied from and inspired by it have appeared on placards, fliers, and t-shirts to protest Bush's war on Iraq. After the U.S. bloodbath in Fallujah in 2004, Pepe Escobar of the Asia Times wrote that "Fallujah is the new *Guernica*," and journalists Jonathan Steele and Dahr Jamail referred to the siege as "Our *Guernica*."³ Not to be outdone, prowar hack Christopher Hitchens wrote that "Abu Ghraib isn't *Guernica*," going so far as to compare the Iraqi insurgency with the Spanish fascists.⁴

That the painting has such an effect speaks volumes to its continuing power today. Seventy years after its creation, it has remained, unfortunately, timeless. But while the mural portrays the innocent victims of war, the story of *Guernica*—and its creator—is also about the struggle for their liberation.

An instrument of war

Guernica was displayed in the summer of 1937 to mixed reviews. While some recognized its brilliance, it was also attacked from both the Left and the Right. On the one hand, the official German guidebook encouraged visitors to the Paris Expo to avoid the exhibit of "red" Spain and included Hitler's denunciations of modern art. This was a part of a campaign by Nazi Germany that included a "Degenerate Art Exhibition" in Munich, placing the works of modern German artists next to artwork by children and the mentally ill, daring the viewer to differentiate them.⁷ On the other hand, there was a left critique, as well:

Edouard Pignon, son of a miner and member of a communist trade union, wrote [about *Guernica*]. . . “As for the working class, in fact, it never saw it.” Others, like Paul Nizan, a close friend of Jean-Paul Sartre, argued that Picasso’s art was both ivory tower and effete, and suggested that all attempts to bourgeoisify the workers with the art of the masters would fail.⁸

Nonetheless, *Guernica* became a means to rally people to the anti-fascist cause. In January 1939, the painting was displayed in Whitechapel Art Gallery in London’s working-class East End. In the first week, 15,000 viewers attended, raising £250. Additionally, the price of admission to see the painting included the donation of a pair of boots to be sent to the Spanish front. “Each pair of proffered boots was placed on the Whitechapel floor beneath the enormous canvas and the collection of boots grew into the thousands by the time *Guernica* came down and the boots were crated and shipped to Spain.”⁹ Later, an American tour was organized with the support of Albert Einstein, Ernest Hemingway, Theodore Dreiser, and other notable American writers, which raised money for Republican forces and helped refugees from the war. At the Washington, D.C., stop of the tour, 100 people paid \$5 to attend a gala fundraiser with Eleanor Roosevelt and Simon Guggenheim, and 2,000 people paid a fifty-cent donation to Spanish refugees during the three-week exhibit.¹⁰

Like much of Picasso’s work, it provided limitless inspiration to a new generation of artists. Willem de Kooning called it “staggering.” Lee Krasner—the wife of Jackson Pollock and a significant artist in her own right—described her first encounter:

Picasso’s *Guernica* floored me. When I saw it first at the Dudensing Gallery, I rushed out, walked about the block three times before coming back to look at it. And later I used to go to the Modern every day to see it.

But the most lasting impression was on Pollock himself, who became a devotee of Picasso’s work. His biographers write: Sometimes Jackson came alone [to see *Guernica*], sometimes with others, to be overwhelmed by the great, gray monolith of it. Eleven feet high and twenty feet long, it loomed in the modest gallery space like a ship run aground, its images enlarged to supernatural proportions.¹¹

Picasso after *Guernica*

Guernica turned out to be an important moment in Picasso’s political development. Picasso lived through the First World War, which saw battles leading to massacres unparalleled in history. Many of his friends and even close collaborators were drafted into the French military. Nonetheless, Picasso produced nothing comparable to *Guernica* in this period—not even a failed attempt at a *Guernica*. His most important work during the Cubism period, which was carried on up until the eve of the war when his collaborators were dispersed, was virtually apolitical. On the contrary, the war appears to have turned him inward, as Berger writes:

Picasso was unconcerned about the war. It was not his war—another example of how tenuously he belonged to the world around him. Yet he suffered because he was left alone, and his loneliness was increased in 1915 by the tragic death of his young mistress.¹²

The threat of a fascist Spain, where Picasso's family continued to live while he was in France, and the revolutionary struggle for an alternative, forced him to take sides in a way that the First World War did not.

The effects of the rise of fascism on Picasso were decisive. He not only agreed to paint *Guernica*, but actively supported the fight against Franco.

