

**the choices we made**  
Bystanding and conflict in Northern Ireland

**Educators' Guide**

**corrymeela** 



## About the Corrymeela Community

Corrymeela believes that *together is better*. We work to build relationships of trust and understanding between people, communities and structures of power in order to promote reconciliation in Northern Ireland and beyond. Our mission is to 'Transform Division through Human Encounter'. We structure our programmes around four themes: tackling marginalisation; transforming sectarianism; developing inclusive public theology; and learning from the legacies of conflict. Much of our work is undertaken at our residential centre which seeks to be a shared, safe and diverse space, in the context of a segregated Northern Ireland and an increasingly divided world. We also work at community-level in partnership with schools, community groups, faith institutions and statutory bodies.

[www.corrymeela.org](http://www.corrymeela.org)

## About Facing History and Ourselves

Facing History and Ourselves is a global educational and professional development organisation. We work with educators and representatives of civil society organisations in over 110 countries and maintain partnerships around the world. Facing History and Ourselves equips educators and youth with skills that allow them to wrestle with today's difficult issues through the lessons of history. We provide content, a range of teaching strategies, and face to face and online support. We are creating generations of engaged, informed, and responsible decision makers who will uphold democracy and nurture civil society.

[www.facinghistory.org](http://www.facinghistory.org)



**the choices we made:**  
Bystanding and Conflict in Northern Ireland

is available online at

[www.corrymeela.org/bystanding](http://www.corrymeela.org/bystanding)



## the choices we made

### Bystanding and Conflict in Northern Ireland

is a filmed collection of six true stories about individuals wrestling with moral, ethical and civic decision-making when confronted with sectarianism, violence and prejudice.

The stories range over a 30 year period (1972 – 2002) and offer a fresh take on the choices available to people during the Northern Ireland Troubles and post-ceasefire period. The stories are intended to raise questions and to help young citizens and their adult teachers to make connections to today.

There are no simple answers.

These are not easy lessons, and this is not comfortable viewing.

What can we learn from these stories?

How do they help us to understand this period in our history?

How do they differ from the more widely heard narratives?

What choices *could* people have made in relation to sectarianism and violence?

What choices can we make today?

How can we draw on these stories to inspire our moral and civic imaginations?

How can we as individuals and as a society learn from the past and nurture a more vibrant, inclusive and diverse society?

This Educators' Guide has been created to support facilitated use of the film. Whilst it is aimed at the Post Primary School sector, we hope the activities will have utility in other contexts.

'the choices we made' film received support from the Northern Ireland Community Relations Council which aims to promote a pluralist society characterised by equity, respect for diversity, and recognition of interdependence. The views expressed do not necessarily reflect those of the Council.

'the choices we made' film and educators' Guide received support from the Department of Foreign Affairs and Trade's Reconciliation Fund, which awards grants to organisations working to build better relations within and between the traditions in Northern Ireland, the North and South, and Ireland and Britain. The views expressed do not necessarily reflect those of the Department of Foreign Affairs and Trade.



An Roinn Gnóthaí Eachtracha  
agus Trádála  
Department of Foreign Affairs  
and Trade

# Acknowledgments

The Corrymeela Community would like to express our sincere thanks and appreciation to the contributors, both named and anonymous, who agreed to share their stories with us.

We would also like to thank all of those involved in the production of this publication.

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ISBN: 978-1-873739-36-5





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## Introduction to 'the choices we made: Bystanding and Conflict in Northern Ireland'

Sean Pettis -  
Programme Manager: Legacies of Conflict, Corrymeela Community

In 2013 we produced the film and book 'UP Standing: Stories of Courage from Northern Ireland' which focused on moments when an individual took action in the face of prejudice, sectarianism or discrimination. This resource was produced as part of 'Facing our History, Shaping the Future', a partnership project between Corrymeela and Facing History and Ourselves. For Corrymeela, 'UP Standing...' was a crucial resource in promoting the idea that even in the most difficult of circumstances, human beings can make a difference in nonviolent ways. It has also supported us to address the legacy of the past through a different lens, with a particular focus on young people and teachers in Post Primary Schools across Northern Ireland.

However, it is probably fair to say that 'upstanding' was not the dominant pattern of human behaviour in a conflicted and divided Northern Ireland -had it been, the 'Troubles' might not have happened at all. The reality is most people didn't get directly involved in acts of upstanding or in acts of violence. Most people, as in other cases of mass violence and social conflict, stood by. We know that bystanding is itself complex. Some bystanders are witnesses; some are complicit in violence and division through their silence and inaction. They might also be victims or perpetrators or upstanders. This is where the idea to create another film that focused on the concept of 'bystanding' came from. Through this film we wanted to explore moments when a person or institution did nothing to tackle some form of injustice or sectarianism that they were exposed to. We are not interested in shaming people or creating guilt. Rather, we want to make the idea of learning from the past real and concrete. We know that people stand by today when faced with wrongdoing. Bystanding is not an artifact of the past or our violent conflict. These stories both deepen our understanding of the Troubles and help us to illuminate connections to our behaviour and

decision-making. In order for us to become more compassionate and active citizens, we believe we have to better understand our past and its legacies. Using the lens of human behaviour opens up our learning and opportunities for conversation. It reminds us that events -good or bad- are not inevitable and that we have agency. We need to know this. Our young people need to know this.

As will be discussed in the 'How to use this guide' section, defining bystanding is challenging and has been the focus of much scholarly activity across a range of disciplines.<sup>1</sup> In the making of this film we appealed to the 150+ members of the Corrymeela Community to share and discuss stories of when they felt they should or could have done something to stand up to sectarianism, but chose not to. We asked them to extend this conversation into their own communities. We advertised the project on our website and cast our net as far as resources would allow. Story gathering was a challenge. We were asking people to recall occasions when they chose not to act, choices they were potentially ashamed of. Nevertheless, courageous individuals did share their stories and, before too long, we had

<sup>1</sup> See Edgren, Herik. *Looking at the Onlookers and Bystanders: Interdisciplinary approaches to the causes and consequences of passivity*. Stockholm: The Living History Forum, 2013.

enough material to begin filming. Our approach has not been to claim a representative sample of the NI population, or to try and achieve a perfect balance with regards to political and religious identities or the role of state actors. As the film shows, the themes are too complicated to apply a simplistic balance of 'Catholic and Protestant' stories.

Since we launched 'the choices we made' in late 2016, it has been used in training and curricula workshops with hundreds of teachers, student teachers and young people by Corrymeela and a range of other education providers. While teachers and young people shouldn't be expected to take sole responsibility for transforming society, they have a pivotal and often overlooked role.

The debate about 'Dealing with the Past' has been politically challenging. It is my view that part of this challenge is that it has been framed in an unhelpful way. 'Dealing' suggests that we can get to a place where we can wrap some kind of bow around our troubled past, put it on a shelf, dust off our hands and say 'done!' The public discourse around this area has almost exclusively focused on issues of victims, perpetrators and judicial inquiries to get truth and justice. These are critical

issues. But, if they are the only area of focus, then how does the wider society address the legacies of the past? This history is about us, the people who live in this society. If we do not want to return to where we've been, then we will have to make different decisions in the present and future. We hope that this resource plays some role in supporting us all to learn from the past and live well together in the present and future.

A special thank you to the filmmakers Paul Hutchinson and Ben Jones (pictured below). They took complex and sensitive stories and presented them with care, consideration and in a visually arresting manner. Paul was the Writer, Producer and Director. Ben acted as Editor and Director of Photography.

Thanks also to the funders of the film, the Community Relations Council and the Irish Department for Foreign Affairs and Trade, the latter of whom also funded the production of this guide.

Final thanks go to the six individuals who shared their stories with us. Without them, there would be no film to make and we thank them for their courage.



## An introduction to using this guide

'History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again'.

Maya Angelou

The issue of bystanding is not unique to any one time or place, it is a universal phenomenon. It is also an inter-disciplinary issue with relevance for history, psychology, philosophy, theology, political science and social psychology. We know that whilst it is a universal theme, the local context matters too. This section will provide an overview of some of the universal issues of bystanding, as well as reflecting on the Northern Ireland context. In this section we also borrow on the approach we used in the Educator's' Guide for 'UP Standing: Stories of Courage from Northern Ireland'.

In the Facing our History, Shaping the Future project, we try to understand the human behaviour that creates, influences and animates history. A key guiding question is: how can we learn from history to affect positive change in the present and future? We recommend that this film resource be used to accompany other Facing History and Ourselves historical case studies, such as the *Holocaust and Human Behaviour* or *Choices in Little Rock*, which focuses on the US Civil Rights movement through the desegregation of the Little Rock High School, Arkansas. For Post Primary Schools in Northern Ireland, 'the choices we made' provides a rich accompaniment to exploring the causes and consequences of the partition of Ireland, as well as other subject areas (other suggestions are outlined later in the guide).

### Facilitation Approach

We do not offer specific learning outcomes for each activity, as these should be tailored to the specific context the film is being used in. The guide is based around creating a critical discussion that can be followed up with an in-depth extension activity. Facilitation of these discussions will require a good level of background knowledge about conflict in Northern Ireland on behalf of the educator. However, we also advocate an enquiry approach whereby questions that can't be easily answered become the focus of attention and where learners draw on multiple sources of evidence to frame their thinking on the topics discussed.

### Pre-screening Activities

The film and guide have been designed to be used in their entirety or as stand-alone pieces. For classroom or facilitated use, particularly with younger age groups, we recommend focusing on specific stories, so the content can be debriefed and reflected on in detail. For each story we offer a transcription and suggested activities. Within this section we also offer some overarching approaches and strategies that can be used with any of the stories. Below are some pre-screening activities that enable participants to think through the concept of bystanding, human behaviour and its contemporary as well as historical relevance.



## Developing a Group Agreement or contract

In order to build and model the safe space necessary for discussing and debating often sensitive issues, the use of a group agreement can be an essential tool. Some guidance material to support this can be found on Pg47.

## Addressing dehumanising language

Some of the stories within 'the choices we made' feature derogatory and dehumanising language, including the use of expletives. On the DVD we have created a version which 'bleeps' out what would be considered 'moderate' bad language.<sup>2</sup> The language is being used within a context of stories from a deeply divided society, where words can be used as weapons. It is up to you as the Educator to decide which version is appropriate within your setting and the needs of the people you are working with. In the written transcripts of the stories featured in this guide we have used asterisks in between the first and last letter of the particular word. The story 'What he was saying when he didn't say anything' also uses the derogatory term 'fenian'. This has been included in the 'expletive free' version and in the transcripts below. We would suggest acknowledging the use of any inappropriate language before screening and providing some explanation of the term. We have included this in the Glossary of Relevant Terms on Pg46.

We have used the term 'the Troubles' throughout this guide to describe the conflict that occurred in and about Northern Ireland between approximately 1968-1998. We recognise that this is not a universally accepted term and is itself problematic. Educators using this guide can substitute this term as they feel appropriate, or problematise the term as an activity with learners.

## A Universal Theme - Bystanding and Human Behaviour

Talking about the past can often feel distant. We strongly advise using the activity below with a group of learners before engaging with the filmed stories. While the historical context of the stories in 'the choices we made' may be quite different, we want to highlight that bystanding is a theme that impacts all of us in the present.

