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Dear Teachers,

Orchestra Miami is pleased to bring *The Mice War* to your school! *The Mice War* is a chamber opera, which teaches children about the value of solving conflicts without resorting to violence.

Enclosed are several suggested activities to prepare your students for the performance. The activities are taken from [teachpeacenow.org](http://teachpeacenow.org)- thoughts, ideas and support for peace educators- and have been modified to fit the relevancy of the project. Special and heartfelt thanks go to Dr. Lisa Pitman, 8<sup>th</sup> Grade Science and Gifted teacher at Country Club Middle School for compiling these wonderful activities.

In addition to the activities which specifically prepare your students for *The Mice War*, I am enclosing general information on the instruments of the symphony orchestra. *The Mice War* will be performed by a CHAMBER ORCHESTRA of eight musicians, three singers and one conductor. The instruments the students will hear are flute, clarinet, bassoon (woodwinds), violin, double bass (strings), trumpet (brass) harp and several percussion instruments (glockenspiel, marimba, cymbals, triangle, bass drum, snare drum). The reason why we call this smaller ensemble a "Chamber Orchestra" is that historically a group of this size would perform in someone's home, i.e. in a chamber (room) of the house. The singers are all Young Artists at the Florida Grand Opera ([www.fgo.org](http://www.fgo.org)). The woman's voice is a mezzo-soprano (so called because she does not sing as high as a soprano) and two baritones (lower men's voices). Orchestra Miami is grateful to the [Florida Grand Opera](http://www.fgo.org) for their collaboration with this important project.

Here is a link to the complete video of *The Mice War*:

[http://www.davidchesky.com/the\\_mice\\_war\\_USA\\_video.html](http://www.davidchesky.com/the_mice_war_USA_video.html)

You will receive a brief questionnaire following the performance. It is very important that we have your feedback and keep track of the data, so that we can continue to receive the grant funding which allows us to bring these performances to your school. Please take a few moments to fill them out and return them- your cooperation is greatly appreciated! I hope you enjoy the performance!

Sincerely,

Elaine Rinaldi, Artistic Director  
Orchestra Miami



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### **The Mice War Synopsis**

In the land of Mice, there are Blue Mice of the North and Red Mice in the South. The Blue Mice live way up near the North Pole in a town called Pada. They were industrious, worked hard and had lots of money. But one day, a group of Blue Mice decided that what would make them more happy is to have more money. It was decided that the best way to get more money was to go to war. But what should be the reason for this war?

The Red Mice in the south eat yellow cheese, and the Blue Mice eat pink cheese. General Kan, the Blue Mouse General, informs his fellow Blue Mice that the Red Mice are planning on attacking and forcing the Blue Mice to eat yellow cheese! They must defend their way of life by going to war and forcing the Red Mice to eat pink cheese as they do.

All the mice are in agreement- they will go to war. However, a lone voice speaks out. It is Albert, a student. He suggests that rather than fighting, they go and try some of the yellow cheese. Albert is arrested and taken to jail for speaking out against the general.

The Blue Mice made all kinds of things for the war (which made money), and General Kan told all the young mice to report for duty, forcing them to leave school. Then Albert and the other protesters were taken from jail and forced to join the army as well.

The Blue Mice sail all the way to the South to Island of Pong, where the Red Mice live. When they arrived, they expected to see the great Red Mice army, but instead all they saw was a single farmer, who turned out to be King Tashi. Albert was sent to speak with the King. Albert tells King Tashi that the Blue Mice are in Pong to fight because the Red Mice eat yellow cheese. King Tashi asks him why it's wrong to eat yellow cheese, and tells him to go back and ask the Blue Mouse King for the reason. Once he has the reason, then he will consider fighting.

Albert and the Blue Mice return to Pada. Once home, General Kan is furious and insists that this is a trick. He says that the fact that Red Mice eat yellow cheese is reason enough to go to war, so he insists they go back and fight. Back in Pong, Albert tells King Tashi that they must prepare



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to fight. King Tashi says that if the reason they must fight is because the Red Mice eat yellow cheese, then they will eat Pink Cheese instead as the Blue Mice wish.

Albert and the Blue Mice return to Pada, where General Kan is angry. He insists they go back to Pong and bring him proof that they have actually won the war. Once Albert returned to Pong, King Tashi greeted him again. King Tashi insisted that the Red Mice will not fight over this issue, so if the Blue Mice have to attack, then they should attack. All the Blue Mice except for Albert all come off the ship to attack the Red Mice. The Blue Mice, however, just sat there, unconcerned. Then, all of a sudden, a great number of cats came across the mountain and grabbed the Blue Mice soldiers. All of the Blue Mice soldiers were lost. Albert was safe, as he was still on the ship. He waited a whole week for the other Blue mice to return, but they never did. Finally, he got off the ship and went to see King Tashi.

King Tashi told Albert that the Blue Mice were safe- he was keeping them in the garden so they wouldn't get into more trouble and hurt themselves. He told Albert to go back to Pada and bring General Kan back to Pong, as he would like to meet him. So Albert sailed home alone. He told General Kan what happened, and asked him to go with him back to Pong to bring the other Blue Mice home. The General refused. Albert ran to tell the other mice what happened, and they all gathered in the streets to protest. Only after much protest, did General Kan agree to go back with Albert to Pong.