[H]e donated milk to the children of Barcelona. He signed numerous declarations in support of the Republic and became involved with several refugee relief organizations. He participated in fund-raising efforts such as exhibitions and actions to benefit Spanish refugees, and was particularly active in securing the liberation of Spanish intellectuals from French internment camps.... Picasso himself claimed that it took the experience of the Second World War to make him understand that he had to adopt a more militant attitude.¹³

Picasso would remain in France throughout the war and the German occupation. This was a dangerous decision, considering both his outspoken opposition to fascism and the Nazi's hatred of modern art. His whereabouts were known to authorities, who harassed him from time to time, but he was never arrested. There is even a story of a Gestapo officer who searched his studio and, finding a copy of *Guernica*, pointed to it and said to Picasso, "Did you do this?" To which Picasso replied, "No, you did."¹⁴

Within weeks of the end of the Nazi occupation, Picasso publicly joined the French Communist Party. He did so in spite of—or perhaps because he was ignorant of—the treacherous role of the Spanish Stalinists in demobilizing the revolutionary efforts of Spanish workers opposing Franco, or of Stalin's crimes in the Soviet Union. His direct experience with communists was through close friends involved in the French Resistance against Germany, as he stated in an article titled "Why I became a communist":

I have become a communist because the communists are the bravest in France, in the Soviet Union, as they are in my own country, Spain. I have never felt more complete than since I joined. While I wait for the time when Spain can take me back again, the French Communist party is a fatherland to me. In it I find again all my friends—the great scientists Paul Langevin and Frederic Joliot-Curie, the great writers Louis Aragon and Paul Eluard, and so many of the beautiful faces of the insurgents of Paris. I am again among brothers.¹⁵

Picasso's relationship with the party was rocky. The Stalinist approach to art was dominated by socialist realism, a rigid theory dictated from above that artists ought to focus on portrayals of ordinary workers—and Stalin—in a “realistic” manner. Socialist realist paintings were only formally realistic—presenting muscular workers, smiling peasants, and benevolent Soviet leaders in glowing, exalted poses. This was antithetical to Picasso's approach to art, a fact not lost on the Soviet Union's official organ, Pravda, which denounced his work. He was often—though not always—shielded from criticism due to his importance as a celebrity. Nonetheless, his commitment was genuine and he consistently lent his name to support the cause: [Picasso] headed the Communist contingent of the 1949 May Day parade... Picasso also repeatedly expressed his support for American Communists and lent his signature to petitions for their release when leaders of the American Communist Party were imprisoned. He was apparently among hundreds of artists, writers, and scientists who denounced the imminent imprisonment of the "Hollywood Ten."¹⁶

On top of this, he produced numerous works of art for the party and its various campaigns, most notably a dove which became an international symbol of the peace movement. He would remain a committed member until his death almost thirty years later. While one cannot help question his silence in the face of Stalin's crimes, his commitment to the struggle against capitalism is admirable. After the war, he could have easily hidden his political sympathies and surrounded himself with the admiration of the decadent bourgeois art scene. Instead, he accepted their derision and remained committed to his ideals of a better society, in spite of the lack of an alternative to the USSR.

Guernica, Picasso's most important political painting, has remained relevant as a work of art and as a symbol of protest. Though the obliteration of Hiroshima and Nagasaki would eclipse the destruction of Guernica, Picasso's painting kept the memory of the Basque town's nightmare alive. In the postwar years, it would hang next to Da Vinci's *The Last Supper* on the walls of many Spanish households as a form of silent dissent against Franco. Today, it continues to enrage and inspire opponents of imperialism. It is this that makes *Guernica* “an instrument of war”—for our side.