<sup>2</sup> According to Guidelines by the British Board of Film Classification available at <http://www.bbfc.co.uk/education-resources/student-guide/issues-introduction/language>

## Activity - Bystanding and me

### Part 1 - Think & Journal

Ask learners to respond to this prompt: Think of a time when something was happening that you felt or knew was wrong and you chose to do nothing. First, reflect for a few moments on what was happening. Now write about why you did nothing. Make a list of all of the factors that shaped your decision-making.

One of the most important things we did here was acknowledge that standing by is a choice. So often it just feels like 'what happened' rather than something that we chose to do. That is not to say that it is easy to stand up or speak out, but it is still a choice.

### Part 2 - Pair & Share

Now ask your learners to look at their list with a partner. Do they have reasons in common? Now share them as a class and put your big list of reasons on a board or paper for all to see. As the facilitator, you may want to organise the feedback into four categories outlined below, but without revealing the 'title'. You can then ask learners to come up with a word or phrase that describes the category before you offer the headings below.

Invariably, some of the following will show up:

- didn't want to get involved
- didn't think I could make a difference
- didn't know enough about what was happening
- minding my own business
- didn't want to get hurt or have the person/people turn against me
- didn't want my family or friends to get hurt
- didn't have a connection to the person/they weren't part of my group
- somebody else will do something

### Part 3 - Link to Theory

Inform learners that there are lots of reasons why we stand by. Social psychologists who study this aspect of human behaviour have identified the following primary reasons.

1. **Diffusion of responsibility:** Social psychologists Bibb Latané and John Darley popularised the concept following the infamous 1964 Kitty Genovese murder in Kew Gardens, New York. Genovese died after being stabbed three times outside her apartment, while 38 bystanders who reportedly observed the crime did not step in to assist or call the police. Latane and Darley attributed the bystander effect to the diffusion of responsibility (onlookers are more likely to intervene if there are few or no other witnesses) and social influence (individuals in a group monitor the behaviour of those around them to determine how to act). In Genovese's case, each onlooker concluded from their neighbours' inaction that their own help was not needed.<sup>3</sup>

<sup>3</sup> <http://www.psychologytoday.com/basics/bystander-effect>

2. **In-Group Preference:** We tend to not help people outside 'our' group. In studies of non-intervention, research suggests that bystanders are much more likely to help people when they feel that the person seeking assistance is part of their in-group. This effect holds true even when controlling for the severity of the situation and the emotional arousal felt by bystanders. In other words, no matter how bad the situation or how badly the bystanders felt, they were still less likely to help when the victim was an outgroup member. In some cases, the bystander may believe that the person is deserving of the mistreatment because of some ideological idea. People tend to behave better to people in their own group in general.<sup>4</sup>
3. **Fear, including fear of being socially inappropriate or embarrassing oneself:** Another reason is the need to behave in correct and socially acceptable ways. When other observers fail to react, individuals often take this as a signal that a response is not needed or not appropriate. Other researchers have found that onlookers are less likely to intervene if the situation is ambiguous. In the case of Kitty Genovese, many of the 38 witnesses reported that they believed that they were witnessing a 'lover's quarrel', and did not realise that the young woman was actually being murdered.<sup>5</sup>
4. **Personal Benefit:** In certain extreme situations, a bystander may financially or materially benefit from the situation.

## Part 4 - Discussion

Reflect with learners on how the reasons they came up with connect with the four categories that social psychologists have developed. Were there overlaps? Did they come up with other reasons?

## Part 5 - Final Debrief

Study after study confirms our tendency to stand by. What's important to acknowledge, however, is that we can choose to act differently. As scholar Kwame Anthony Appiah observes:

*'We live in a great moment in the history of social psychology because we are discovering things every day about how our social environments shape our behaviour. And one thing you can do when you understand what is shaping your behaviour is take control; think about whether you really want to be shaped in those ways; whether you can do something to stop yourself being pushed in those directions'.<sup>6</sup>*

This reflects one of the reasons we have developed this resource. It allows us both to learn about past incidents, but also to consider our actions in the present. The more aware we are about what is influencing us, the more control we can take.

The learning from this session can be carried across into all the stories featured in 'the choices we made'.

4 <http://socialpsychologyeye.wordpress.com/2011/03/13/bystanders-just-standing-by-when-do-people-help-and-when-do-they-not/>

5 <http://psychology.about.com/od/socialpsychology/a/bystandereffect.htm>

6 <https://www.facinghistory.org/resource-library/video/how-social-environments-shape-behavior>



## Bystanding and Conflict in Northern Ireland

In this section, we propose some models and ways of thinking about sectarianism, conflict and division in Northern Ireland and how they relate to the concept of bystanding. The following ideas are not meant to be exhaustive or definitive ways of understanding the conflict, but rather illuminate how bystanding can play out in the Northern Ireland context.

In Northern Ireland it has been argued that sectarianism is such an efficient system that:

*'[it] does not really require any direct, active response at all from most of us, it simply requires that we do nothing about it.'*<sup>7</sup>

If this is true, then it makes the issue of bystanding all the more potent. Bystanding becomes more than someone not doing the 'right' thing in a given situation, it also feeds a wider system of division. The concept of bystanding extends the responsibility for the problem of sectarianism beyond direct protagonists who are engaging in sectarian behaviours, to those who are not actively challenging them. Liechty and Clegg expand upon these ideas further:

*'Comparative sectarianism is the simple and efficient mechanism the sectarian system has established for keeping us passive or at least keeping our protests ineffectual. We are inclined to approach sectarianism by drawing lines between them and us, and since we can always find a 'them' whose actions can be plausibly construed as worse than ours, we can justify ourselves in identifying 'them' as the real sectarian problem.'*<sup>8</sup>

This idea provides a useful tool to understand how issues of responsibility can play out when tackling sectarianism. What is particularly important is not just whether the **intention** was sectarian, but whether the **outcome** had a sectarian effect. This forms part of the definition of sectarianism outlined below.

## Defining Sectarianism

### Sectarianism...

...is a system of attitudes, actions, beliefs, and structures...

- at personal, communal, and institutional levels
- which always involves religion, and typically involves a negative mixing of religion and politics

... which arises as a distorted expression of positive, human needs especially for belonging, identity and the free expression of difference

...and is expressed in destructive patterns of relating:

- hardening the boundaries between groups
- overlooking others
- belittling, dehumanising or demonising others
- justifying or collaborating in the domination of others
- physically or verbally intimidating or attacking others

<sup>7</sup> Clegg, C. & Liechty, J., 2001. Moving Beyond Sectarianism: Religion, Conflict and Reconciliation in Northern Ireland. 1st ed. Dublin: The Columba Press

<sup>8</sup> IBID, pg 12







## Intentions and Consequences

One way to gauge whether or not speech, an event, an action or a decision can be judged to be sectarian is to look not only at the **intention** of the person or group involved, but also at the **outcome** or **potential outcome** of the speech or action, in as far as this can be foreseen. If the outcome includes feeding one or more of the 'destructive patterns' outlined above, then it can be deemed sectarian.

These ideas can be used as a tool when engaging with 'the choices we made'. We can try to understand how a sectarian system may have influenced the decision making in these stories. Whilst there may have been no intent to be sectarian, there may have been sectarian consequences.

## Screening Activities

The main section of this guide presents each story in the order it appears in the film. We offer a bespoke approach to facilitating learning from each story:

-  **Film Notes** - This provides any specific background on the film that may be useful.
-  **Summary of the Story** - A short overview of the content of the story.
-  **Transcription of the Story** - The full transcription with punctuation added to enable it to be read independently of the film.
-  **Mid-viewing Pause Questions** - These are designed as a 'check-in' with learners to answer any practical or factual questions they have. This is particularly useful with learners who have less direct knowledge of the Troubles. They also begin to explore the themes contained within the story and support an appraisal of what options might be available to the various characters.
-  **Post-viewing Reflection Questions** - These can be used to lead a discussion about the outcome of the story and the salient themes.
-  **Extension Activities** - These are suggested activities that enable learners to go deeper into a theme and offer an opportunity for independent and small group work.

## Universal Questions

In addition to the bespoke questions for each story, we also offer some universal questions that are relevant across the film as a whole.

Linking back to the pre-screening activity 'bystanding and me'

- We developed a list of our own reasons for bystanding in real life situations that we have experienced. Looking at this list how do they compare to the reasons why [insert name from story] was a bystander?
- What is the link between [insert name from story]'s reasons for bystanding and the four areas that social psychologists have developed?

Linking back to the theme of sectarianism

- What does this story tell us about sectarian conflict in Northern Ireland? How does it relate to the definition of sectarianism developed by Liechty and Clegg?
- What would a just response to the situation in this story look like? How could the perceived wrong be addressed and who needs to play a role?
- How does the specific time and place the story is taking place in impact on the decision making? (This may require the facilitator to add information, or further learner-led investigation).

Media Literacy and Personal Development

Use the story and ask the following:

- How does the person tell the story?
- What is the tone of their speech?
- What is the emotion they are showing (or not showing)?
- How has the incident impacted on their life?
- What do you do when difficult events enter your life?
- How easy/difficulty is it to tell painful stories?



## Curricula Focus

The approach adopted in this guide can make a considerable contribution to the Northern Ireland Curriculum, particularly at Key Stage 3. This includes subject specific content, fostering attitudes and dispositions, addressing the key elements and pupil-centred teaching and learning experiences.

the choices we made: Bystanding and Conflict in Northern Ireland				
<b>Key Elements</b>	Personal understanding	Mutual understanding	Moral Character	Ethical Awareness
	Citizenship	Cultural Understanding	Media Awareness	Personal Health
<b>Teaching &amp; Learning Experiences</b>	Learner Centred	Investigating & Problem Solving	Media-rich	Active and Hands on
	Enquiry Based	Ongoing Reflection	Challenging & Engaging	Linked to other curriculum areas
	Supportive Environment	Culturally Diverse	Relevant & Enjoyable	
<b>Attitudes and Dispositions</b>	Personal Responsibility	Concern for Others	Openness to new ideas	
	Curiosity	Community spirit	Tolerance	
	Integrity – Moral Courage	Respect	Flexibility	
<b>Thinking Skills &amp; Personal Capabilities</b>	Managing Information	Working with Others	Self-Management	
	Being Creative	Thinking, Problem Solving, Decision Making	Communication	

## Subject Specific Links

### History

At Key Stage 3, this resource supports an investigation into the 'the long and short term causes and consequences of the partition of Ireland and how it has influenced Northern Ireland today including key events and turning points'.

It has particular resonance with the following statutory requirements:

- Investigate how history has been selectively interpreted to create stereotypical perceptions and to justify views and actions (Mutual Understanding).
- Investigate individuals who are considered to have taken a significant moral stand and examine their motivation and legacy (Moral Character).
- Critically investigate and evaluate the power of the media in their representation of a significant historical event or individual (Media Awareness).
- Investigate critical issues in history or historical figures who have behaved ethically or unethically (Ethical Awareness).

The stories can be used as a source to support an overall enquiry about the Troubles. They are particularly apt as a 'launch' lesson. In the section below we make suggestions as to specific enquiries that may be useful, however the teacher can adjust these to meet the needs of the learners, the particular unit being studied and the context of the school.

At Key Stage 4, the resource can also support the CCEA unit 'Changing Relations: Northern Ireland and its Neighbours, 1965–98'. Stories provide valuable social context that both informed, and was influenced by, the wider political situation.

### Local and Global Citizenship

At Key Stage 3 this resource supports the delivery of all four key concepts which also align well with the Key Stage 4 specification.