When they finally arrived back in Pong, King Tashi greeted Albert and General Kan. He told the General that fighting over cheese is silly, so he would allow the General to bring his mice home. However, before he went, he would insist that the general taste the Red Mice's yellow cheese. General Kan didn't want to, but that was the only way he could gain the release of the Blue Mice. And what happened? He thought the yellow cheese was.....delicious! Even better than the pink cheese!

And that is why mice eat yellow cheese!



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## **Activities**

### **THE PEACE WALL**

**Purpose:** To instill in students the concept of peace and how we can achieve it.

**Introduction:** Hold up your fingers in the V sign for peace and ask students if they know what it means. Clue them if they do not. Then brainstorm with students what the concept of “peace” means. Explain that everyone in the world wishes there would be peace. Together the students will build a wall of peace in the hallway.

**Preparation for Activity:** Cut out printed “bricks” (on half sheets of 8½ by 11 inch white paper) for every student in class. Then cut out half sheets of 9 by 12 inch paper in both red and blue – half of the students will get the red ½ sheet and half of the students will get the blue ½ sheet.

#### **Activity:**

- 1) Pass out the white "bricks" to every student. Pass out the red ½ sheets to half of the students and blue ½ sheets to the remaining half of students.
- 2) On the white “brick”, have the students draw a picture that shows people getting along (playing and working peacefully).
- 3) Next, have students write a sentence on their brick starting with “Peace means...”
- 4) Then students will paste their brick onto either the red or the blue paper, depending on which color they were given. The difference in the paper size will frame their drawing in either red or blue.
- 5) Place the “bricks” in the hallway with the red and blue backgrounds arranged intermittently.



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## PINK SHIRT DAY



Pink Shirt Day started in Canada when a new student at a school was bullied for wearing a pink shirt. The following day two other students organized a day on which the entire school wore pink shirts. The idea has spread, and the event now occurs yearly in February in many schools as a day when the pettiness of bullying can be made clear. Pink Shirt Day this year is WEDNESDAY, FEBRUARY 26<sup>th</sup>. Here is a link to the [official site](#) where schools can sign up their participation. But don't feel you have to purchase pink shirts. Students can use shirts they already own or dye white ones. Get the art teacher involved and make pink [tie-dye](#) ones.

### Here is what one school did.

The Homer Brink School in Maine-Endwell School District celebrated Pink Shirt Day by reading the book [Say Something](#) and thinking of kind things to say to each other. Then each class wrote their ideas on a pink T-Shirt and the shirts were hung on lines around the school cafeteria as a permanent display. On Pink Shirt Day students wore pink shirts of all kinds and practiced saying their kind words.





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## PEACE DOVES

**Objective:** To think about ways to obtain world peace

**Grade Level:** Kindergarten through elementary school

### Introduction

Peace begins in our hearts and our minds, but must be fostered by the actions we take. Young children need to know that adults value a peaceful world and are willing to work towards this goal.

### Procedure

1. Read students one of the following books: *Peace Begins with Me*, *The Gold Rule*, *A Little Peace*, and *What Does Peace Feel Like*. Share with them the Peace Pledge of Nonviolence (see below) and have them sign the pledge.
2. Brainstorm a list of ways students could help create a more peaceful school, community, and world. Keep the list of ideas the children brainstormed (to be used at the end of the activity).
3. Pass out the dove pattern (see below), and invite students to write their ideas on the dove or draw themselves acting as a peacemaker.
4. Next, hang up the doves in the classroom or school. Put stars next to an idea each time student, or someone in the school, community or world (check the news) carries out the idea.

**Extension of the Activity:** Teachers and students can write a personal peace pledge on feathers for a large dove that can be displayed in the lobby of the school.



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## ***School Pledge of Nonviolence***

Making peace must start within ourselves and in our school. Each of us, members of \_\_\_\_\_ School, on this day, \_\_\_\_\_, 20\_\_, commit ourselves as best we can to become nonviolent and peaceable people.

### **To Respect Self and Others**

To respect ourselves, to affirm others and to avoid uncaring criticism, hateful words, physical attacks and self-destructive behavior.

### **To Communicate Better**

To share our feelings honestly, to look for safe ways to express our anger, and to work at solving problems peacefully.

### **To Listen**

To listen carefully to one another, especially those who disagree with us, and to consider others' feelings and needs rather than insist on having our own way.

### **To Forgive**

To apologize and make amends when we have hurt another, to forgive others, and to keep from holding grudges.

### **To Respect Nature**

To treat the environment and all living things, including our pets, with respect and care.

### **To Play Creatively**

To select activities and toys that support our school's values and to avoid activities that make violence look exciting, funny or acceptable.

### **To Be Courageous**

To challenge violence in all its forms whenever we encounter it, whether at home, at school, or in the community, and to stand with others who are treated unfairly.

This is our pledge. These are our goals. We will check ourselves on what we have pledged once a month on the \_\_\_\_\_ day of the month for this school year so that we can help each other become more peaceable people.

*"Eliminating violence, one school at a time, starting with our own."*

Institute for Peace and Justice  
475 East Lockwood Ave., St. Louis, MO 63119  
[ppjn@aol.com](mailto:ppjn@aol.com) [www.ipj-ppj.org](http://www.ipj-ppj.org)

## The String Family

### Violin

G D A E  
(in fifths)  
Body length:  
approx. 14 in.



### Viola

C G D A  
(in fifths)  
Body length:  
15-17 1/4 in.



### Cello

Body length:  
29-30 in.

