

Football Unites Racism Divides

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Education and Drama Pack was
developed in partnership with

InterActTheatre

Drama for Social & Educational Development

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**CONFLICT
RESOLUTION
EDUCATION
PACK**

**DVD
VIDEO**

IT'S YOUR CALL

Funded & supported by:



INTRODUCTION



This film has been made by a group of young people in Sheffield who have personally faced the issues raised. It follows the stories of two young people, each involved in a situation of conflict. The film follows the characters as they deal with the situation and the consequences of their actions. This film does not have all the answers about dealing with conflict, but it does highlight possible actions and the outcome of these. We cannot change the behaviour of those around us but we can take charge of our own responses and our lives.

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- P1 Introduction
- P2 How to use
- P3 Story 1
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- P11 Appendix 1 – Drama strategies/
further information on the drama
techniques featured

HOW TO USE:

This booklet has been designed for facilitators, school teachers and youth workers and is to be used in conjunction with the 'It's your call' DVD.

It aims to elucidate what is happening on screen, to enable and support young people's discussion, and to provide a starting point for in-depth work on conflict resolution.

Throughout the film, in both Story 1 and Story 2, you are invited to pause the action and to consider what is happening. The discussion points featured in the pack correspond with these Pause points and are designed to lead to structured debate, enabling young people to use the film to examine their own responses to different situations of conflict, and to explore possible responses and their associated consequences. You may choose to look at all the discussion points or to select those of most interest.

Drama activities featured also correspond with Pause points. They are included to provide a starting point for in-depth work on the situations of conflict that feature in the film, allowing participants to step into the shoes of the characters from the film and explore the motivations and consequences of their actions.

Some of the drama activities require participants to take on roles where they are in conflict with another participant. In such circumstances it is vital that s/he de-roles after the activity to ensure that any negative aspects of characters are not taken forward, and prevents any disagreements between characters in the drama being taken into other lessons, the playground or beyond.

A more detailed account of drama techniques, how and why to use them, is included in the Appendix. Please contact InterAct Theatre if you would like further information about using drama as a tool in conflict resolution. Contact details can be found on the back page of this booklet.

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STORY 1 ENTERS THE WORLD OF BEST FRIENDS ALI AND JIMMY...**PAUSE 1**

There is tension between local gangs – young people who live in a neighbouring area have been causing trouble where Ali lives.

Ali wants to fight to defend his patch, but Jimmy wants to walk away.

DISCUSSION POINTS:

- Have you been in a similar situation?
- Who do you agree with, Ali or Jimmy?
- Was Jimmy right to walk away?
Should he have persuaded Ali not to fight?
- What would you advise them to do?

DRAMA ACTIVITIES:

- Role on the Wall - Using information from the film so far create Role on the Wall's character descriptions for Ali and Jimmy.

PAUSE 2

During the fight Ali stabs a rival gang member who has since died in hospital. The other members of the rival gang want revenge. They turn up on Ali's patch the next day ready to fight.

DISCUSSION POINTS:

- Have you ever carried a knife or any other weapon?
- How does it make you feel carrying a weapon?
- What are some of the consequences of carrying a weapon?
- What do you think Ali should do now?
- What choices does he have?

DRAMA ACTIVITIES:

- Role on the Wall - add new information from the latest scenes to the Role on the Walls for Ali and Jimmy and create one for Adam.
- Hotseat Ali – using the Role on the Wall to inform his character, ask him about his actions and how he feels.
- Still image of the stabbing – create a still image of the moment when Ali stabs Adam, thought-track Ali to explore what he is thinking and feeling at this moment.

PAUSE 3

The Police have been called and the fight is interrupted.

Witnesses have come forward from the day before, identify Ali and the Police arrest him. News of his arrest quickly gets back to his family: they are with him in court when he is found guilty of murder and sentenced to a minimum of 15 years in jail.

DISCUSSION POINTS:

- Ali has been given a sentence of fifteen years in prison because the Crown Prosecution Service believed that the crime was premeditated. Do you think that Ali has been given a fair sentence?
- Which side of the table would you be on? Free man or prisoner?
- What kind of future do you think Ali will have once he leaves prison? Consider:
 - his chances of employment
 - his family
 - his community
 - his friends
- What impact do you think prison will have had on him?