### Diversity and Inclusion

- Investigate factors that influence individual and group identity.
- Investigate ways in which individuals and groups express their identity.
- Investigate how and why conflict, including prejudice, stereotyping, sectarianism and racism may arise in the community.
- Investigate ways of managing conflict and promoting community relations and reconciliation.

### Human Rights and Social Responsibility

- Investigate why it is important to uphold human rights standards in modern democratic societies, including meeting basic needs, protecting individuals and groups of people.
- Investigate local and global scenarios where human rights have been seriously infringed.

### Equality and Social Justice

- Explore how inequalities can arise in society including how and why some people may experience inequality or discrimination on the basis of their group identity.
- Investigate how and why some people may experience inequality/social exclusion on the basis of their material circumstances in local and global contexts.



- Explore the work of inter-governmental, governmental and non-governmental organisations (NGOs) which aim to promote equality and social justice.

## Democracy and Active Participation

- Investigate why rules and laws are needed, how they are enforced and how breaches of the law affect the community.
- Investigate an issue from a range of viewpoints and suggest action that might be taken to improve or resolve the situation.

## English with Media Education

At Key Stage 3, the resource can support the following key elements:

- Engage, through language, with their peers and with fictional and real-life characters and situations, to explore their own emotions and develop creative potential (Personal Understanding).
- Explore and respond to others' emotions as encountered in literature, the media, moving image and peer discussion (Mutual Understanding).
- Explore issues related to Moral Character (Moral Character).
- Explore the use of language and imagery in conveying and evoking a variety of powerful feelings (Spiritual Awareness).
- Use literature, drama, poetry or the moving image to explore others' needs and rights (Citizenship).
- Explore how different cultures and beliefs are reflected in a range of communication methods (Cultural Understanding).
- Consider how meanings are changed when texts are adapted to different media (Media Awareness).
- Explore issues related to Ethical Awareness (Ethical Awareness).

## Personal and Social Development

At Key Stage 3, the resource can support the delivery of two of the key concepts:

### Self-Awareness

- Explore and express a sense of self.
- Explore personal morals, values and beliefs.
- Investigate the influences on a young person.

### Relationships

- Develop coping strategies to deal with challenging relationship scenarios.
- Develop strategies to avoid and resolve conflict.

## Religious Education

At Key Stage 3, the resource can support the following key elements:

- Investigate ways in which rights and responsibilities in relationships with other people apply to everyday life and how this is sometimes difficult to put into practice, for example, conflicts with family or peers and how they can be resolved. Develop a range of skills to promote sensitivity and empathy when discussing religious and moral issues, for example, discussing and questioning in a frank and open manner varying opinions on issues such as sectarianism, prejudice and/or racism; discussing the positive impact of inter-religious dialogue (Mutual Understanding).
- Examine how we make choices between right and wrong and the influences that shape our moral behaviour such as conscience, family, peers, school, religious background, media and society, for example, investigation into the life of a well-known religious person who has taken a moral stance (Moral Character).



- Investigate how choices can be influenced by prejudice and sectarianism and ways in which reconciliation can be achieved through dialogue, outreach and action, for example, Jesus and his relationship with others; the churches' role in peace and reconciliation in Northern Ireland or South Africa; religious response to social justice issues in today's world (Citizenship).
- Investigate, evaluate and critique the power of the media to inform, influence and persuade in dealing with religious events and issues, for example, violence in society, social and global justice, human sexuality, and religious tolerance (Media Awareness).



## He Just Crumpled

### 'Bronagh'



#### Film Notes

Bronagh is a pseudonym. The storyteller preferred to remain anonymous in order to avoid any issues for her family. Bronagh's real voice is used, but an actress is used to provide visuals.



#### Summary

In this story, Bronagh recalls a moment from around October 1988. Bronagh is travelling in a Black Taxi with her two young sons along the Falls Road in West Belfast. She is sharing the taxi with a man and his son. She hears a gunshot and sees a British Soldier crumple to the ground. Bronagh recalls the anguish and guilt of not stopping to help the soldier and reflects on the reaction of her fellow passenger.



## Transcription



It would have been around about October 1988. And there was just the general mayhem of the conflict within Northern Ireland and living in Andersonstown in West Belfast there were daily occurrences of shooting, bombings. The streets were overrun with Army in particular – not so much police, but Army. It would have been normal to be walking down the street for soldiers to be training the sight of their guns on you. Em...which was very unnerving whenever you realised that it was actually a gun that they were pointing directly at you. I suppose normal life, normal life, was just having, having soldiers and police all over the place.

I was going into town, I had the two boys with me, and we were in a black taxi which is the public taxi service in and out of West Belfast. And I was sitting in the back seat of the taxi and a guy got in, a man got in, halfway down the road, not sure where. But he got in with his son. And we were just traveling along and em, and just [there was] an almighty crack.

And I remember sort of ducking forward a bit in the taxi when I heard it and just looked out to my left and there was a soldier in a flak jacket, em, with his–his rifle cocked, and he just crumpled. Em...just like you would see on the movies, you know, in the pictures. He just crumpled right down onto the ground. And at–at the same time that it happened the man who was facing me who saw it as well started squealing and yelling and banging the taxi window, “They got the b\*\*\*\*\*d! They got the f\*\*\*\*\*g b\*\*\*\*\*d!” And he was whooping, absolutely whooping with delight.

The taxi sort of braked for a second and then drove on very, very quickly. So I looked back out the window and the soldier was lying there and the other soldiers started coming towards him then. Emm, but the man was still elated. I just couldn't believe the reaction that he had. He was ecstatic.

All I can remember after that was sitting in the living room waiting for the news to come on the TV. And it was a way down the list of what had happened, but they said that there had been an attack, em on a foot patrol in West Belfast and a soldier had been shot, em.. but wasn't killed, was injured. But for those hours I didn't know, I thought we had witnessed someone being murdered. Afterwards, I remember thinking I should have, I should have done something. I should've got out and said to that young boy, “Are you all right?” Or even an act of contrition into his ear, which as a Catholic we're taught to do. But I didn't, I...I just went on.

I remember actually talking to my sister about it afterwards, and she just laughed whenever I said I had thought I should've done something. And she said, “But sure you couldn't”. And it was just a given that you couldn't. There were boundaries, you knew what the boundaries were living in a Catholic community. And to actually give any sort of recognition to British soldiers was a no-no. You–you just didn't do it, they were the enemy and you didn't do it.

## II Mid-viewing Pause Questions (Optional)

Pause at 2 minutes 36 seconds (online version) or 2 minutes 24 seconds (DVD version).

- The story is set in West Belfast - what do we know about West Belfast at this time?
- The story features a Black Taxi - what were 'black taxis' and how did they differ from regular taxis?
- Bronagh has just witnessed a soldier being shot. What options does she have in this situation? What could she do? What might the consequences be of any action she takes?
- What questions do you have or what do you need clarified?

## Post-viewing Reflection Questions

- How do you respond to Bronagh's story? What sticks out for you?
- What does Bronagh mean by the 'general mayhem of the conflict'? How does she describe what was 'normal' at the time? What do you think the effects of this mayhem would be on a person?
- How does the man who joins Bronagh and her children in the black taxi respond to the soldier being shot? What shocked Bronagh most about his response? What shocks her most about her own response?
- Bronagh feels like she should have done something. What do you think she could have done? What might the consequences have been? (Learners might consider how others in the community might have responded to her helping an injured soldier).
- Not featured in the film is an extract where Bronagh tells her two sons to say a prayer for the soldier. How could this be considered an act of upstanding? How might the other man in the taxi have reacted?
- It's been nearly 30 years since this incident happened, why do you think it weighs so heavily on Bronagh?
- Black Taxis became an important form of public transport across West Belfast and in other areas. This was in part due to people feeling some bus routes were unsafe and buses were often hijacked. If the use of transport is affected by conflict - how might this impact on your life?
- What are the connections between this story and another story you have read about/been told/watched?



## Extension Activity 1



### Media and Conflict

Bronagh talks about waiting for the news to come on the TV. Consider the roles of the media during the conflict. Do a KWL activity (see Pg54) regarding the media at this time. After gathering the questions that learners provide regarding what they want to learn, create small research groups that allow them to go deeper.

Some questions that could be considered: How did the media perpetuate or challenge sectarianism? How did the media provide essential information? How did the media perhaps not capture certain events or address them from a narrow point of view? How did the media shape and reflect human behaviour, including bystanding? Learners could also consider what role the media plays in the present and how they report on issues relating to conflict in contemporary Northern Ireland. How does this compare with reporting during the Troubles and what difference does social media make?

## Extension Activity 2



### Unwritten Rules

Bronagh describes the 'boundaries' of living in a Catholic community and that you just 'knew what they were'. How do you think Bronagh learned these boundaries? Would there have been boundaries living in a Protestant or Unionist community? What spoken and unspoken rules do you have in your school or community that shape your behaviour? Are there consequences for breaking these boundaries? Consider including Seamus Heaney's poem 'Whatever you say, say Nothing' as another tool to explore this theme. Likewise, the 'Loose Talk Costs Lives' poster from the Linen Hall Library's 'Troubled Images' collection could be used as a visual source.

## Extension Activity 3



### Historical Investigation –Space, Place and Time

This story is set in West Belfast in 1988. This was a particularly difficult year in West Belfast, with a series of high-profile incidents relating to Milltown Cemetery and the subsequent killings at the funeral of one person who was killed at Milltown. Using 'he just crumpled' as a stimulus, set up an historical enquiry to find out more about what was happening in this place at that time. How do the conclusions of that enquiry affect how learners understand Bronagh's decision to not help the soldier?



## A Joke

### Katie

#### Film Notes

The film features Katie talking about her story at the Corrymeela Centre, Ballycastle.

#### Summary

Originally from England, Katie had moved to Northern Ireland to work for Corrymeela as a Schools Worker. Katie talks about her friend, a police officer, who was killed in the RAF Chinook that crashed into the Mull of Kintyre in June 1994. On the day of the funeral, Katie was finishing a residential at the Corrymeela Centre, when someone told a joke about the air crash. Katie recalls not knowing what to say or how to challenge this.



## Transcription



I knew nothing about Northern Ireland really, but I just was in that sort of lovely, innocent, 'I-could-do-anything' sort of mode. I was a geography teacher in England and taught for a year, and then came to Corrymeela as a volunteer for three weeks in the summer and really liked it. And then when I was teaching geography there was a job that came up in Corrymeela so I applied for that.

The job was Schools Worker, and it was about working with Education for Mutual Understanding, bringing Catholic and Protestant schools together with kids, the young people and the children, so that they could talk to each other and just hear each other's stories and learn a little bit about each other's culture and ideas and some of the stories they had.

I was going out with somebody who had been in the police. I remember at the time, just kind of knowing that you don't talk about this with people, you don't tell people, but he was very good friends with this guy Kevin and I got to know Kevin a little bit. I used to do a lot of climbing. I was really into climbing mountains and rock faces and things.

And then that day getting this phone call from, it was in the afternoon, getting a phone call from Tim to say, "Kevin's dead".

I remember thinking, "What are you talking about?" d'you know. He said, "No he's dead, he's been killed." I said "What d'you mean he's been killed?" you know, just, complete shock. And just being told that he'd died in this, in a terrible accident with a Chinook helicopter that had hit and just crashed into the Mull of Kintyre.