C G D A  
(in fifths,  
an octave  
below the  
viola)



### Violin Bows



Tourte  
ca. 1800



Thomas Smith  
1760-1770



Anonymous  
1694

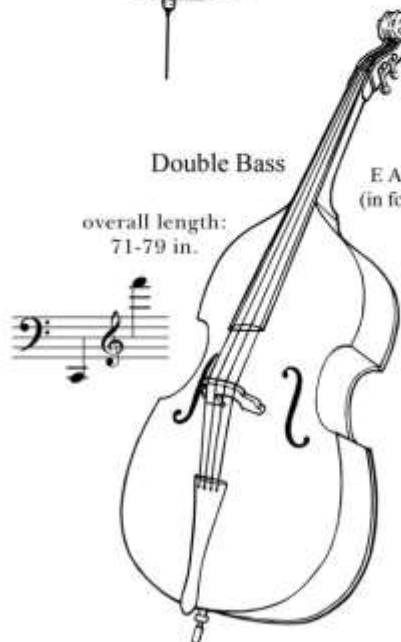


Marin Mersenne  
1636-1637

### Double Bass

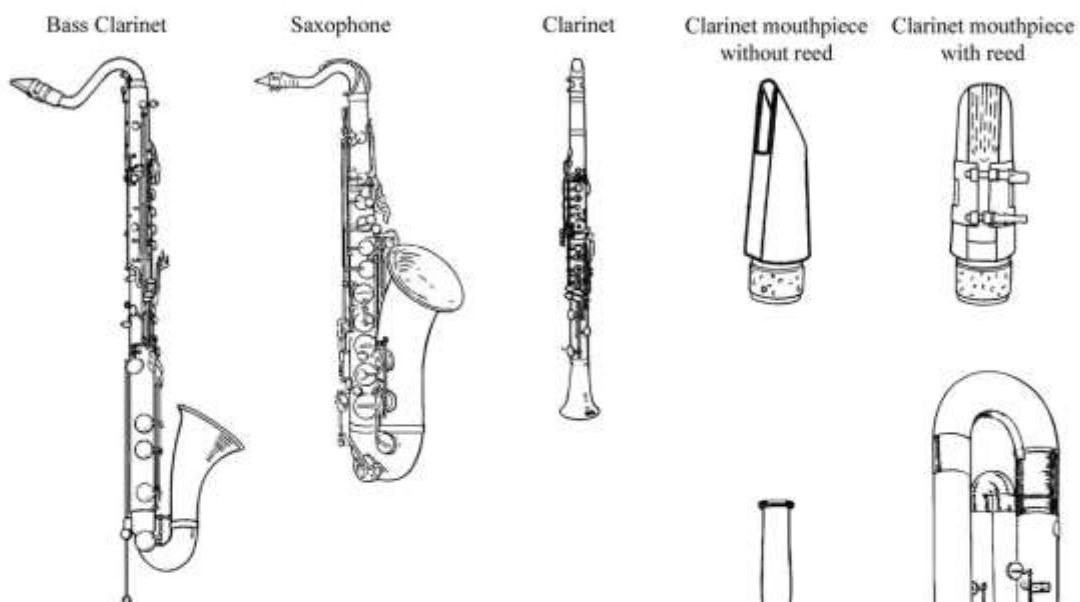
overall length:  
71-79 in.

E A D G  
(in fourths)