DRAMA ACTIVITIES:

- Create still images of the main events of the story – put these in the correct order.
- Identify points at which Ali made choices that have led to his incarceration. At these points are there other choices that Ali could have made? What are they?
- Explore consequences of other possible choices – improvise scenes 1 hour later/1 day later/1 week later.



STORY 2 ENTERS THE WORLD OF 15 YEAR OLD AISHA.

Aisha is being bullied at school for her choice to wear the Hijaab. All the bullying has been psychological and has consisted of name calling and though it is making her unhappy, she does not feel that reporting it to her teachers will do any good.

PAUSE 1

Two lads at school are bullying Aisha because she chooses to wear the Hijaab. They insinuate that she is a terrorist or suicide bomber.

DISCUSSION POINTS:

- Do you know what the Hijaab is and why some women choose to wear it?
- Do schools have a duty to inform students about people's religious dress?



BACKGROUND INFORMATION:

Wearing the Hijaab is a requirement of the Islamic faith and is an act of modesty in front of people and God. It is not dissimilar to the Christian faith and how nuns cover their heads and body.

- Should Aisha have told her teachers straight away that she was being bullied?
- Who else could she have spoken to within school?
- Outside of school who could she talk to?
- How would you have reacted? What advice would you give to Aisha?

DRAMA ACTIVITIES:

- Create a Role on the Wall for Aisha
- Working in groups of 3 (2 bullies and Aisha), improvise a short scene (30 seconds max) starting from the Pause point, showing how you would respond. The behaviour of the bullies cannot be changed; the focus is on how Aisha responds to them.

PAUSE 2

Aisha chooses to AVOID dealing with the bullies at her school by truanting, spending her days in the local park and intercepting mail sent from school. She has now missed so much school that she may not be entered for her GCSE exams. She is very worried but feels she has no-one to talk to.

DISCUSSION POINTS:

- Is AVOIDING the bullies the best way to deal with this situation?
- What should Aisha do now?
- What advice would you give her?

DRAMA ACTIVITIES:

- Working in groups, create a still image of Aisha avoiding the bullies.
- In the same groups, create still images of Aisha a month after this point and a year after, exploring what the consequences of this avoiding behaviour have been.
- Each group bring their image to life and show their scene to other groups. Discuss the consequences of avoiding behaviour that have been shown in the scenes.

PAUSE 3

Aisha chooses to use ATTACKING behaviour to try and deal with the bullies. She verbally attacks them, drawing in her brother who ends up physically assaulting one of the bullies. He is excluded from school for this and Aisha is left to deal with the situation on her own.

DISCUSSION POINTS:

- Do you think that Aisha's brother should have got involved?
- Is ATTACK the best way to deal with this situation?
- What are the positives and negatives of this approach?
- Does your school have an Anti-Racist Policy? What is it?



DRAMA ACTIVITIES:

- Working in groups, create a still image of Aisha attacking the bullies.
- In the same groups, create still images of Aisha a month after this point and a year later, exploring what the consequences of her attacking behaviour has been.
- Each group bring their image to life and show their scene to other groups. Discuss the consequences of attacking behaviour that have been shown in the scenes.

PAUSE 4

Aisha chooses to use ASSERTIVE behaviour to try and deal with the situation.

DISCUSSION POINTS:

- The Oxford English Dictionary definition of ASSERTIVE behaviour is 'having or showing a confident and forceful personality'.

How does this differ from AVOID and ATTACK?

- What does an assertive response involve?
- Does Aisha manage to be assertive without using any attacking behaviour?
- How could Aisha be more assertive in her response?
- Is this the best way of dealing with the situation?

DRAMA ACTIVITIES:

- Working in groups, create a still image of Aisha responding assertively to the bullies.
- In the same groups, create still images of Aisha a month after this point and a year later, exploring what the consequences of assertive behaviour have been.
- Each group bring their image to life and show their scene to other groups. Discuss the consequences of assertively responding to conflict that have been shown in the scenes.