Kevin was on the Chinook going to some meeting and there were 29 of them, and they were all top police officers. I think quite a lot of them were Special Branch intelligence officers, they were some of the top people anyway in the RUC at the time it was, and all of them were killed, including the pilots as well. It was terrible. I remember, just...just not knowing actually how to feel. He was such a gentle person, he was such a lovely, lovely kind person.

The week of Kevin's funeral, I'd been on a residential and residential are very tiring. You spend a lot of time up at all different times of day and night. So I was really exhausted and I remember going into the kitchen and I didn't have my outfit for going to a funeral, so people wouldn't have known I was going to a funeral.

This day there were some staff members and some volunteers sitting around – we used to have a sort of a meeting at the end just to review everything. And in the middle of it, there was this joke told: "Have you heard about the IRA have claimed responsibility for the Chinook air disaster? They claim they planted the Mull of Kintyre".

And it was kind of one of those things where you hear it, and I didn't know how to react because I remember thinking, 'They've told this joke. For them it's okay, but for me it's not okay because I'm about to go down to this funeral and Kevin was on that Chinook, and it's not okay.' I remember standing there at this kitchen table, with all these people that I'd worked with all week...I said nothing. I just stood there, I think I was a bit shocked, I was a bit upset, I just thought, I'll just... I left.

I think I feel sad that I never stood up and said, "Please don't do that. Right, just today, you know, tell the joke another day. But just today, right now, when I'm going down to Kevin's funeral and his widow is down there, please don't tell that joke today". I would like to have said that.



## II Mid-viewing Pause Questions (Optional)

Pause at 3 minutes 19 seconds (online version) or 3 minutes 12 seconds (DVD version).

- Katie talks of knowing that she can't talk about her friends being in the Police. Why might this be the case? What were the potential risks? How do you think she just 'knew'?
- What was the RUC? Why would they have a 'Special Branch' or 'intelligence' officers?
- Why were there programmes for school children that explored education for mutual understanding? (The EMU programme often featured schools with pupils from different religious backgrounds meeting together).
- What questions do you have or what do you need clarified?

## ● Post-viewing Reflection Questions

- How do you respond to Katie's story? What sticks out for you?
- The volunteers are gathered together at the end of what Katie describes had been a long day. One of them tells a joke about the Mull of Kintyre Chinook crash. Katie does not know what to do. She says, 'For them it's okay. For me, it's not okay'. She ends up not doing or saying anything. What are some of the factors that contribute to Katie's response?
- Katie reveals the codes of silence that are part of a conflict. We see this in her avoiding talking about her friends being in the Police, but also in not challenging or responding to the inappropriate joke. How do you think this silence influences bystanding? Are people more or less likely to intervene? Could Katie have intervened in this situation? How might she have done this?
- Katie describes being innocent, having a sense that she 'can do anything'. A sense of confidence, of civic efficacy, is a good thing. Sometimes we learn so much about a context or a situation that we lose the ability to believe that we can make a difference, up close things seem so complicated or overwhelming that we lose faith in ourselves -and others- to make a difference. How do we achieve some kind of balance with the belief we can 'do anything' and the need to be informed and sensitive?
- How easy or difficult is it to talk about policing in NI? Law and order is one of the pillars of society - how can this be discussed and engaged with? Do communities have a different experience of policing? Is this different for people from Protestant or Unionist communities and Catholic or Nationalist areas?
- What are the connections between this story and another story you have read about/been told/watched?

## Extension Activity 1



### Personal and Social Development - 'Just a Joke'

The segment is called 'a joke'. How do you respond when something mean or offensive or hurtful is presented as a joke? Use the Fishbowl strategy (Pg49) and have pupils first write about how they might respond to a group of friends who were laughing about something hurtful or offensive. Then set up the Fishbowl activity and allow pupils to consider effective ways of responding and becoming more aware of the ways they might use jokes themselves. Remember to help pupils understand that words matter and that this is not just about pointing out the facts as a cognitive exercise. What happens in this case is also about feelings, about something hurting another person or group of people. You might use an imaginative exercise to develop empathy. They might imagine one of the other people at that table and the way they go along with the joke. Or they might imagine Katie and how she feels. Help them to think about how an effective response allows the joke teller -and the others in the group- to understand that what they said and did was hurtful.

## Extension Activity 2



### Understanding Conflict and Humour

Humour is often used as a way of dealing with difficult situations. Have pupils consider what the benefits and limitations of this might be. The person who made this joke was involved in peace work at the Corrymeela Centre, but also hurt someone through their actions. Learners could research how comedy is used as a tool in Northern Ireland to address violence and division. The blackboard from the Channel 4 sitcom 'Derry Girls' has recently been included in the Ulster Museum's Troubles Collection. The blackboard features many stereotypes about Protestant and Catholics in Northern Ireland. This is framed as humorous, but can these stereotypes also be harmful? Does the passing of time change whether something is funny or harmful?



## Shooting the baddies

### Yvonne



#### Film Notes

This film features Yvonne talking about her story and was filmed at her home. At some screenings people have asked if there is any symbolism about the green, white and orange wool Yvonne is knitting with. This was purely coincidental and just happened to be what she was knitting at the time.



#### Summary

Yvonne recalls her peace building efforts during a work camp held in a housing estate in August 1974. On the night before the last day of the camp, a British Soldier is shot in the estate. The next day in a local resident's house she witnesses a young boy jokingly claim to have 'shot the soldier' while playing with a toy gun. Yvonne reflects on not knowing if or how to challenge the child or his parents.





## Transcription



This wasn't make believe like when we were young running around like the Lone Ranger and Tonto or whatever, you know... shooting the baddies. This was real, this had actually happened, a soldier had been shot.

The Corrymeela Summer Programme Coordinator invited me to lead a three week international work camp in August 1974. The first two weeks of the camp we were living in a Catholic, Republican housing estate. An estate where there was every chance that you'd be unemployed. It was an estate where there was a strong paramilitary presence, and by it was also an estate where there was regular British Army patrols. So the people were regularly being stopped, questioned, [and] searched. There were night-time raids on their homes.

I suppose our aim was to try and give the children some distraction from getting into gangs and throwing stones at the regular Army patrols. The people were on the whole very generous, very kind, and they allowed us to get on with our peace songs and they knew that we were providing a lot of activities and giving the children things to do.

On the final day in the estate, we were invited in small groups to different homes for a meal. We were a bit sombre because the night before a young British soldier had been shot. So we were invited into this family's home, it was a man and wife and young son. I can't remember what we had for our meal, but I do remember the young boy who was running around like any two or three year old and enjoying his play. He had a little toy gun in his hand and he was running around with this gun and he said to us, "I shot the soldier! I...I shot the soldier!"

I just didn't know how to respond to this little boy. I just know that there was a silence, I just remember the uncomfortable silence. The other person with me said something like, "Oh, how can this be right?" and looked at the parents and said, "You know, why is he saying this?" I did nothing. I...I changed the subject. I suppose I tried to keep things friendly. When the little boy said, "I shot the soldier!" he looked at me, like he wanted me to say, 'Oh that's great! Good for you!' I couldn't say that, and he was only three, two or three. Neither could I say, 'That's not a very nice thing to say'. And we were in somebody else's house.

I just wanted to be anywhere else but in that home, in that estate, at that moment. I think I probably had enough. I was naïve, I know, but my hope was after two weeks in that estate, there might have been a change of heart. But it was totally naïve. I mean...In a way, that soldier being shot just on the last day when we were about to go was almost like a slap in the face to our peacekeeping.

## ▮ Mid-viewing Pause Questions (Optional)

Pause the film at 3 minutes 2 seconds (online version) or 2 minutes 53 seconds (DVD Version).

- How does Yvonne describe the estate and life for residents there? How might people have felt who lived there? (Perhaps create an identity chart of the area (Pg51) based on learner feedback).
- How could Yvonne respond to this little boy who is claiming to have shot the soldier? What might the consequences be? What factors might influence her decision-making?
- What questions do you have or what do you need clarified?

## ● Post-viewing Reflection Questions

- How do you respond to Yvonne's story? What sticks out for you?
- Why might the boy have claimed to have shot the soldier? Do learners think this is innocent play, or influenced by the time and place he was living in? How else might conflict influence or affect young children?
- The person with her says something. Yvonne does nothing. She changes the subject. Why does she remain silent? What are the factors that inform her decision-making? How might the parents have responded to this challenge?
- What could Yvonne have done given the context? Have learners develop another ending for this story.
- If you are invited into a house, school or organisation, do you have to keep to their rules? Can the rules of hospitality be co-created?
- What are the connections between this story and another story you have read about/been told/watched?

## Extension Activity 1



### Learning to challenge

Yvonne, like Katie, is also involved in trying to do something positive to address the conflict. She also feels like she was too naïve. Consider Yvonne's reflection that she was trying to keep things 'friendly'. Young people can certainly identify with the desire to keep things polite and to avoid rocking the boat. Ask learners to think of a time when being polite prevented them from standing up and speaking out. Do learners think that they have the ability to respectfully stand up today to what they believe needs to be challenged? Have things changed? Have them consider how you can both be respectful and stand up. Consider the significance of why she was on the estate and the work she was doing. How do you navigate peace-making and conflict while trying to maintain friendly and polite relations?

## Extension Activity 2



### Historical Investigation -The Role of the British Army

The story is set in 1974, around 6 years after the outbreak of violence and 5 years after the Army were deployed in 1969. The story provides some insight into the human impact of having the Army present on the streets. This story, paired with 'he just crumpled' could support an investigation into why the British Army were deployed and how they were received. Through analysing a range of sources, learners could come up with a short presentation or concluding activity. As part of this, or as an alternative, learners could also investigate the charity 'Children in Crossfire'. Children in Crossfire was founded by Richard Moore who was blinded by a rubber bullet in 1972, aged 10 years old (see links and further resources section).





## A lot of fear there

### 'Robert'



#### Film Notes

Robert is a pseudonym as the storyteller preferred to remain anonymous. In the film, an actor plays the part of Robert for both audio and visual. The script is based on an interview with Robert and was approved by him as an accurate representation of the event.



#### Summary

Robert tells the story of a time when he worked in a factory in East Belfast in 1972. During the night shift whilst on a break, a paramilitary leader passes round a collection box in support of the Ulster Volunteer Force. Although feeling pressured, Robert recalls passing the tin on to someone else without having contributed. Although he stood up to the man, he felt isolated and alone as a result. He reflects on why others gave and why he did not.



## Transcription



This would've been eh, '72, aye, 1972. It was a factory in East Belfast. Saturday morning would've been, 4 o'clock, 4 o'clock in the morning. It was a group of us halfway through the night shift, on our break. It was still dark outside. The boys had been paid and had been fed, sitting about on wooden benches, you know, some of them smoking, reading the papers, picking horses for the Saturday races. One or two of them playing cards, you know a lot of banter, you know laughing, relaxed, you know.

Then yer' boy walks in, squat wee man, sleeves rolled up, tattoos. He was in the UVF like. Says, "Here pass that along, Sammy," so he hands this tin to Sammy. Crude metal tin with a wee slot on the top of it. And he's standing over everybody as the tin gets passed along. "Wee collection here for the boys" [he says].

So everyone's putting money in the tin, being very careful not to make eye contact with yer man who's doing the collecting. So I'm sitting watching all of this you know, watching as the tin gets closer to me. So eventually somebody passes the tin to me, and I stood up and just passed it back to the paramilitary boy. Didn't put any money in it. We're both staring at each other, we're like pitbulls, seemed liked ages, just staring at each other. So in the end he just looks away and passed the tin to somebody else. And when the collection was over he walked out. [There] wasn't much laughter after that.