Source: <http://www.isreview.org/issues/52/guernica.shtml>

End Notes

1. Picasso, writing in 1945, quoted in Wilhelm Boeck, Jaime Sabartés, *Picasso* (New York: Harry N. Abrams, 1955), 505.
2. Gijs van Hensbergen, *Guernica: The Biography of a Twentieth-Century Icon*, (New York: Bloomsbury Publishing, 2003), 2. Claudia Winkler disputes the Bush administration's involvement in the shrouding in the neoconservative Weekly Standard, <http://www.weeklystandard.com/Content/Public/Articles/000/000/002/556paocc.asp>. Winkler dismisses this "Guernica Myth" as "too good to check," that is, too convenient a story to verify with an independent source. She demolishes the "myth" by quoting a "spokeswoman for the U.N. Secretariat"—hardly an independent source. Her writing shows no irony when her thinly veiled disgust for this institution seeps through later in the article.
3. Pepe Escobar, "From Guernica to Fallujah," *Asia Times*, December 2, 2004, and Jonathan Steele and Dahr Jamail, "This is our Guernica," *Guardian* (UK), April 27, 2005.
4. Christopher Hitchens, "Abu Ghraib isn't Guernica," *Slate.com*, May 9, 2005, <http://www.slate.com/id/2118306/>. For no apparent reason, Hitchens demands the reader appreciate the "potency" of the painting, "even if you agree with the Marxist and Third-Worldist art critic John Berger, in *The Success and Failure of Picasso*, that it was one of the master's crudest works." Unsurprisingly, Berger says no such thing in his excellent overview of Picasso. Hitchens would do well to avoid concocting lies about art and stick to regurgitating lies about the Iraq War.
5. Russell Martin, *Picasso's War: The Destruction of Guernica, and the Masterpiece That Changed the World* (New York: Plume, 2003), 51.
6. John Berger, *The Success and Failure of Picasso* (New York: Pantheon Books, 1965), 169.
7. Martin, 118–19.
8. Gijs van Hensbergen, *Guernica: The Biography of a Twentieth-Century Icon* (New York: Bloomsbury Publishing, 2003), 72.
9. Martin, 38.
10. *Ibid.*, 149–51.
11. Quoted in van Hensbergen, 169–70. For an overview of Picasso's influence on these artists, see Michael Fitzgerald, *Picasso and American Art* (New York: Whitney Museum of American Art, 2006).
12. Berger, 83.
13. Gertje R. Utley, *Picasso: The Communist Years* (New Haven: Yale University Press, 2000), 25.
14. Utley claims that this widely reported story is apocryphal, but van Hensbergen quotes an interview with Picasso in which he claims this episode did occur.
15. Utley, 43.
16. *Ibid.*, 105–06.

Appendix IV TEACHING

RESOURCES

1. Topics and history related to Rwanda and Genocide

Beiler, Jonas, with Shawn Smucker. *Think No Evil: Inside the Amish Schoolhouse Shooting...and Beyond*. New York: Howard Books, 2009. Print.

Convention on the Prevention and Punishment of the Crime of Genocide: Adopted by Resolution 260 (III) A of the United Nations General Assembly, 9 December, 1948.

Dallaire, Romeo. *Shake Hands With the Devil*. New York: Carroll and Graf, 2003. Print.

Des Forges, Alison. *Leave None to Tell the Story: Genocide in Rwanda*. New York: Human Rights Watch, 1999. Print.

Gourevitch, Philip. *We Wish to Inform You that Tomorrow We Will Be Killed with Our Families: Stories from Rwanda*. New York: Farrar, Straus and Giroux, 1998. Print.

Hatzfeld, Jean, and Linda Coverdale, translator from the French. *Machete Season: The Killers in Rwanda Speak*. New York: Farrar, Straus & Giroux, 2003. Print.

Kinzer, Stephen. *A Thousand Hills: Rwanda's Rebirth and the Man Who Dreamed It*. Hoboken, NJ: Wiley, 2008. Print.

Kraybill, Donald B., Steven M. Nolt, and David L. Weaver-Zercher. *Amish Grace: How Forgiveness Transcended Tragedy*. San Francisco: Jossey-Bass, 2007. Print.

Larson, Catherine Clare. *As We Forgive: Stories of Reconciliation from Rwanda*. Grand Rapids, Michigan: Zondervan, 2009. Print.

Power, Samantha. *A Problem from Hell*. New York: Harper Perennial, 2002.

Reader, John. *Africa: A Biography of the Continent*. New York: Vintage Books, 1997.

Rusesabigina, Paul, and Zoellner, Tom. *An Ordinary Man: An Autobiography*. New York: Penguin, 2007.

Rogers, J.T. *The Overwhelming*. New York: Faber and Faber, Inc., 2007. Print.

Schreiber Weitz, Sonia. *I Promised I Would Tell*. Brookline, Mass.: Facing History and Ourselves, 1993. Print.

Wiesel, Elie. *All Rivers Run to the Sea: Memoirs*. New York: Schocken, 1995. Print.

Wiesel, Elie. *The Night Trilogy: Night, Dawn, Day*. New York: Hill and Wang, 2008. Print.

2. General background of topics, history and educational relevance

Camus, Albert, and Stuart Gilbert, translator. *The Plague*. New York: Vintage, 1991. Print.

Coles, Robert. *Children of Crisis*. New York: Back Bay Books, 2003. Print.

