



## INTRODUCTION

The Teacher's Guide to Marie: In the Shadow of the Lion contains suggestions for lesson plans on each chapter of the book. Each lesson plan includes comprehension questions, analysis/discussion questions, writing prompts and exercises for role-plays.

The **comprehension questions** focus on the basic elements of the story. You can use the comprehension questions as they are, change them, or add new questions if you like. They can be used to assess students' comprehension as part of an oral discussion or written assignment.

The **analysis/discussion questions** involve more critical thinking skills. These questions require students to make inferences and request that they back their assertions with evidence. They can also be used as part of an oral discussion or written assignment.

The **writing prompts** allow students to demonstrate their understanding of the story in more creative open-ended ways. They often involve writing from the perspective of a character in the story.

Finally, the **role-plays exercises** give students further opportunities to explore different perspectives in a more interactive manner and provide practice for a more complex role-play that students are asked to conduct after they have finished reading the book. The role-play conducted at the end of the book focuses students attention on trying to resolve an armed conflict in a fictitious country called Calisto. They "become" the characters trying to resolve the conflict from the President to the victim, from the rebel to the person displaced by the conflict. Obviously, every role-play will end differently. There are no guidelines, apart from the lessons-learned through reading the book and doing the chapter exercises. Beyond that, students must come up with their own ideas. Separate instructions for the larger role-play are provided at the end of the Teacher's Guide.

After completing the Calisto role-play, students should be encouraged to take a scene from this role-play to another class or school as a way of introducing others to the problem. Another useful resource to use is the Voices of Children at War that is available on the Cyberschoolbus Web site. This is a performance activity that tells the story about child soldiers, their parents and rehabilitation workers in their own words.

We hope these materials might inspire students to start or join a Humanitarian Club in their school or to continue their involvement in this issue in some other way.

## Sample Lesson Plan

To help you get the most out of the Teacher's Guide, we have prepared a sample lesson plan to illustrate how you might use it in your classroom. Each teacher must judge his/her students' needs, so feel free to modify these suggestions as you see fit.

Here is one sample lesson plan based on chapter 2 of the book:

### Chapter 2, Marie: In the Shadow of the Lion

**Aim: What are the problems Marie's village encounters as a result of the conflict?**

#### **Body of lesson:**

Members of the class read the chapter out loud or in small groups.

The teacher asks questions as they go along, making sure the students understand the importance of each action. Or, the teacher distributes the questions, divides the class into pairs and asks each pair to be prepared to answer one or two questions each.

The teacher should make sure the students know the relevant vocabulary: What is a kerosene lamp? What is a window "shutter?"

At the end of the reading, the students should be able to discuss the different areas of concern that have appeared in the village because of the conflict. (i.e., electricity, men wanting to come into houses at night, fear of being outside at night.)

#### **Homework:**

The teacher asks the students to write a summary of the important points in the chapter. Or, the students are asked to choose one of the writing prompts and write about it for homework.

#### **Preparation for the role-play**

This is an important part of the training for the last and most complex of the exercises—the Calisto role-play. The students must have adequate preparation before taking the parts or "roles" assigned in the last role-play. This is done by having them practice on increasingly difficult role-plays as the chapters continue.

Either the teacher or students can choose one of two role-play exercises for the whole class to do, or pairs of students can choose either role-play to act out. In either case, the students should be made aware that they must "become" their character in the role-play, thinking and speaking like him or her. In the beginning this will be difficult for students, but as they practice with the chapters, they will begin to play their roles with more and more realism.

For the first few chapters, until the students are comfortable with role-playing, the teacher should help them by discussing **what a role-play is** with the whole class, and perhaps leading students through developing their role by preparing questions for students to answer.

For example, in chapter two, if a pair of students is going to become the men outside of the house, the questions might start with: Who are the men? What do they do for a living? Are they from Marie's village? If not from how far away have they come? What are they doing out at night when the rest of the village is asleep? Would they speak the same language that Marie's father speaks? And so on.

The idea is to get the students to understand that the character being discussed is a person with a real life, different from the student himself, and the student must know and become this other person for the role-play.

The role-plays for the first few chapters will take some time to prepare. It may be that a first lesson will be the reading of the chapter plus homework, and a second lesson will be needed to prepare and read the role-plays. As the students become accustomed to them, the time needed will be shorter. But in the beginning, teachers should allow this time, since learning how to "be" another person takes time.