Why did the rest of them give the money? Well, I suppose a lot of them were afraid, you know. I mean, these boys will be in your face, they're threatening, you know what I mean. And then I suppose some of them actually would've supported the UVF. A lot of them were afraid for their families too, didn't want any harm coming to their families. Fair enough, I suppose... and like it was 100% Protestant in that room too. But like, most people just wanted to get on with their lives, they didn't want any [trouble]...a lot of fear there.

Why was I not afraid to stand up to him? Well, I could handle myself, you know. Everyone knew I was a hard man. Fit as a fiddle, went to the gym three times a week. Worked as a bouncer. I was in the UDR so I had a PPW...a gun. [It was] not a problem.

Well as far as I was concerned...I was just looking after myself and my family. That's all that mattered to me, nothing else. [It] didn't stop the bullying. [It] didn't stop the collecting. I just didn't give him anything. But that wasn't a victory like, you know. [It] didn't do any good. And you know what...not one of them said, 'Well done', you know. Nobody said anything to me afterwards. Nothing.

He lost face, I felt better. But the room just stayed scared, nothing changed there. I ended up with no real friends. It was a lonely place. And now they were frightened of me.

## II Mid-viewing Pause Questions (Optional)

Pause the film at 2 minutes 22 seconds (online version) or 2 minutes 13 seconds (DVD version).

- Robert is describing how his work colleagues were being asked to contribute to a paramilitary group, in this case the Ulster Volunteer Force (UVF). Ask the learners what they know about paramilitary groups. Why would they be collecting money and what might this be spent on? What factors could influence why people would contribute money or not? What might the consequences be if someone did not contribute? What are the potential consequences if they do contribute money?
- Robert is witnessing something he feels is wrong. If he refuses to pay money does this make him an upstander, or does he need to go further – should he report the actions to someone, or the Police?
- What questions do you have or what do you need clarified?

## Post-viewing Reflection Questions

- How do you respond to Robert's story? What sticks out for you?
- Robert decides not to contribute any money. Does this make him an upstander? In what ways might he also be a bystander (did he do enough – Robert says 'the room just stayed scared, nothing changed there')? What about the other people in the room, how do we understand their actions?
- What do you think enables Robert to feel like he doesn't have to contribute? He talks about being physically strong and owning a handgun, but the downside was his colleagues were also scared of him. Do you think you need to be physically strong to challenge paramilitary groups? What are other options for challenging paramilitary control? (You could consider using the story 'A lonely march', or 'The Poster' from the film 'UP Standing: Stories of courage from Northern Ireland' to show additional ways people responded to paramilitary violence).
- Robert speaks about having no friends in the workplace. What is the importance of friendship where you work?
- What are the connections between this story and another story you have read about/been told/watched?



## Extension Activity 1



### Building Active Citizenship

Change is seldom, if ever, immediate. Often once it happens, it doesn't last unless people continue to work. People are more likely to stand by when they don't believe they can make a difference. How do you persist in standing up when you don't see that you have made a positive difference?

In Northern Ireland, many citizens suffer from a lack of belief that they can influence positive change. Adults risk passing this on to another generation. For this activity, we want to connect to an upstander or to more than one example of upstanding. We want learners to consider what persistence looks like by exploring models of people who stay at making a difference, who recognise that change is a marathon, not a sprint (you could have learners use the film or have them do some investigating themselves). Start with what persistence means. Have them think about something that they really work at—it could be school work, sport, music, friendship groups, or their participation in a faith-based institution. What are the things they have to do to do well? Citizenship work is the same— it's developing another kind of muscle. Ask learners to translate persistence to this context, then use an upstander case as a model to explore what persistence looks like in action (these could be taken from 'UP Standing: Stories of Courage from Northern Ireland').

## Extension Activity 2



### Historical Enquiry -The Role of Paramilitary Groups

Using this story as a launchpad, have learners conduct an enquiry about the role of paramilitary groups throughout the Troubles and in the present. Learners might want to also consider the role of politically motivated ex-prisoners in the peace process (the resource 'From Prison to Peace' is particularly useful for this purpose). Likewise, the ongoing presence of paramilitary groups and the issue of punishment beatings could also be explored.



## What he was saying when he didn't say anything

### 'William'



#### Film Notes

William is a pseudonym. He provides the voiceover, but the accompanying visuals feature an actor. The filming did not happen at the real location. We asked William to remain anonymous so that the school could not be identified.



#### Summary

William recalls his first time doing P.E at Post Primary School in September 2002. Without understanding the political connotations, William puts on a Republic of Ireland Football top and is met with abuse and threats from other boys in what he describes as a Protestant school. The teacher tells him he couldn't do P.E and so he sits out of the class. William feels that because the teacher didn't address the issue, he was in tacit agreement with the other pupils that it was 'wrong' to wear the top.



## Transcription



I contemplated burning it down... I contemplated burning the changing room down for a long time. I was never serious, I was never going to burn it down, but I just thought, f\*\*k, school would be so much easier without P.E.

This was the first week into school, the first full week into school and on the Friday and P.E was the first thing in the day. I turned up late to the changing rooms and everybody was already mostly changed. The first time you got to get changed with a bunch of strangers you don't really know any of them. And you're 11, and you have to take your clothes off and put new clothes on. So you feel pretty crap, pretty shy, pretty sheepish.

Got my trainers on, getting my shirt on. I've only had the shirt on a few seconds and one particular person turns to me and says "what the f\*\*k is that you're wearing?" And I didn't really know what he meant... and that's when he says, "Get that piece of fenian s\*\*t off you". And by that point I was still confused, what fenian s\*\*t? I knew the word. It wasn't something I would have been using, but I knew it wasn't a nice thing, I knew it was a thing you don't say. And that's when it all kicked off, the whole thing might of took maybe 2 or 3 minutes, but I'd say there was at most 30 people in the changing room and it went quiet and everyone was staring and everyone then crowded in, because they think, oh 'there's going to be a fight'. Because there's me and this other guy shouting at me and he's then reaching at the badge, reaching at me trying to grab the shirt off me and it's at that point that the teacher walks in. [The] teacher is standing in the doorway the whole time, so the teacher has heard all this what's going on. They might not have seen exactly what was going on, but they heard it. The teacher then says "What's going on?" and the person who I was facing said, "He's wearing a fenian shirt". He shouted that across the room at a teacher. [The] teacher then replies with "Get changed". So by that point it kind of goes back to a state of norm, but I'm already taking the shirt off, putting my school shirt back on, just the normal white shirt. On the way out the door, the teacher says, "why are you wearing your shirt?" I explained about what had just happened, because he knew what had happened, and his response was "oh, in that case you can't do P.E, cause you're not wearing a kit" So then I was made to go to a room and sit for the hour instead of doing P.E.

That incident in the changing room caught me completely off guard because I wasn't aware that Protestants don't wear Republic of Ireland shirts because this was just after the summer of the World Cup. The only football shirt I owned at the time was a Republic of Ireland shirt because the Republic of Ireland were in the World Cup.

Because I grew up in a mixed environment, despite being from a Protestant background, I wasn't aware of the connotations of wearing an Ireland shirt...a Republic of Ireland shirt in a very Protestant Secondary School. This is a school in Belfast that is... or was a 100% Loyalist, was a 100% Protestant.

Thinking back now, I'm not surprised that the teacher didn't do anything. Effectively what he was saying, when he didn't say anything was that 'it's OK... you're right that's not an acceptable shirt to wear, you shouldn't be wearing that'.

I was completely unsupported. I was kind of made to seem like 'it's your fault'. That was the last time I wore that shirt to school. That shirt disappeared not long after that and... yeah... it definitely made me think ...if you don't toe the line in terms of being 100% Protestant, the school isn't going to stand up for you and eh, you're going to get hell from the students.



 **\*\*Pre-viewing Discussion\*\***

Note that this particular film includes the derogatory term 'fenian'. Prior to viewing, it may be worth raising this with learners. Some background to the term is included in the glossary on Pg46.

 **Mid-viewing Pause Questions (Optional)**

Pause at 2 minutes 37 seconds (online version) or 2 minutes 28 seconds (DVD version).

- William has come to his first P.E lesson and is changing into a Republic of Ireland football jersey. Why do you think his classmate objects to this shirt?
- How do you think the teacher should address this issue? What would be a fair response?
- What questions do you have or what do you need clarified?

 **Post-viewing Reflection Questions**

- How do you respond to William's story? What sticks out for you?
- Who do you think the bystander is in this story?
- What do you think about the response of the teacher? What could they have done to address the situation and support William?
- What role do symbols like football shirts play in a divided society like Northern Ireland? (Euroclio's 'Football: A people's history of Europe' project could be used to extend this theme beyond Northern Ireland- see section with further links).
- In Northern Ireland children largely attend schools that are separate in terms of religious and political beliefs. How does this separateness impact on a situation like this? Does separate schooling make an incident like this more or less likely?
- William talks about feeling shy and sheepish as he gets changed for P.E for the first time. What are the rules and norms for how you act in a changing room? How do you learn these, and how can you resist them if you do not agree with them? Do these differ across genders?
- What are the connections between this story and another story you have read about/been told/watched?

## Extension Activity 1



### Citizenship and Diversity: How do you learn the rules?

Sports, colours and symbols are bound up in the conflict and inextricably connected to sectarianism. William does not know his shirt is considered a 'problem'. He is introduced to the rules of sectarianism by his peers and by the teacher. These rules are often shared to protect people from doing or saying the 'wrong thing' or going somewhere perceived to be unsafe. However, they also maintain boundaries between groups of people.

Develop a discussion amongst learners. Why do you think William didn't know these rules? How do you think young people learn the rules of sectarianism? Should people be free to make their own decisions about what they wear or which team they support? You might want to consider a walking debate or 'barometer' activity (see Pg52) using the statement 'William should be able to wear any football top he wants to'.

Ask learners to connect to today. What have they learned about what to wear or not to wear (this may not be related at all to sectarianism, but fashion trends, or gender or other aspects of identity)? What colours and sports jerseys, for example, would they 'know' not to wear? When and how did they learn these rules? Learners should create a presentation in small groups for the rest of the class.

To further support this activity, consider using the cartoon 'Street Calculus' (see 'further links' section) which is based on dynamics of race in the United States. Ask learners, when they see someone they don't know dressed in a particular way, do they make assumptions about that person and the groups they might belong to?

## Extension Activity 2



### Society and Sectarianism

William learns that 'If you don't toe the line in terms of being 100% Protestant, school isn't going to stand up for you'. This story is just one example of how sectarianism can play out. The teacher in this situation had the opportunity to use this incident as a learning moment to address issues of diversity and conflict. The teacher also failed to address William's hurt. Ask learners to consider this question:

What are the wider implications of how this situation has been handled for:

- William
- The child who objects to his shirt
- The rest of the class
- The teacher
- The school
- Wider Society

It may be appropriate to break learners into small groups and to assign one of these categories to each small group. Ideally learners should be able to understand the ripple effect of how one small incident can further fuel division on a range of levels.

Finally, ask learners to consider how a school could create a supportive environment even if it is primarily serving one community. What role do teachers and pupils play in this process? Consider the Group Agreement/ contract your group of learners has developed. How might you revise it or amend it in light of William's story?



## I couldn't. I wouldn't

Laurie



### Film Notes

The film features Laurie who talks directly to the camera about her experiences.