Coles, Robert. *The Moral Life of Children*. New York: The Atlantic Monthly, 1986. Print.

Coles, Robert. *The Spiritual Life of Children*. New York: Mariner Books, 1991. Print.

Coles, Robert. *The Story of Ruby Bridges*. New York: Scholasti, Inc., 1995. Print.

Frank, Anne. *Anne Frank: The Diary of a Young Girl*. New York: Bantam Books, with permission of Doubleday, 1993. Print.

Lewis, John. *Walking With the Wind*. New York: Harcourt Brace & Company, 1998. Print.

McCarthy, Colman. *I'd Rather Teach Peace*. Maryknoll, NY: Orbis Books, 2008. Print.

3. Films

As We Forgive: The Story of Rwanda's Redemption. Documentary film by Laura Waters Hinson. Narrated by Mia Farrow. <http://www.asweforgivemovie.com/> 2007.

Beyond the Gates. Dir. Michael Caton-Jones. Perf. John Hurt, Hugh Dancy. 20th Century Fox, 2007. DVD.

The Diary of Anne Frank. Perf. Diane Baker, Richard Beymer. 20th Century Fox, 2009. DVD.

Anne Frank Remembered. Dir. Jon Blair. Perf. Glenn Close, Kenneth Branagh. Sony Pictures, 2004. DVD.

Award-winning film series on Gacaca justice in Rwanda

Gacaca Films [www.gacacafilms.com]

1. *Gacaca, Living together again in Rwanda?* Dir. Anne Aghion. Anne Aghion Films (Documentary), 2002. Film.
2. *In Rwanda We Say...The Family That Does Not Speak, Dies*. Dir. Anne Aghion 2005. Film.
3. *The Notebooks of Memory*. Produced and directed by Anne Aghion. 2009. Film.

4. *My Neighbor My Killer*. Produced and directed by Anne Aghion. 2009. Film
- Hotel Rwanda*. Dir. Terry George. Perf. Don Cheadle. Metro Goldwyn Mayer, 2005. DVD.
- In My Country*. Dir. John Boorman. Perf. Samuel L. Jackson, Juliette Binoche. Sony Pictures, 2005. DVD.
- Munyurangabo*. Dir. Lee Isaac Chung. Film Movement Series. [www.filmmovement.com] 2008.
- Schindler's List*. Dir. Steven Spielberg. Perf. Liam Neeson, Ralph Fiennes. Universal Studios. 2004. DVD.

4. Education Materials and Programs

African Immigrant and Refugee Foundation

1525 Newton St. NW, Washington DC 20010
<http://airfound.org>

American University. Washington College of Law. Center for Human Rights and Humanitarian Law.

See "Rwanda Commemoration Project: Genocide In Our Time"
<https://www.wcl.american.edu/humright/center/rwanda/rwanda.pdf?rd=1>
<https://www.wcl.american.edu/humright/center/rwanda/lesson.cfm>

City at Peace

See "About City at Peace," Washington, DC; also national organization
<http://www.cityatpeacedc.org/asap/db/city/home.nsf/pages/about>
<http://www.cpnational.org>

Crimes of War Project

See *Incitement to Genocide*, by Colette Braeckman
<http://www.crimesofwar.org/thebook/incitement-genocide.html>

Exploring Peace and Non-Violence: A Third Option

See Syllabus
http://www.nonresistance.org/pacs/fall_07_syllabus.pdf

Facing History and Ourselves

See "Using Literature to Explore Facing History Themes"
 See "Teaching the Holocaust & Other Examples of Genocide"
 See "Teaching Transitional Justice"
 See "Choosing to Participate"
<http://www.facinghistory.org/>

The United States Holocaust Memorial Museum.

See "How Will You Meet the Challenge of Genocide?"

<http://www.ushmm.org/genocide/>

See "Rwanda" information page of several topics

<http://www.ushmm.org/shared/search/searchresults.php?cx=008795841384874293445:jtbtbquu4k8&sa=Search&cof=FORID%3A11&q=Rwanda>

Human Rights Watch.

See *Leave None to Tell the Story*.

See "Ten Years Later" (added April 1, 2004)

<http://www.hrw.org/reports/1999/rwanda/>

See "Confronting Evil: Genocide in Rwanda (featuring Alison des Forges)"

<http://www.hrw.org/en/features/confronting-evil-genocide-rwanda-featuring-alison-des-forges>

Liz Lerman Dance Exchange.

Conducts residencies throughout the United States and abroad. These residencies bring community groups together to experience the expressive power of dance and explore important issues through movement and story.