The book is serious, and the problems of the people are complex and sometimes frightening, but the reading, writing, discussions and role-plays can lead to some wonderful learning experiences. Have fun with it. Experiment with it. Any suggestions to make this better or to add to it would be very much appreciated.



## Marie -- Chapter 1

Aim: How is Marie's life different from yours?

Vocabulary: artillery, bride-price, partition, strutting, thatch, shutters, outhouse, cinderblock

### COMPREHENSION

1. How old is Marie?
2. What sounds could the children distinguish?
3. What is the school building's other use?
4. Who is Mr. Alazzar?
5. What does the phrase "learning stick" mean in practice?
6. Why does Marie say her family wants her to go to school?
7. How many people are in Marie's family?
8. What were Marie's two older sisters planning for?
9. What kinds of activities does Marie like to take part in with other children?
10. What does Marie look like?
11. What ages are the children in the school?
12. How does Robert make the other children laugh?
13. Why does Mr. Alazzar send Robert home?
14. How does Robert feel about being sent home?
15. How are the children divided in the classroom?
16. What does Joseph see Mr. Alazzar do with the two men?
17. What does Mr. Alazzar do that is strange later on?
18. How are Joseph and Marie's homes arranged? What is the floor like and how is water obtained?
19. What does Marie's mother say about supporting men?
20. What is Marie's favorite dinner?
21. What does every member of Marie's family have to tell about at dinner?
22. What chores does Marie have to do after dinner?
23. Where does Marie have to be before dark?

### ANALYSIS/DISCUSSION

1. In what ways is Marie different from other girls in her village? (Some examples: school, play, chores.)
2. How is Marie and Joseph's education different from your own? How is it the same? Why, as the students get older, are there fewer girls than boys in Marie's school?
3. How do Marie's chores differ from the ones you do at home?
4. What evidence do you find of the role that women and girls are expected to take in Marie's village? How is this role different from the role of women where you live?

5. What do the last two sentences in the chapter imply about life in Marie's village?

#### WRITING PROMPTS

1. Choose one of the characters other than Marie in the chapter. Write a description of that person, including what he/she was thinking and doing on that afternoon.
2. Write a diary entry for Marie giving her point of view about Robert. What does she think about her mother's statement on page 11?
3. Write a letter from Mr. Alazzar, telling his friend what happened with the two men.

#### PREPARATION FOR THE ROLE PLAY

1. Divide into groups of three. Make up a conversation between Mr. Alazzar and the two men. Write down the dialogue among the three men and practice saying it aloud. Each triad should present their dialogue aloud to the class.

Or

2. Divide into groups of two. Each duo should write a dialogue between Marie and one of her sisters about Marie's future. What does the older sister suggest that Marie do? What is Marie's reply? Each duo should read its dialogue to the class.



## Marie - Chapter 2

Aim: Why is the family afraid of the men in the night?

Vocabulary: kerosene, muffled voices, camouflage, beret

### COMPREHENSION

1. Where had Marie gone after finishing her chores? How long did it take her to get there?
2. What had Marie and her friend been doing?
3. What had Marie's father done to the door of their house?
4. How were the windows secured?
5. Why did Marie's family use a kerosene lamp?
6. Why had the power plant been bombed? What was the point of view of the army man about the electricity supply to Marie's village?
7. Who were the two "sides" of the conflict?
8. What has Marie done that is dangerous? Why is it dangerous?
9. What memories does Marie have of life in her village? How have things changed?
10. What are the "pops" and explosions that the family hears?
11. Why does the family stay quiet? What might happen if they spoke loudly?
12. Where does Marie's father tell the family to sleep? Why are the girls not happy about the sleeping arrangements?
13. Describe in your own words what Marie sees when she peeps out of the window.
14. What happens after she closes the shutter?
15. Why didn't Marie scream?
16. What did Marie's father see when he peeked out of the window?
17. What is the difference between day and night temperatures in Marie's area?

### ANALYSIS/DISCUSSION

1. Is Marie's family on either "side" of the conflict? How do you know?
2. What conclusions can you draw about relationships in Marie's family? What evidence in the chapter supports your point of view?
3. Why is it important to know the extreme changes in temperature during the day and night?
4. What do you think was being carved on the door? Why do you think it was being done?
5. What do you think the men wanted who tried to open the door?
6. Why do you think Marie's father lies to his family?