ADDITIONAL DISCUSSION POINTS:

- What do think are the effects of bullying?
- Do you think that the bullying shown in this film was a form of racism?
- Does racist bullying differ from other forms of bullying and picking on people?
- Do you think racist bullying needs special attention from the school?
- What can schools do about all kinds of bullying to protect young people from racist and other kinds of harassment?
- Have you had any personal experiences like those shown in the film?



APPENDIX

Drama techniques –

TECHNIQUE: Role on the Wall

METHOD: Draw a head onto a large piece of paper to represent a character. Outside of the head write all the known external characteristics such as age, friends etc and inside the head write internal characteristics such as personality traits.

WHY: Encourages participants to discuss a character's personality and actions in greater detail leading to a visual record of all that is known about the character from the film.

TECHNIQUE: Hotseating

METHOD: Seated, individuals take on a role and other participants ask them questions. Adults facilitate these questions and steer the group to uncover a character's feelings, motivations, hopes and fears.

WHY: This draws on existing knowledge about character(s) and calls on participants to consider how to vocally and physically represent this (revealing internal and external elements of character) and put forward different reasons for a character's behaviour that can then be discussed by the whole group.

TECHNIQUE: Still images/Tableaux

METHOD: Participants create a frozen picture (like a photograph) with their bodies to represent a point in the film.

WHY: This technique encourages participants to think about and discuss different personalities and how to physically represent them. It focuses participant's understanding of a situation and its characters, encourages sharing of ideas and discussion. Emphasis is placed on physicality, using face and body to communicate internal thoughts and emotions to the audience.

TECHNIQUE: Thought-tracking

METHOD: A technique to draw out the inner thoughts of a character in a still image. The participant in role is touched on the shoulder as a signal for them to express a thought on what is happening. This can be extended to also give a line of speech (on a different signal) to identify the difference between what is said and what is thought.

WHY: Creates depth, individuals are required to consider the feelings of a character in a set situation. The detail this provides helps participants to move onto living pictures and bring the character to life. It does not have to be a line of speech or a thought, it can be a caption that explains what is happening in the still image.

TECHNIQUE: Improvisation/ bringing images to life to create improvised scenes

METHOD: This could be free improvisation or can build on a still image by adding movement and speech, 'turning on' the still image (as if from pause to play)

WHY: This adds detail to the participant's understanding of characters and situations and allows participants to enter the shoes of another and experience different perspectives.

TECHNIQUE: De-roling

METHOD: When it is time to come out of role each person thinks of a difference between themselves and the character(s) they have been and shares this with the rest of the group. Encourage these to be positives, for example 'I don't judge people by their religion'.

WHY: This is important when participants have been working in role. It ensures that any negative aspects of characters are not taken forward and prevents any disagreements between characters in the drama being taken into other lessons, the playground or beyond.

**AT LEAST 16 CHILDREN COMMIT
SUICIDE EACH YEAR IN THE UK
BECAUSE OF BULLYING**

SOURCE: BULLYING ONLINE

**MOST AT RISK OF KNIFE CRIME
ARE YOUNG MALES BETWEEN
THE AGE OF 14 AND 24**

WWW.INSIGHT-SECURITY.COM

**15% OF 16-24 YEAR OLDS FEEL
PRESSURED TO CARRY A WEAPON,
AND MORE THAN A QUARTER (27%)
KNEW AT LEAST ONE PERSON
THEIR AGE WHO DID SO**

SOURCE: GUARDIAN, JULY 2008

**29% OF ALL CALLS FROM ETHNIC
MINORITY CHILDREN WERE ABOUT
BULLYING COMPARED TO
14% OF ALL CALLS**

SOURCE: CHILDLINE

**A CITY WIDE SURVEY OF SHEFFIELD
SCHOOLS HAS REVEALED THAT
THERE WERE 2,500 INCIDENTS
OF BULLYING LAST YEAR**

SOURCE: BBC NEWS



Running Time: 28 minutes