### Summary

Laurie recalls a fatal shooting in 1993 in an area near to where she lived. The perpetrators of the attack came from the housing estate she lived in. Laurie wanted to send a different message about the community by organising a peace walk with other residents. Advice in the community was that being a woman, Laurie would be able to do so, but that her husband would be under threat if she organised the walk. Not wanting to put her husband and children at risk, Laurie speaks of her sense of shame at not acting.



## Transcription



I met Eric in the first term of first year. He was totally gorgeous...he is totally gorgeous. So this story takes place when I was 2 months pregnant with my second child, it would have been October 1993 and I already had Beth who was at that point, two and a half. I was living with my sister and my husband... and maybe another sister as well.

Milltown estate would look Loyalist at the time in terms of kerbstones, flags, small murals and that kind of thing, but it was a mixed estate, it always had been. So the story for me started with a night when we had the kids settled and then a party started up. And the party was really loud and unexpectedly loud. I mean, we're living in a housing estate, people have parties. You would hear next door going up and down the stairs, but this was really loud, sufficient to actually wake the kids up. So we're a young family, trying to get the kids settled again and trying to make that decision about do you go out of the house and ask people to turn the music down or not? But the kids got back down to sleep so that was OK. We went to sleep too.

Next morning there was a policeman at the door asking did we have any information - that there had been an incident, a shooting the night before in a pub in the Catholic estate that would have been a couple of fields away from Milltown. So it was our neighbouring estate, but there was a gap with fields in between. And we knew nothing about it, we hadn't even heard about it. We had zero information, so after the police had gone on by, [I] went next door to ask 'what was all that about like?' And heard the story that there had been a shooting that someone had been killed and more would have been killed only the gun jammed. That was the story. That's what the party had been last night, that the car that had been used had been burnt out on our estate because that was a way of saying 'it was us, we did it'. Either that same morning, or later that day I'd thought, actually I don't want that to be the message, I can't bear that that's the message - 'we did it...and had a party'. I want there to be a different message that says actually we don't agree with that being done to you. So in my head I was thinking if we could have a walk, if we could get a peace walk, to ask other folk on the estate would they join me, would we walk together as a way of saying 'actually no, it wasn't us...we don't agree... this is awful, this is a horrible thing and we're sorry'.

I raised the idea with our neighbours, she was Catholic and she was the person I would have known best on the estate at that point, I would have known some of the other Mums as well. So I talked to her and maybe one or two others, just saying, would we, could we do this? None of them agreed with it having happened either, they also all felt like it was a terrible thing, it was a shocking thing and em, shouldn't have been done. But when I said could we do this walk, would they come with me, could we, could I arrange this, could we make this happen, the response was 'Well Laurie you would be OK, because you're a woman, no one would touch you, but Eric wouldn't be OK'. And I wasn't expecting that. But the message was very clear, if you do this kind of thing, if you do this, if you arrange this walk, then Eric will be punished. And I was really frightened. He wasn't from here, he didn't understand here and he'd moved here for me and I couldn't ask him to face a threat like that. It wasn't fair. And the idea just died.

Here was me, dragging us across to move back into Northern Ireland because I wanted to do peace work and here was the first real thing, this was the first real moment when there was an opportunity for me to actually do something and I wasn't gonna do it, I wasn't gonna do anything. I couldn't, I wouldn't. I couldn't think of anything else to do. I was doing nothing.

I think I mostly just felt ashamed. I was just this wee girl... I knew nothing.



## II Mid-viewing Pause Questions (Optional)

Pause at 4 minutes 33 seconds (online version) or 4 minutes 24 seconds (DVD version).

- Laurie describes the community she lives in as being mixed, but having a Loyalist or Unionist identity in terms of the space being marked with flags, murals and the painting of kerb stones. Why do you think areas in Northern Ireland get marked out in this way? What is the purpose? Who do you think makes these decisions? If you disagreed with these practices, do you think these could be challenged? What might the consequences be of challenging them?
- Laurie is clear that she doesn't want the message coming from her neighbourhood to be that they supported the murder that took place. What could she do to challenge this? What positives might come from challenging this? What might the consequences be?
- What questions do you have or what do you need clarified?

## ● Post-viewing Reflection Questions

- How do you respond to Laurie's story? What sticks out for you?
- How do you make sense of people wanting to celebrate a murder with a party? What does it reveal about the Troubles?
- What is stopping Laurie from pursuing her idea for a peace march? What does this story tell us about why people bystand when they feel something is not right?
- Some of Laurie's neighbours say that she would be OK leading the march because she is a woman, but her husband would not. What does this suggest about conflict and gender? Are women in a safer position to stand up than men? What does this reveal about gender stereotypes?
- Family is often thought of as something private- your 'family life'. How does your responsibility to your family impact your behaviour outside the home?
- What are the connections between this story and another story you have read about/been told/watched?

## Extension Activity 1



### Developing Resilience in the face of Violence

This story features one of the most painful aspects of the Troubles- the loss of life. Over 3,500 people were killed between 1969 and 2001 and it is estimated around 40,000 were injured. In this story we see some of the potential risks and dangers involved in working for peace as well as the challenges of living through a conflict. Laurie goes on to be active in peace building work despite this early set back. Ask learners to think about the idea of resilience. How do people like Laurie continue to engage in the difficult work of peace building? Likewise, ordinary citizens got on with their lives in the midst of mayhem. What coping strategies did people develop? Learners may also want to consider what the impact of the Troubles was on the population's mental health. We know that silence and 'saying nothing' were also strategies. What were the potential downsides of these as a coping mechanism? Learners could be divided into small groups and each take on a different aspect.

## Extension Activity 2



### Active Citizenship -Strategies for upstanding

When the idea of a peace march was seen as too dangerous, Laurie says she couldn't think of anything else to do and so does nothing. For her the risks were understandably too big. Her goal was to challenge the idea that everyone in her neighbourhood supported this murder. Ask learners to think about what she could have done that might have contributed to her goal, but kept her and her family safe. Ideas might include:

- An anonymous letter to a newspaper.
- Finding a way of reaching out to the families.
- Finding a person to speak on behalf of the residents who opposed the murder who might be able to do it more safely?

Learners should remember the incident takes place in 1993, and so online campaigns and social media did not exist.

## Reflections on 'the choices we made: Bystanding and Conflict in Northern Ireland'

At the launch of 'the choices we made' we asked Rev. Dr. Lesley Carroll to provide a personal reflection on the film and its resonance for today. Below is the text from Dr Carroll's address, printed with her kind permission.



### THE CHOICES WE MAKE

#### Rev. Dr. Lesley Carroll

I welcome this kind of courageous reflection from people who would not be called bystanders by others, nor thought of in that way by themselves. It takes courage. It is helpful as a model of how to consider our own role, no matter who we are or where we found ourselves back in those days when we lived in 'general mayhem' and where faith, community and family constrained us and put boundaries on us. Sometimes the best we could have offered was an 'Act of Contrition', but even that was constrained because of where we lived and how we lived, in times when we 'heard things that were not OK'. Those times are not something we reflect on, or at least not only reflect on. 'They

were real'. Whether it was a 'collection for the boys' or the consequences of wearing the 'wrong' shirt, people all across Northern Ireland lived in the face of threat and punishment and fear. Even people committed to peacemaking could find themselves with 'a slap in the face' and in the shameful, shame-making times of uncomfortable silence and disturbing noise, many ideas 'died'.

It actually hurts to watch this record, this reflection. It hurts to see those who gave much revealing their own shame, an unnecessary shame of course. And it hurts to be reminded of what it was like to have my own shame fanned to life. We live with high expectations of ourselves and maybe one day I will write a song called 'where do old peacemakers go?' I am glad that 'old' peacemakers don't go away and in this contribution all of you have found a way to bring what you have known and lived for so long into the context of today's difficult and sometimes terrifying debate through which many want to sleep as they slept through the incidents of the past.

As I reflected on this contribution three words came to mind:

1. Guilt
2. Disappointment
3. Forgiveness



## Guilt

And now the scramble begins for who can do guilt best. Catholics think they can do it best but I'm a Presbyterian and if you can do it better than me or mine then I would be surprised. No one, of course, can do guilt quite like the Jews and Jewish guilt has become the butt of considerable humour.

Guilt and its woven in sisters, shame and despair, are dangerous, crippling and can freeze us in time and space. Overwhelming guilt can freeze us into the past and if we do not give people the opportunity to ameliorate guilt then we are consigning people to that past which it is hurtful and disturbing for us to remember today. Without addressing the frozen legacy of the past some are condemned to shame for ever. In public life we sometimes see arrogance and aggression, particularly when it comes to matters of the past, but often that public posturing conceals a shame that we don't know what to do with.

Those of us who can are called, in this time, to bear witness that we need not forever be frozen in the past. However, we need courage and we need each other and today we see people who have taken courage and drawn on the community around them to find their way from the frozen past, from the cave of shame and make their small contribution to today's debate. Old peacemakers needn't go away.

## Disappointment

So many stories, reflecting on why things weren't said or done. Disappointment that we have been allowed to look in on. Disappointment among good people who did so much. Where would we have been without you all? Disappointment, like guilt, has the tendency to stall us and so I want to hear not your disappointment, although I sometimes share it in terms of myself, but I do want to hear your courage and allow it to speak to me today so that we can respond to where we are in the world of today.

We are in need of a new word and a new movement to shift us to the next stage. The sometimes weary peacemaker is invited to dream new dreams and see new visions, just as they did when, for example, Corrymeela was founded, when safe spaces for enemies to meet were made, when the powerful were challenged with a passion that demanded a hearing.

At the impasses which we call 'legacy issues' the peacemakers still have something to offer, a well of learning and experience to draw on, a remembered person to inspire us, an untold story to help give meaning where meaning has been lost. If we fixate on disappointment, either in ourselves or in others, we will miss all the rich good of the stories told here, stories that represent innumerable others.

## Forgiveness

I know, how could I mention forgiveness?!  
What am I thinking?

Let's not mention it

We can't agree what it means

It's only for some

They couldn't mean it

The time isn't right

And so on and so on

## And yet the word forgiveness came to mind.

Addressing the legacy of the past should facilitate forgiveness. The problem is that most of the debate is about what others need to do and seldom about what we need to do. What is good about this contribution today is that it focuses on self-reflection without pointing fingers or demanding something from others.



I understand forgiveness to be:

### A process & A transaction

The process begins in the acknowledgement that wrong has been done.

That's what victims' voices remind us— wrong was done. Sometimes we want to block our ears to those voices because it is too painful to hear, because we know we can't make things right because no matter how hard we try we can't bring loved ones back. We are reminded how disappointed we are in ourselves and soon the guilt moves in.

Victims' voices are essential in the process of forgiveness, the cornerstone for the process if you will, for they scream at us that wrong has been done.

The transaction of forgiveness only begins when the one who caused the injury admits wrong was done and it continues in engagement with the injured party.

### Where will that be?

Will it be in court? I don't see it. I sit in courts quite a bit these days. The court process is neither relational nor able to address the human need for a good hearing. The process and transaction that I call forgiveness requires something else where the courage to repent and ask the space to begin again can be found and where the hope of the new can be born.

The value of this contribution today, of these personal, honest, courageous and reflective stories, is that they remind us how we dreamed dreams and saw visions in the past, even if we did often fall short. And these stories provide us the opportunity to turn nostalgia, guilt and disappointment with ourselves into a vision using self-reflection.