### WRITING PROMPTS

1. Write a diary entry for Marie, describing what happened on that evening and how she felt. Write it in Marie's "voice."
2. Marie's father is writing a letter to one of the brothers who lives in the city. What does the father tell the brother about the men? Does he ask the brother to help in any way? If so, how?
3. Marie's sisters are whispering to each other before going to sleep. What are they saying? How do they feel? Write the conversation.

### PREPARATION FOR THE ROLE PLAY

1. In groups of two the class should make up a conversation between two of the men outside of the house. What do they want? Why do they carve the door? Each group should write down the dialogue and practice saying lines. Then each pair or triad should read their dialogue aloud to the class.

Or

2. Divide into groups of three. Each pair should write a dialogue between Marie and her two sisters saying what they would do if the men try to break into the house. Would they hide? Should they run? Could they throw water on them? Make up a plan, and be prepared to read the conversation to the class.



### Marie – Chapter 3

Aim: How can we tell which young people are good friends?

#### COMPREHENSION

1. What is the “PLA?”
2. What are some of the things that Marie sees that are different from what you see in your area?
3. What and who were in the jeep?
4. Agnes says that Mr. Alazzar is never \_\_\_\_\_
5. What is it that Robert heard about Mr. Alazzar?
6. What does Paul say about girls?
7. Marie tells her friends about the rebels and the initials on the door. Of what does Paul warn her and Joseph?
8. Why do the children celebrate?
9. Why is Marie shaken so much she can't move?
10. How does Joseph try to comfort her?
11. Where do Joseph and Marie go to celebrate being out of school?
12. How does Marie show that she has listened to her mother's words about racing boys?
13. Why, according to Joseph, do the different groups fight?
14. What are people doing according to Agnes?

#### ANALYSIS/DISCUSSION

1. Why do you think Marie's father is no longer smiling when he touches the letters?
2. If he was worried, why does Marie's father smile at his daughter as if everything is ok?
3. Why do you think the soldiers are so rude to Marie?
4. Why do you think Marie hates the way they stare?
5. Why did Mr. Alazzar leave the village?
6. What does Paul's statement about girls tell you about how girls are seen in this culture? Is this view different from your own culture?
7. Reread the scene at the river. What details show that Marie and Joseph are good friends?
8. Translate in your own words Joseph's phrase "Better to be king of the fishies then slave of the lions." What does this mean?
9. Why do people fight for diamonds? Would you join a group to fight for diamonds? Why or why not?

### WRITING PROMPTS

1. Write a dialogue between Robert, Marie and Joseph about what has happened to Mr. Alazzar.
2. Marie is writing a letter to her sister explaining what has happened in the village. Write the letter and explain Marie's feelings about the events, and about Joseph.
3. You are a representative of the United Nations. Write a statement telling your office in New York what the status of women and girls is in this village. Include both positives and negatives in your report.

### PREPARATION FOR THE ROLE PLAY

1. Divide students into groups of three. Have each group write a dialogue between Marie, Paul and Joseph about what is happening in the village, and be prepared to speak the dialogue in class.

Or

2. Divide into pairs. Each pair will be a soldier and a rebel. They should create a dialogue between them, each explaining to the other why they are fighting for the diamonds and why their side is right to do so. Have each group report back to the class on this issue.



## Marie – Chapter 4

Aim: Why does the family need to leave the village, and where are they going?

Vocabulary: sequence, yams, accelerated, meter

### COMPREHENSION

1. Who owns the truck?
2. What are Marie's parents doing when she arrived?
3. Why are Marie's parents worried about the river area?
4. Where does Marie's sisters go? Why are her parents worried?
5. Why does Marie's father not tell her the complete truth? Why does Joseph's father tell him?
6. What does Marie's father mean by "Be strong for me?"
7. Why do Marie's parents want to be alone in the house?
8. Who is Inez and for whom is she waiting? Why?
9. Why does Marie's mother talk about the yams as if they are a treasure?
10. Why are Marie and Joseph's families left behind when everyone else is gone?
11. What does Marie see the rebels doing? Why do you think they are doing this?
12. What is it that hurt Marie's father's cheek?