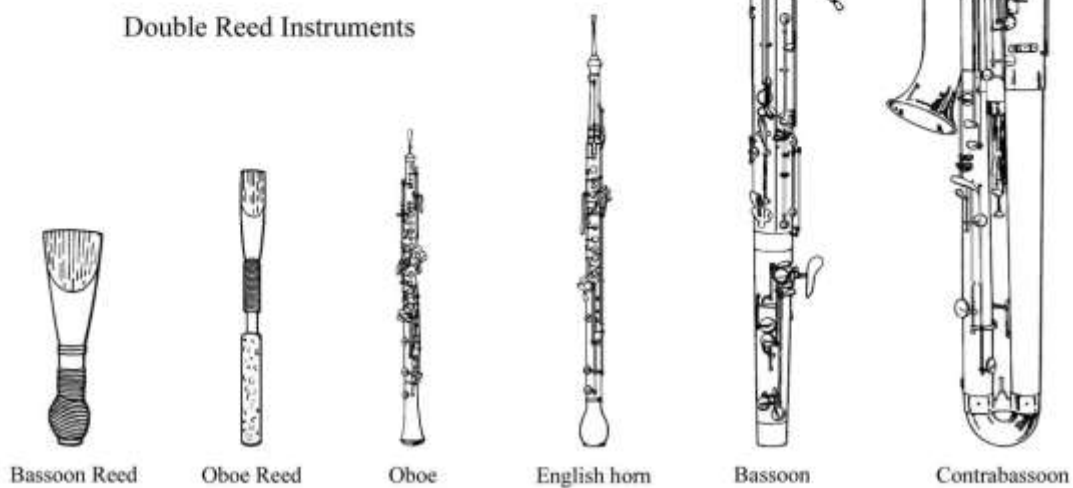


## Reed Instruments of the Orchestra

### Single Reed Instruments



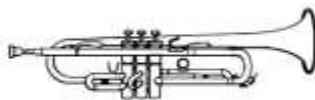
### Double Reed Instruments



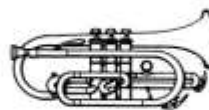
## Brass Instruments of the Orchestra



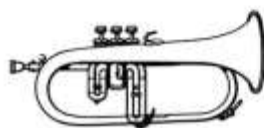
Bugle



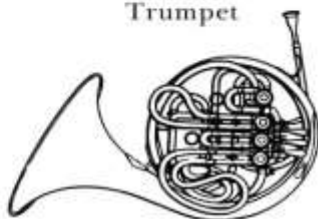
Trumpet



Cornet



Flugelhorn



French horn

### BRASS INSTRUMENT MUTES



Plunger



Harmon  
or wow-wow



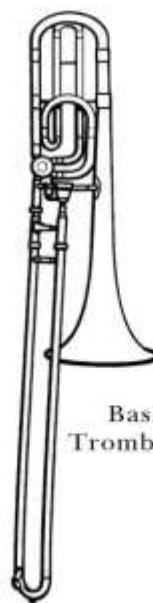
Cup



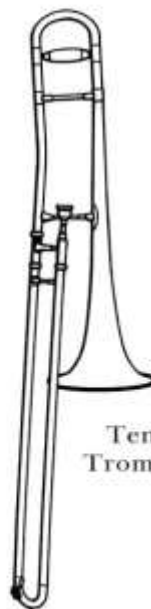
Straight



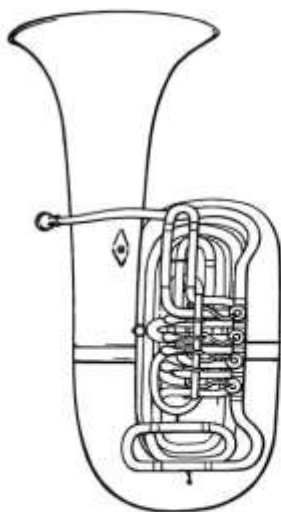
Hat



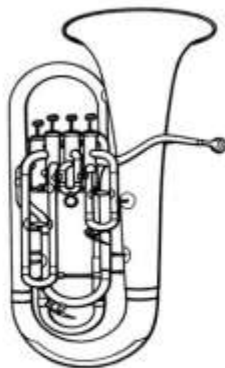
Bass  
Trombone



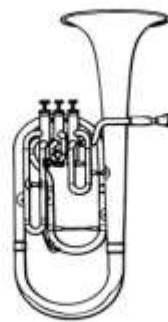
Tenor  
Trombone



Tuba

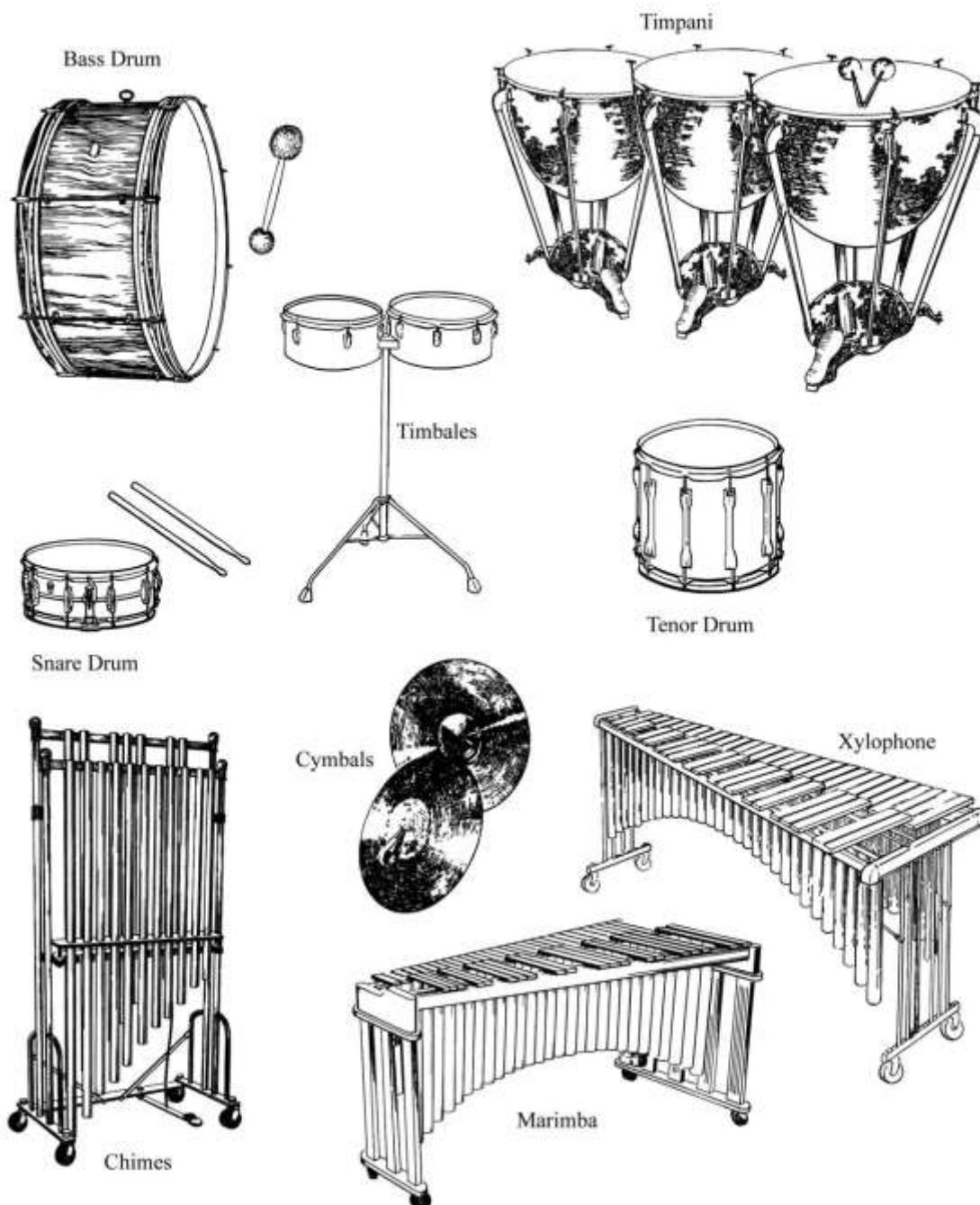


Euphonium



Alto horn

## Large Percussion Instruments of the Orchestra



## Small Percussion Instruments of the Orchestra



Cabasa



Sleigh bells



Claves



Cowbell



Tambourine



Bongos



Maracas



Guiro



Triangle



Slapstick



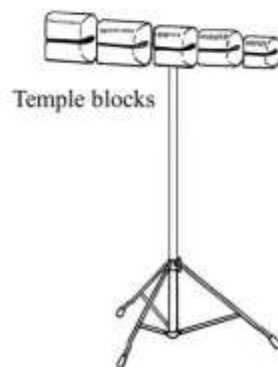
Ratchet



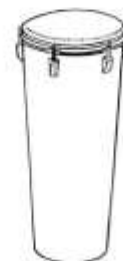
Wood block



Castanets



Temple blocks



Conga





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## **The String Family**

These instruments are members of the “String Family” because they are played with strings. Can you believe that back in the time of Vivaldi and Haydn, the strings were made with cat gut? Now, strings are made with metal wire- one long wire tightly wrapped by another. When played with a bow, they vibrate, which is what creates the sound.

- Watch the string players and see how they use the bows.
- What arm do they use for their bows?
- What are they doing with the arm/hand that does not hold the bow?
- Is there another way to play a string instrument? [Teachers- “pizzicato”, i.e. plucking the strings with the fingers]
- Did you hear any “pizzicato” in “The Mice War”?

## **The Reed Instruments, also known as the “Woodwind Family”**

The “Woodwind Family” is so named, because for the most part, these instruments are all made of wood, and one plays them by blowing into them, i.e. use “wind”. [Teachers- please note that the Flute & Piccolo are missing from your illustrations.] There is one important component which you need to