I want to finish with a verse from the poet R S Thomas: A Welsh Testament

This verse addresses themes of the past, our role in it and who we are and have been, and also the relationship that sets free, which for me is the transaction that I call the process of forgiveness in which wrong is acknowledged, self-reflection is employed, repentance is facilitated and a new vision is born.

### From: A Welsh Testament

Is a museum

Peace? I asked. Am I the keeper

Of the heart's relics, blowing the dust

In my own eyes? I am a man;

I never wanted the drab role

Life assigned me, an actor playing

To the past's audience upon a stage

Of earth and stone; the absurd label

Of birth, or race hanging askew

About my shoulders. I was in prison

Until you came; your voice was a key

Turning in the enormous lock

Or hopefulness. Did the door open

To let me out or yourselves in?

**R S Thomas**

## Appendix 1: Glossary of relevant vocabulary

Word	Description
Black Taxi	Black Taxis in Belfast are similar in model to those used in London. They emerged in Belfast as an alternative form of public transport. Buses were often attacked, or people may not have felt safe if a bus route took them through a particular community. Unlike private hire taxis, it would be commonplace for people unknown to each other to share a black taxi that would set down and pick up passengers along a set route.
Fenian	The term 'fenian' has its roots in the Fenian Brotherhood and the Irish Republican Brotherhood (IRB) of the 19th and 20th Centuries. Whilst it has a legitimate historical meaning, it is often used as a derogatory word or 'slur' to describe Catholics.
Mull of Kintyre	The Mull of Kintyre is an island off the west coast of Scotland. It is visible from the North Antrim Coast on a clear day.
Paramilitary	In Northern Ireland the term refers to groupings of people who adopt forms of military organisation and are prepared to use violence to achieve political aims. A number of paramilitary groups have operated during the period of the Troubles. Most of the groups have been 'proscribed' or deemed illegal but there were a few which were not proscribed or proscribed only after being in existence for a considerable length of time. <sup>9</sup>
PPW	PPW or 'Personal Protection Weapon' refers to a weapon that is held for protecting an individual against attack. During the conflict it would have been commonplace for members of security forces to hold a personal weapon in case of attack.
RUC	RUC or 'Royal Ulster Constabulary' refers to the police force in Northern Ireland from 1922 -2001. It was founded on 1 June 1922 as a successor to the Royal Irish Constabulary (RIC) and was succeeded by the Police Service of Northern Ireland (PSNI) in 2001 as part of changes that came from the Good Friday Agreement.
Special Branch	Special Branch refers to a section of the RUC that had a particular focus on counter terrorism. They have a controversial legacy in relation to how they operated throughout the period and the level of influence they had over the rest of the police force.
UDR	The Ulster Defence Regiment or 'UDR' was a regiment of the British Army which was recruited in 1972 from within Northern Ireland. Most of the initial membership of the UDR was composed of prior members of the 'B-Specials'. The regiment was eventually merged with the Royal Irish Rangers to form the Royal Irish Regiment in 1992.

<sup>9</sup> See <https://cain.ulster.ac.uk/othelem/glossary.htm#S>

## Appendix 2: Creating a Group Contract/ Agreement

Fostering safe space for dialogue is a critical part of creating a learning environment where ideas can be shared, opinions given and the skills of citizenship are practiced.

A contract is essentially an agreement between all of those involved in a group (both facilitators and participants) about the ground rules which they need in order to work together safely and effectively.

### Why Use a Contract / Learning Agreement?

Creating a contract or learning agreement together is an important part of a group's development. Some of the reasons for using a contract are that:

- A contract enables each person in the group to have a sense of ownership for the group and the framework within which they are working together. With this in mind, both the contract and any possible sanctions need to be discussed and agreed by the group.
- A contract asks each person in the group to take responsibility for her/himself and to be accountable to each other for how the experience of the group develops. It is not the facilitator's role alone to call people back to the contract, although it may be appropriate for them to do this at times.
- A contract enables a group to clarify their purpose and hopes for their time together. If the facilitator is coming from outside the group, it ensures that s/he and the group are agreed on the purpose of their work together.
- A contract enables a group to think about their needs as individuals and as a group in order to feel safe and comfortable to participate.
- A contract helps people to know what is expected of them within the group.
- A contract allows people to explore the meaning behind the words they use, and to think carefully about what different values or ground rules mean in practice. For example:

What does 'respect' mean in practice?

When we ask everyone to participate, how do we ensure that each person feels safe to do so at a comfortable level?

When we talk about confidentiality, what are some of the limitations and responsibilities around this (for example, the facilitator's responsibilities in relation to Child Protection)?

Within this context, a contract helps create a setting where people feel safe enough, for example, to discuss more controversial issues, to take appropriate risks around sharing personal experiences and views and to listen to those of others without feeling defensive.

## DRAWING UP A CONTRACT/LEARNING AGREEMENT

1. Outline and check understanding of the purpose of the programme/session.
2. Explain the need for ground rules.
3. Clarify any non-negotiable rules that may exist in your setting (e.g. specific school or classroom rules).
4. Gather suggestions for rules and note them down where everyone can see them. This can be done as a whole group, or by working in pairs / small groups and feeding back to the large group. It is important that all contributions are valued.
5. Decide together which rules are most necessary and appropriate.
6. Keep the list of ground rules manageable.
7. Together make a commitment to try to keep the agreed rules. You may like to sign your names to the contract to show your ownership of it.
8. Display the finalised rules where everyone can see and re-visit them at the start of the next few sessions, and at intervals after that.

### SAMPLE CONTRACT

We agree to:

- Listen to each other
- Give each person a chance to speak – don't interrupt
- Respect each other's opinions– agree to disagree
- Support each other /be kind – no put downs
- Speak for myself – use 'I' statements: for example, 'I think', 'I feel'
- Keep confidentiality –what is said in the room, stays in the room\*
- Respect people's right to pass / not answer personal questions
- Have fun!

*\* In agreeing to maintain confidentiality, which will enable people to participate without fear of repercussions beyond the session, it is important that the facilitator is clear that this cannot be absolute when the facilitator has responsibilities in relation to Child Protection. The commitment of group members to keeping this ground rule, balanced by individuals taking responsibility for what they choose to say, is crucial for people's safety outside the programme as well as within it.*



## Appendix 3: Fishbowl Strategy

### Rationale

In a Fishbowl discussion, students seated inside the 'fishbowl' actively participate in a discussion by asking questions and sharing their opinions, while students standing outside listen carefully to the ideas presented. Students take turns in these roles, so that they practice being both contributors and listeners in a group discussion. This strategy is especially useful when you want to make sure all students participate in a discussion, when you want to help students reflect on what a good discussion looks like, and when you need a structure for discussing controversial or difficult topics. A Fishbowl discussion makes for an excellent pre-writing activity, often unearthing questions or ideas that students can explore more deeply in an independent assignment.

### Procedure

#### 1. Select a Topic

Almost any topic is suitable for a Fishbowl discussion. The most effective prompts (questions or texts) do not have one right answer or interpretation, but rather allow for multiple perspectives and opinions. The Fishbowl strategy is excellent for discussing dilemmas, for example.

#### 2. Set Up the Room

A Fishbowl discussion requires a circle of chairs ('the fishbowl') and enough room around the circle for the remaining students to observe what is happening in the 'fishbowl'. Sometimes teachers place enough chairs for half of the students in the class to sit in the fishbowl, while other times teachers limit the chairs further. Typically, six to twelve chairs allows for a range of perspectives while still giving each student an opportunity to speak. The observing students often stand around the fishbowl.

#### 3. Prepare for the Discussion

Like many structured conversations, Fishbowl discussions are most effective when students have had a few minutes to prepare ideas and questions in advance.

#### 4. Discuss Norms and Rules

There are many ways to structure a Fishbowl discussion. Sometimes teachers have half the class sit in the fishbowl for ten to 15 minutes before announcing 'Switch', at which point the listeners enter the fishbowl and the speakers become the audience. Another common Fishbowl discussion format is the 'tap' system, where students on the outside of the fishbowl gently tap a student on the inside, indicating that they should switch roles. See the variations section below for more ideas about how to structure this activity.

Regardless of the particular rules you establish, make sure they are explained to students beforehand. You also want to provide instructions for the students in the audience. What should they be listening for? Should they be taking notes? Before beginning the Fishbowl activity, you may wish to review guidelines for having a respectful conversation. Sometimes teachers ask audience members to pay attention to how these norms are followed by recording specific aspects of the discussion process, such as the number of interruptions, examples of respectful or disrespectful language being used, or speaking times (who is speaking the most or the least).

## 5. Debrief

After the discussion, you can ask students to reflect on how they think the discussion went and what they learned from it. Students can also evaluate their performance as listeners and as participants. They could also provide suggestions for how to improve the quality of discussion in the future. These reflections can be in writing, or they can be structured as a small- or large-group conversation.

## Variations

- **A Fishbowl for Opposing Positions:** This is a type of group discussion that can be utilised when there are two distinct positions or arguments. Each group has an opportunity to discuss the issue while the other group observes. The goal of this technique is for one group to gain insight about the other perspective by having this opportunity to listen and formulate questions. After both sides have shared and listened, students are often given the opportunity to discuss their questions and ideas with students who are representing the other side of the argument.
- **A Fishbowl for Multiple Perspectives:** This format allows students to look at a question or a text from various perspectives. First, assign perspectives to groups of students. These perspectives could represent the viewpoints of different historical figures, characters in a novel, social categories (e.g. young, old, male, female, working-class labourer, industrialist, peasant, noble, soldier, priest), or political/philosophical points of view. Each group discusses the same question, event, or text, representing the assigned perspective. The goal of this technique is for students to consider how perspective shapes meaning-making. After all groups have shared, students can be given the opportunity to discuss their ideas and questions with peers from other groups.

Source: <https://www.facinghistory.org/resource-library/teaching-strategies/fishbowl>

## Appendix 4: Identity Charts

### Rationale:

Identity charts are graphic tools that help pupils consider the many factors that shape who we are as individuals and as communities. They can be used to deepen pupils' understandings of themselves, groups, nations and historical and literary figures. Sharing their own Identity charts with peers can help pupils build relationships and breakdown stereotypes. In this way, identity charts can be utilised as an effective classroom community-building tool.

### Procedure:

#### Step one: Preparation

Before creating identity charts, you might have the class brainstorm categories we consider when thinking about the question, 'Who am I?' such as our role in a family (e.g., daughter, sister, mother, etc), our hobbies and interests (e.g. guitar player, football fan, etc), our background (e.g. religion, race, nationality, hometown, or place of birth), and our physical characteristics. It is often helpful to show pupils a completed identity chart before they create one of their own. Alternatively, you could begin this activity by having pupils create identity charts for themselves. After sharing their charts, pupils can create a list of the categories they have

used to describe themselves and then use this same list of categories as a guide when creating identity charts for other people or groups.