In 2005, *Small Dances About Big Ideas* was commissioned by Harvard Law School to commemorate the 60th Anniversary of the Nuremberg Trials.

See <http://www.danceexchange.org/performance/smalldances.html>

The Maxine Greene Center for Aesthetic Education and Social Imagination. The

Foundation is concerned with supporting the creation of and informed appreciation of works that embody fresh social visions that move people to perceive alternative possibilities for the making of humane communities.

This requires an approach to education not only in the schools but in community centers, churches, parks, and the like. In this context, education is seen as more than schooling but as a process of awakening diverse persons and enabling them to develop their talents and work with one another to help bring into existence a better and more just social order and a more meaningful way of being in the world.

<http://www.maxinegreene.org>

National Geographic Xpeditions: Lesson Plans

<http://www.nationalgeographic.com/resources/ngo/education/xpeditions/lessons/> for general access to lessons meeting geography standards.

See Lesson Plan concerning refugee experience (topic is Afghanistan); may be adapted for study of Rwandan refugees.

<http://www.nationalgeographic.com/resources/ngo/education/xpeditions/lessons/01/g912/refugee.html>

See Lesson Plan about Volcano Hazards (supports Lesson 3, *At the Foot of the Volcanoes*).

<http://www.nationalgeographic.com/resources/ngo/education/xpeditions/lessons/07/g912/fonvolcano.html>

See Lesson Plan about *Culture Clash and Community Building* (may be adapted for context of Rwanda).

<http://www.nationalgeographic.com/resources/ngo/education/xpeditions/lessons/09/g912/ggtu2.html>

Society of Friends

See “The Peace Testimony”

<http://www.quaker.org/friends.html>

Teaching for Change

provides teachers and parents with the tools to transform schools into centers of justice where students learn to read, write and change the world.

PO Box 73038 | Washington, DC 20056 | 800-763-9131 | 202-588-7204

<http://www.teachingforchange.org>

U.S. Institute of Peace.

See “...Building Peace in Rwanda and Burundi”, Special Report Number 53

<http://www.usip.org/resources/post-genocidal-reconstruction-building-peace-rwanda-and-burundi>

See “Latest from USIP on Rwanda

<http://www.usip.org/countries-continents/africa/rwanda>

See “Peace Building: A Global Imperative”

<http://www.usip.org/about-us>

World Youth Alliance

See “Solidarity Declaration”

http://www.wya.net/ourwork/declarations_solidarity.html?catid=131

See “Declaration on the Philosophy of Human Rights

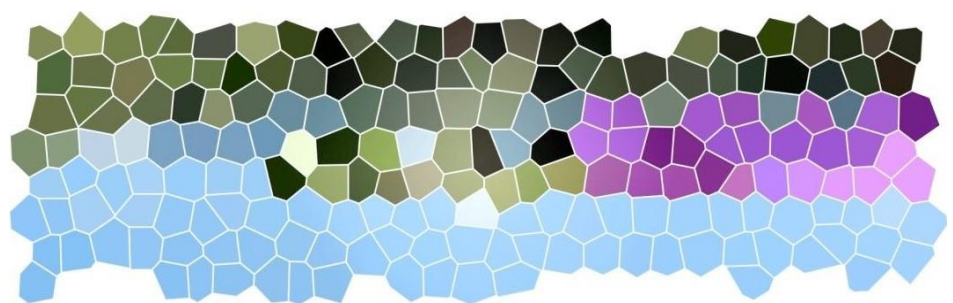
http://www.wya.net/ourwork/declaration_philosophy_human_rights.html?catid=23

Center for Peace Building International

The Center for Peace Building International was founded to enhance local capacities for peace in divided societies; to understand the role of young people in fragile environments; to promote youth engagement in the peace processes and development of their countries; and to strengthen connections among youth around the world.

Over the past few years, CPBI has carried out work in conflict-ridden areas such as Sudan, Nepal, Sri Lanka, and the Thai-Burma border. Youth leaders from nations around the world, including Rwanda and DRC, come to CPBI for training, work with youth leaders from other countries facing similar issues, and receive ongoing technical support and advice from our staff and others, to aid in their work in their home countries.

CPBI draws upon professionals from across the globe in the fields of peace and conflict resolution, international law, international education, and international development studies. These volunteers donate their time, efforts, and expertise to help the youth leadership transform environments of violence into ones of non-violence and sustainable peace.



Center for Peace Building International

www.cpbinternational.org