play the woodwind instruments (except for the flute and piccolo) - the reed. The reed is a small piece of split bamboo, which when inserted into the instrument and blown on, vibrates against the wood to produce a tone. The “double reeds” are so called, because rather than a single thin piece of bamboo, one needs a double piece, a.k.a. a “double reed” to create the sound. Blowing through a double reed is actually VERY difficult!

- Do you see the musicians breathing before playing the instruments?
- Watch the bassoon player- did you notice if he turns red while playing?

## **The Brass Instruments**

The Brass Instruments are called such because they are made with brass, a kind of soft metal. Generally, the instruments are all tubes of various size and shape, ranging from small to large. All of these “tubes” are then twisted to create chambers, where the breath flows and produces vibration and sound. In most brass instruments, the pressure is released through the use of “valves” to change pitch. All brass instruments are played by blowing into a “mouthpiece”. The sound of the brass instruments can be changed by using a tool called a “mute”. A “mute” is a too that one inserts into the “bell” of the instrument, i.e. the part of the instrument where the sound is released. This muffles or “mutes” the sound.



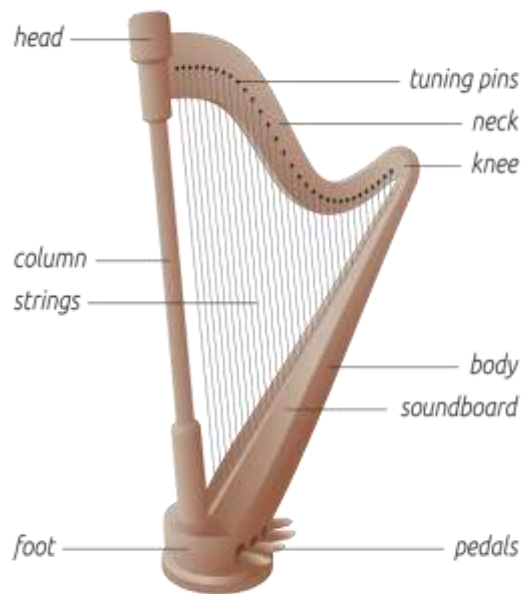
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## The Percussion Instruments

There are a wide variety of instruments in the Percussion Family-ranging from drums, to cymbals, to “mallet instruments”. These instruments are called “percussion instruments” because they are “percussive” i.e., played by striking them. There are two kinds of sticks with which one can strike an instrument- a hard stick made of wood, or a “mallet”, which is a wooden stick with one of the tips wrapped in soft fabric, to soften the blow. Mallets can be hard or soft, depending on how tightly wound the fabric is on the stick. The drums and most cymbals are played with the sticks; the vibraphone, xylophone and marimba are played with mallets, which is why they are called “mallet instruments”. There are literally hundreds of percussion instruments- anything you can strike or shake to create a rhythmic sound can become a percussion instrument!