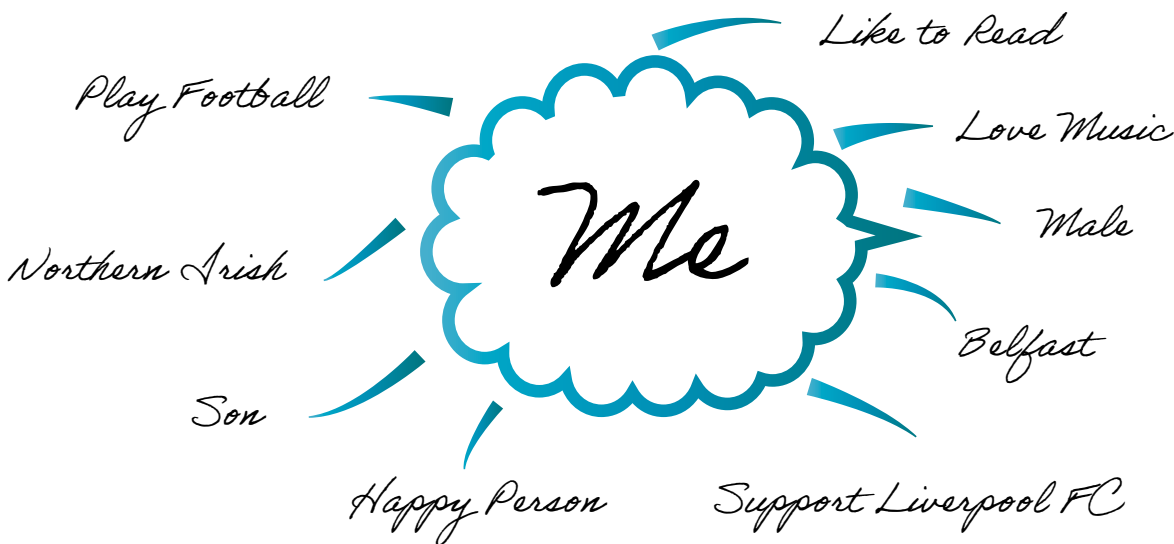
#### Step two: Create identity charts for a historical or literary figure, group or nation

First, ask pupils to write the name of the character, figure, group or nation in the centre of a piece of paper. Then pupils can look through text for evidence that helps them answer the question, 'Who is this person?' or, 'Who is this group?' Encourage pupils to include quotations from the text on their identity charts, as well as their own interpretations of the character or figure based on their reading. Pupils can complete identity charts individually or in small groups. Alternatively, pupils could contribute ideas to a class version of an identity chart that you keep on the classroom wall.

#### Step three: Use identity charts to track new learning

Reviewing and revising identity charts throughout a unit is one way to help pupils keep track of their learning.

Source: <http://www.facinghistory.org/resources/strategies/identity-charts>



## Appendix 5: Barometer Strategy – Taking a Stand on Controversial Issues

### Rationale:

The barometer teaching strategy helps pupils share their opinions by lining up along a continuum to represent their point of view. It is especially useful when trying to discuss an issue about which pupils have a wide range of opinions. Engaging in a barometer activity can be an effective pre-writing exercise before an essay assignment because it gets many arguments out on the table.

### Procedure:

#### Step one: Preparation

Identify a space in the classroom where pupils can create a line or a U-shape.

Place 'Strongly Agree' and 'Strongly Disagree' signs at opposite ends of a continuum in your room. Or, you can post any statement and at the other end of the line post its opposite.

#### Step two: Contracting

Set a contract for this activity. Since it deals with pupils literally putting themselves and their opinions on the line, it has potential for outbursts which result from some not understanding how classmates can hold whatever opinion they hold. Reiterate your class rules about respect for the opinions and voices of others, and call for them to be honest, but not insulting. Readdress ways to constructively disagree with one another, and require that when offering their opinion or defending their stance, they speak from the 'I', rather than from an accusatory 'You'.

#### Step three: Formulating an opinion

Give pupils a few minutes to reflect on a prompt or prompts which call for agreement or disagreement with a particular statement. Often Facing History teachers have pupils respond to the prompt in their journals.

#### Step four: 'Take a Stand'

Ask pupils to stand on the spot of the line that represents their opinion – telling them that if they stand on either extreme they are absolute in their agreement or disagreement. They may also stand anywhere in between the two extremes, depending on how much they do or do not agree with the statement.

#### Step five: Explain positions

Once pupils have lined themselves up, ask the pupils to explain why they have chosen to stand where they are standing. Encourage pupils to refer to evidence and examples when defending their stance. It is probably best to alternate from one end to the middle to the other end, rather than allowing too many voices from one stance to dominate. After about three or four viewpoints are heard, ask if anyone wishes to move. Encourage pupils to keep an open mind; they are allowed to move if someone presents an argument that alters where they want to stand on the line. Run the activity until you feel most or all voices have been heard, making sure that no one person dominates.

#### Step six: Debriefing

There are many ways you can debrief this exercise. You can have pupils reflect in their journals about how the activity changed or reinforced their original opinion. Or, you can chart the main for and against arguments on the board as a whole-class activity.



## Variations:

**Forced Decision:** Yes, No, or Undecided – Read a statement aloud. Rather than have a continuum for agreement, require pupils to make a decision that they either 'agree' with a statement, 'do not agree' or 'are unsure'. If pupils agree with the statement then instruct them to move to one side of the room. If pupils disagree with the statement then instruct them to move to the other side of the room. Also, distinguish a place for pupils to stand in the middle if they are undecided or unsure. Have pupils explain why they are standing where they are standing. If after hearing a student's position, a student would like to move across the room, allow for this movement.

**Post-it notes barometer:** Draw a continuum on the board. Ask pupils to place a post-it note on the spot along the continuum that represents their opinion. Then have pupils discuss what they notice. This variation is less about individuals explaining their point of view than about illustrating the range of agreement or disagreement in the class.

**Presenting different perspectives:** A barometer can be used to present different perspectives of historical figures, schools of thought, and literary characters. Assign pupils a perspective to represent. Then give them time to research or study the ideas of this person or group as it relates to the question being studied. When you frame a statement, ask pupils to stand on the line that represents how their assigned individual or group would respond. For example, you could use this activity to show how different philosophers or groups have responded to the statement: Individual freedom is more important than protecting the needs of the larger community.

Source: <http://www.facinghistory.org/resources/strategies/barometer-taking-stand-contro>

## Appendix 6: K-W-L Charts

### Rationale

K-W-L charts are graphic organisers that help students organise information before, during, and after a unit or a lesson. They can be used to engage students in a new topic, activate prior knowledge, share unit objectives, and monitor students' learning.

### Procedure

#### 1. Make K-W-L Charts

Alternatively, you can distribute a blank sheet of paper and ask students to create their own chart. With three columns 'Know', 'Want to Know' and 'Learned'.

#### 2. Complete Column 1

Have students respond to the first prompt in column 1: What do you Know about this topic? Students can do this individually or in small groups. Often, teachers create a master list of all students' responses. One question that frequently emerges for teachers is how to address misconceptions students share. Sometimes it is appropriate to correct false information at this point in the process. Other times, you might want to leave the misconceptions so that students can correct them on their own as they learn new material.

#### 3. Complete Column 2

Have students respond to the prompt in column 2: What do you Want to know about this topic? Some students may not know where to begin if they don't have much background knowledge on the topic. Therefore, it can be helpful to put the six questions of journalism on the board as prompts (Who? What? Where? When? Why? How?). We suggest that students' responses and questions be used to direct the course of study. As students share what they want to learn, this step provides an opportunity for teachers to present what they hope students will learn in the unit.

#### 4. Complete Column 3 and Review Columns 1 and 2

Throughout the unit, students can review their K-W-L charts by adding to column 3: What did you Learn? Some teachers have students add to their charts at the end of each lesson, while others have students add to their charts at the end of the week or the end of the unit. As students record what they have learned, they can review the questions in column 2, checking off any questions that they can now answer. They can also add new questions. Students should also review Column 1 so they can identify any misconceptions they may have held before beginning the unit.

Source: <https://www.facinghistory.org/resource-library/teaching-strategies/k-w-l-charts>

## Appendix 7: Links to Further Resources

Resource	Available from
<b>Bicycles, Bandoliers and Barracks: A history of policing in the north of Ireland.</b>	<a href="http://policehistoryni.com/">http://policehistoryni.com/</a>
<b>Children in the Crossfire</b> work to change the conditions for children caught up in the crossfire of injustice and poverty.	<a href="https://www.childrenincrossfire.org/">https://www.childrenincrossfire.org/</a>
<b>Conflict Archive on the Internet (CAIN)</b> contains information and source material on the Troubles and politics in Northern Ireland from 1968 to the present.	<a href="https://cain.ulster.ac.uk">https://cain.ulster.ac.uk</a>
<b>Divided Society: Northern Ireland 1990-1998</b>  'Divided Society' is a unique and important resource that explores a critical time in Northern Ireland's history. Over 500 journal titles relating to the conflict and peace process have been made available to search and consult. These are publications that were published between 1990-1998 in the UK, Ireland and further afield, and documented the issues that affected Northern Ireland during that period.	<a href="http://www.dividedsociety.org">www.dividedsociety.org</a>
<b>Euroclio's 'Football: A People's History of Europe'</b> contains a range of resources from across Europe. The project is built around a main objective on how historical learning through the lens of football can develop young people's competences. The resources will be launched in 2020.	<a href="https://www.footballmakeshistory.eu/">https://www.footballmakeshistory.eu/</a>
<b>Facing History and Ourselves</b> -Link to 'Street Calculus'.	<a href="https://www.facinghistory.org/resource-library/image/street-calculus">https://www.facinghistory.org/resource-library/image/street-calculus</a>
<b>From Prison to Peace: Learning from the experience of political ex-prisoners</b> is a Key Stage 4 Citizenship resource that provides an opportunity for young people to explore issues relating to the conflict in Northern Ireland/ the North of Ireland, its legacy and the transition to peace from the perspective of political ex-prisoners.	Downloadable at <a href="https://www.niacro.co.uk/sites/default/files/publications/From%20PRISON%20to%20PEACE-%20CFNI.pdf">https://www.niacro.co.uk/sites/default/files/publications/From PRISON to PEACE- CFNI.pdf</a>
<b>Linen Hall Library</b> contains several collections relating to Northern Ireland history and politics.	<a href="https://linenhall.com/">https://linenhall.com/</a>
<b>Prison Memory Archive (PMA)</b> is a collection of 175 filmed walk-and-talk recordings with those who had a connection with Armagh Gaol and the Maze and Long Kesh Prison during the conflict in and about Northern Ireland.	<a href="https://prisonmemoryarchive.com">https://prisonmemoryarchive.com</a>
<b>Ulster Museum Troubles Collection</b> covers themes of politics and conflict, and the impact of both on everyday life, people and communities	<a href="https://www.nmni.com/collections/history/troubles">https://www.nmni.com/collections/history/troubles</a>
<b>UP Standing – Stories of courage from Northern Ireland</b> is a film featuring ten diverse stories of people who stood up to violence, discrimination or prejudice in Northern Ireland.	<a href="https://www.corrymeela.org/upstanding">https://www.corrymeela.org/upstanding</a>

## Some comments on 'the choices we made: Bystanding and Conflict in Northern Ireland'

*"The film offered great perspectives into everyday life and how the Troubles touched ordinary citizens".*

*"I enjoyed the true, authentic stories and pictures which went beyond what we usually learn about the Troubles".*

*"Sometimes I feel very negative about living in Northern Ireland, but that there are people working on things like this project makes me feel more optimistic".*

*"[the film] really made me think about how I can bring narrative work into my classroom -I look forward to using it".*

For further information on the work of the Corrymeela Community visit

[www.corrymeela.org](http://www.corrymeela.org)

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Funded with support from:



An Roinn Gnóthaí Eachtracha  
agus Trádála  
Department of Foreign Affairs  
and Trade