## The Harp

The Harp is a large string instrument. The harpist plays the instrument while seated on a bench. The strings are similar to the strings of a piano, except that they are positioned vertically, rather than horizontally. The modern harp is descended from ancient instruments found in almost every culture from Asia to Europe. In antiquity, harps and the closely related [lyres](#) were very prominent in nearly all cultures. The longest side of the harp is called the column or pillar. In those harps which have pedals, this side is a hollow column and encloses the rods which control the pedal mechanisms. At the base of the harp are seven foot pedals, which activates rods when the pedals are depressed. This allows the harp to play in virtually all keys. The harp is played by plucking with the fingers or can also be strummed like a guitar.







## **Two Aesop Fables for Discussion**

Dear Parent- below are two Aesop Fables which will help facilitate a discussion with your children about bullying and violence. I hope you find them useful and will take the opportunity to share them with your family!

Sincerely,

Elaine Rinaldi, Founder & Artistic Director- Orchestra Miami

### **THE LION AND THE MOUSE – by Aesop, retold by Sydney Solis**

Once upon a time there was a great lion. Roaming in the jungle, he spotted a tiny mouse and pounced on it.

“Ah ha! I have caught you!” The lion roared. “Now I will have a tasty snack!”

The little mouse shook in fear, but found the courage to say, “Lion, please, I beg you. Do not eat me. If you spare my life, I promise to return the favor and help you one day.”

“Ha! How can such a little mouse do anything important for such a great creature as I? I’m hungry!” And he lifted the mouse up by its tail and opened his great jaws wide.

“Please! I am sure I can help you one day! Give me a chance. Such a great creature as you surely has the power to spare some one his life!”

“All right. I will let you free,” the lion said, and went to sleep under a tree.

The next day, the mouse met the lion again, but this time the lion was caught in a net from a trap that hunters had set for him.

The Lion looked at the mouse with sad eyes and said, “Dear friend, can you help me?”

And the little mouse looked at this great beast trapped and helpless. Then the mouse said, “Of course!” And went to work gnawing the ropes with his teeth and setting the lion free.

**Discussion:**

How are you like the lion? Have you ever had the opportunity to have power over another? What did you do?

How are you like the mouse? Have you ever been bullied or threatened by someone bigger and more powerful than yourself? What did you do?

What do you think would have happened if the lion ate the mouse instead of freeing it? How would that have affected the lion's ability to be freed from the net?

Make a list of creatures in your life that are small and helpless. How do you treat your pet, baby sister or the spider in the bathtub? How does remembering the way you treated them make you feel? Happy? Proud? Ashamed?

How can we treat others who are different from us in looks, clothing, language, religion and nationality with respect and dignity?

Look at your body. Every human being has the same fingers, toes, bones, ligaments, organs and muscles.

**Affirmation:**

I use my power for love and mercy toward all creatures in the world.

I treat others as I wish to be treated.

**THE FARMER AND THE FOX – by Aesop, retold by Sydney Solis**

There was once a farmer who had a large wheat farm. One day he discovered that a fox had been eating some of his chickens. Furious, he vowed revenge. "I'll get that fox!"

The farmer finally caught the fox. "Now you will pay for what you did to me!" He soaked a rope in oil, tied it to the fox's tail and set it on fire. The fox was aflame, but it squirmed and broke loose. It ran from the farmer and dashed into the wheat fields that were ready for harvest. All of the farmer's wheat fields caught fire, destroying his farm and all of his crops.



### **Discussion:**

How are you like the farmer? Have you ever been angry about something someone did? What happened? What did you do? What was the outcome? How would you change what you did? How are you like the fox? Was there a time when you harmed another? What happened? What did you do to make amends for what you did? Is it ever too late to apologize or forgive? Does two wrongs make a right?

Think of a time when you were angry. Where do you feel the anger in your body? In your belly? Heart? Touch that spot. What is the emotion behind the anger? Were you shamed, afraid, betrayed?

How can we deal with the anger we may feel when we are wronged? Here are some tips:

- Breathe
- Take a time out
- Talk about it with someone

For older children and teens: Contemplate and discuss the following:

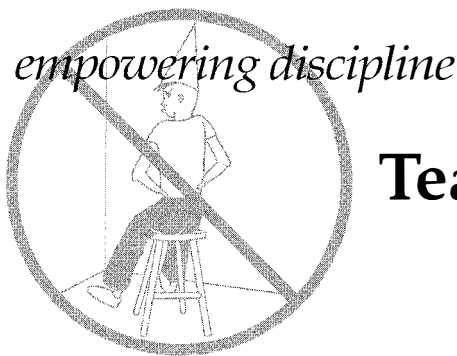
*“An eye for an eye will make the whole world blind.” – Ghandi*

*“Mercy is setting the prisoner free only to discover the prisoner was me.”*

*“In taking revenge, a man is but even with his enemy; but in passing it over he is his superior.” – Sir Francis Bacon.*

*“If you are slapped on one check, turn the other too.” The Bible Matthew 5:43*

*I mourn the loss of thousands of precious lives, but I will not rejoice in the death of one, not even an enemy.” – Martin Luther King, Jr.*



# Teaching Children Nonviolence

Ruth Charney  
Greenfield Center School

*The most important thing I have learned in twenty years of teaching is that discipline is a subject to be taught, just as reading and math are taught: year after year and without apology.*

Classroom management and discipline are much more than what to do when children break rules and misbehave. Rather than simply reacting to problems, we need to establish an ongoing curriculum in self-control, social participation, and human development. Discipline entails managing a responsive classroom that teaches ethical literacy. Teachers face enormous challenges in helping children grow up to be decent and kind. We need to pass on an affection for moral and ethical behavior in a difficult world. Children desperately need to examine questions of right and wrong to see the consequences of their choices. Contemporary youth urgently need to move beyond self absorption and find connections in a community of others. Many children today suffer from a combination of neglect and indulgence, and they are not accustomed to demonstrating concern for others. We need to teach children to give care as well as to receive care. This is basic education for life.

A few years ago, some schools used “Values Clarification” programs to teach ethical thinking. Presented with contrived dilemmas, children were asked to imagine various solutions. While these “what if” games might have been absorbing, life’s most powerful lessons come from real experience. Schools do not need to invent moral dilemmas, because we live them.

I spend the first six weeks of school teaching my children how to behave — it rarely takes less time and sometimes takes more. This is not a waste of time; it is the critical foundation of learning. I call it “classroom management.” These lessons are the new 3 Rs: “reinforcin’, remindin’, and redirectin’.”

## NONVIOLENCE AS A CORE CURRICULUM

No school advocates the use of violence, but few would propose nonviolence as a core curriculum. If a school is really concerned with developing ethical literacy, then it requires a curriculum of nonviolence. This does not mean merely disapproving of violence, or appending a token unit in social studies. Instead, we must foster a distinctive way of acting and thinking that pervades the entire school.

Unless children in their formative years develop a fondness for diversity, they will become imprisoned by fear or hatred. The non-

violent curriculum teaches students to take an active interest in the lives and views of persons from differing backgrounds.

Not long ago, I visited Central Park East, one of the elementary schools started by Deborah Meier in New York City. At the start of the day, sixth-graders worked in small groups on numerous projects, including mapping countries in Africa, creating pottery, and making cookies. In each small group were children of color and white children, girls and boys together. In a city with racial and “have/have-not” tensions, there was a small society of young people collaborating peacefully to create maps, clay pots, and chocolate chip cookies.

At an early age, children spontaneously and naturally become conscious of differences — Johnny stutters, Kimmy cries a lot, Mark doesn’t understand. Our youngest students are excellent observers and commentators, but the acceptance of diversity must be taught to children. Initially, I often used simulation exercises to create groups of outsiders and insiders. Seventh- and eighth-graders assumed roles and quickly responded in character when they were excluded, and these simulations provided many memorable insights. However, simulations have become less important as teachers have learned to use instead the real problems and activities of school.

We can teach nonviolence in cooperative learning projects, class problem solving, and team play. Our daily routines can encourage this type of caring: morning meetings that focus on actively listening and responding or writing conferences where one student attends to the meaning of another. Working toward a common end, children come to rely on and value differences. As Piaget observed in *Moral Judgment of the Child*, cooperation forces the child to attend to the views of others so as to compare them with his own. Cooperation fosters both community and autonomy.

## NOTICING AND RESPONDING

The daily gathering of the class in a morning meeting develops the ethic of an attentive and responsive group. This is a time for giving greetings; sharing personal and classroom news; participating in games, chants and songs. These gatherings emphasize the im-

portance of expecting students to notice, welcome, respect, and take care of one another. Students begin each day by knowing and naming one another in a friendly manner. These skills of "noticing and responding" to one another are a critical, though often over-looked tactic for teaching children to move beyond self-absorption and to show respect for one another.

The meetings vary with teacher and age of students, but each is a consistent and predictable welcoming routine. Ms. Porter's kindergarten/first-grade class begins with a naming song — "Where is Rosie?...Where is Rosie?...There she is...There she is..." — as the children identify each peer in turn. Mr. Deppen's fifth-grade naming ceremony is without melody but includes every student in a circle receiving a resonant "good morning." Noticing who has not yet been named takes keen attention.

Often, someone says something during class that is not correct, prompting others to laugh at the mistake or to give "the look" which says, "That's stupid." This becomes an opportunity to teach "right behavior" rather than "right answers," giving a clear direct, emphatic message that this is not allowed in the classroom. That ethic being taught is first learned in morning meetings and then transferred throughout the day: "Workers never laugh at each other's mistakes." Students are taught to become an honest, attentive, respectful audience of empathic listeners.

Morning meetings allow time for sharing events and experiences that connect lives at home to lives in school. In one routine, a student makes a brief report and then asks, "Any questions or comments?" The rest of the group then becomes active, asking for more details, making reactive comments. They learn to respond with attention and authentic interest. Children learn to risk sharing their ideas and work within a carefully managed structure that compels interest and respect. This process of classroom management is based on the assumption that to feel safe, children need to be seen. We show that we know them by seeing what they do and commenting on it in positive language. The more children feel noticed, and thus known, the less we need to watch them. This is the foundation for responsibility.

## **DISCIPLINE AS CONFLICT RESOLUTION**

During my second year of teaching, I walked by a fist-fight outside my school, just after three o'clock. I ignored the fight as I hurried to get to the subway and get home. Truthfully, I was afraid of the fighting children — they were almost as tall as I was. For the next five blocks, an elderly man followed, accusing the teachers of not caring about the children. "You call yourself teachers?" he jeered. The voice echoes still.

It was one of the hardest things I had to learn — to stop the fights, barging into the circles of riled children and sending them all home. In those times I could do it with kindness, putting an arm around a fighter, clucking about the wrinkled clothes and mussed hair. Even now, when street fights are more unpredictable and laced with the fever of drugs, most children are only mildly resistant to interruption.

Adults give tacit permission to fight if we allow combat outside the school yard, or if we ignore the threats we overhear. "I'll get you," mumbled by some fifth-grader within hearing range of her teacher, is a communication to both the teacher and the enemy.

Conflict resolution should be integrated into the curriculum. A lesson should be stopped or postponed so that a conflict can be confronted and discussed. This is not wasting instructional time, since there is probably no discipline problem more destructive to a positive learning climate than fighting. Even the hint, rumor, or threat of an outbreak of violence disrupts the order and safety of school life.

Schools must proactively use such problems as opportunities for experiential learning rather than reactively try to police individual fights. Depending on the scope of the conflict, effective strategies might involve a problem-solving class meeting or a creative school-wide response.

Punishment, the most prevalent traditional response, is not an effective deterrent to school fighting. Detentions and suspension are more apt to produce defiance than submission, and fighting may even increase. A student returns to the playground angrier, more isolated, and more reactive to taunts from peers. Following suspension, students are even further behind and more vulnerable to academic failures and feelings of frustration. Rebellion is more likely than cooperation.

Instead, we should use logical consequences to cope with fighting. The whole system should be discussed, put in writing, and agreed upon. The more the student body has a say in deciding the system, particularly for fighting, the more likely they are to follow it. A group of sixth-graders that I observed identified name-calling as the central problem in their class, one that they most wanted to solve. Their first proposed solutions ranged from corporal punishment to "If someone calls names, they should have to stand up in front of the class and everybody call them bad names." While many nodded agreement, a lone girl asked, "Isn't that sorta the same thing and maybe just as bad?" Her question hushed the call for penalties, but then there was silence. Most of the children still lacked the intellectual and moral development to move between the two points of view, the needs of the name-caller as well as the victim of name calling. The teacher had an opportunity to stretch their potentials and explore workable plans.

All members of the school community must become involved in order to make standards consistent and effective. Peers systematically trained in mediation techniques have been very effective in settling disputes and decreasing fights in schools (Schumpf, 1991; Evans & Eversole, 1992); and successful conflict-mediation programs have been started in many schools from third-grade through high school. Teachers should also receive special training to mediate problems between children or between staff and students. Students can participate in governing councils and "fairness groups." School aides would benefit from mediation training, since they often patrol the front lines of combat in playground and cafeteria.

## THE HIDDEN CURRICULA OF NONVIOLENCE

Ultimately, we teach nonviolence by creating a model for children through the social arrangements of the school: how we treat each other; the priorities we give to social concerns and to a responsive respectful environment; the opportunities for input into school government; the tone of the lunchroom, the playground, and hallways; and our willingness to open the doors of the classroom to include the problems outside it. These are the "hidden curricula" of non-violence that must permeate our classrooms and schools.

Children need to see us, the grown-ups, behave decently and with integrity. I say to a student: "I don't treat you like that. I don't make faces or put down your requests. I treat you with respect, even if I disagree with something you do. I expect the same." If, in fact, I have treated this child with respect in spite of his or her boasts or aggravating snits, I claim the student's attention. The student moves a step closer to internalizing a basic respect for others.

In a world too full of violence, we need to teach nonviolence. Schools do not create or advocate violence, and our best efforts will not eradicate all violence inside or outside of schools. Still, teachers and schools can be powerful advocates for peaceful alternatives.

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### Resources

Charney, R. (1991). *Teaching children to care: Management in the responsive classroom*. Greenfield, MA: Northeast Foundation for Children. [address above]

Evans, D., & Eversole, K. (1992). Children as conflict managers. *Journal of Emotional and Behavioral Problems*, 1(2), 39-40.

Schumpf, F. (1991). *Peer mediation: Conflict resolution in schools*. Champaign, IL: Research Press.

## Remembering Heyward Prince – Co-worker in reclaiming children



*Heyward Prince*

Several months after being severely disabled in an automobile accident, Dr. Heyward Prince died on January 4, 1993. As President of the National Association of Homes and Services for Children, Heyward Prince had helped to found this journal. A tireless advocate for children, he had been President of Connie Maxwell Children's Home of Greenwood, South Carolina, for 15 years. Four colleagues give tribute to the significance of the life of Dr. Heyward Prince:

I was touched by his deep faith and inspired by his leadership and commitment to troubled children and families. *Father Val Peter, Executive Director, Father Flanagan's Boys' Home*

Heyward was a leader who made an adventure out of anything and included everyone in the fun. He taught everyone and learned from everyone. You knew he was important because he made you feel important. He knew that every problem could present an opportunity. *Raymond R. Kenison, President, Missouri Baptist Children's Home*

Heyward succeeded in building the bridge between NAHSC's valiant history of defending children who required out-of-home care, and its NAHSC's future as America's leader in the struggle to preserve families, to protect and care for children in jeopardy, and to enhance the nonprofit agencies which serve them....No one anticipated that sundown would come so quickly and early for our good friend Heyward, but he lived his life victoriously and redemptively. *Richard D. Gritter, Executive Director, Wedgewood Acres Christian Youth Homes*

Heyward Prince left a legacy of caring, competence, and commitment to the children of America. He lives on in the spirit of NAHSC: working together to create a better future for America's children. *Brenda Russell Nordlinger, Executive Director, National Association of Homes and Services for Children*