### ANALYSIS/DISCUSSION

1. Why do the adults feel the only solution is to leave?
2. Where do they think they can go? Would it be possible to go to the older son or daughter? Why or why not?
3. What is the difference between what the girls are told and what the boys are told? Why is there this difference?
4. Why are the family members so sad about leaving their house, even though it had dirt floors and no electricity?
5. What is the purpose of destroying the houses? What do the rebels hope to gain?
6. Why do the families argue about what to do when the daughters cannot be found? What would you have done - tried to find them or gone with the others?

### WRITING PROMPTS

1. You are a person living in the village. Write a letter to an older brother or sister who lives in the capital. Write what has happened and where you think the people are going, and what might happen to them.
2. Draw a "story board" (individual pictures in a sequence like a comic book) showing the events that happen as the rebels approach. Write dialogue underneath each picture.
3. You are Roseta, Carmella or the father. Write your thoughts as you are running for the truck. Do you think you will make it? Why or why not? How do you feel as you are pulled onboard?

### PREPARATION FOR THE ROLE PLAY

1. Divide into groups of two. One of you wants to try to find the two girls, the other thinks the group should leave immediately. Write the dialogue and present it to the class.

Or

2. Divide into groups of three. You are rebels. Write what you say to each other as you go into each house and then throw in a grenade. What are you looking for? Are you disappointed? How do you feel blowing up each house?



## Marie – Chapter 5

Aim: How do Marie's sisters show their bravery?

Why is the family unprepared for the cruelty of the soldiers?

Vocabulary: bush, plumes

### COMPREHENSION

1. Why is Marie's father blunt, and what did it really mean?
2. How did Carmella and Rosetta get away from the rebels?
3. Why do the jets flying towards Marie's village?
4. Where was Inez going and why?
5. Why does Joseph's father want him to be in the truck with the women?
6. Why does the soldier fire his gun into the air?
7. What do the soldiers want? Why are they hurting Joseph?
8. What do the families give the soldiers?
9. What do the soldiers take and what choice does the lead soldier give them?
10. Why do the families split up? Who goes with whom?
11. What does the soldier do with Baby Mary? Why do you think he does this?
12. What did Marie do when the soldiers came? Why is her father pleased with her?
13. What wounds does Baby Mary have? Why does Joseph's mother have to scream at Inez? Why doesn't Inez speak?
- 14.

### ANALYSIS/DISCUSSION

1. What knowledge do Marie's sisters have that allows them to elude the rebels?
2. What description and comments tell you that there will be a big battle in the village?
3. Why does Inez think her husband will be with the soldiers? Do you think she is brave or foolish to go off on her own?
4. What do you think the soldiers are thinking as they hurt Joseph?
5. Do you think the families are wise to split up to find Inez, or should they have stayed together?
6. What do you think would have happened if someone had tried to help Inez and Baby Mary when the soldiers hurt her?

### WRITING PROMPTS

4. You are a journalist who is hiding in the trees watching the soldiers steal the truck. Write your article telling the outside world what is going on.
5. You are a soldier in the group that stops Marie's family. What are you thinking as your lead soldier hurts Joseph and takes the family's money and truck? Are you in agreement with what he is doing or not? Could you stop him if you wanted to? Write your thoughts.
6. You are one of Marie's sisters. What are you thinking as you creep into the bush hoping to get away from the rebels? Write down your thoughts until you reach the truck.

### PREPARATION FOR THE ROLE PLAY

3. Divide into groups of three. You are Marie's sisters and a friend. Create a dialogue among the three of you in which Marie's sisters describe how they got away from the rebels and got to the truck. What questions does the friend ask them? How do they reply?

Or

4. Divide into groups of two. You are Inez and a friend who is comforting her. What does the friend say? What does Inez answer? Write your dialogue and be prepared to read it in class.



## Marie – Chapter 6

Aim: Why does the family go towards the camp? What do they hope to find there? What do they find there?

Vocabulary: intensity, ridge, sewage, indigo

### COMPREHENSION

1. "I won't go without them!" Who says this and why does she feel this way?
2. Why is Marie's father insistent that they must go?
3. Why do Marie's parents tell the girls to walk along the road?
4. Why does Marie try to convince herself that Joseph has gotten lost?
5. What kind of camp are the people trying to find?
6. What are the plastic shelters? Why are some people sleeping on the ground?
7. From whom do the people want to be safe?
8. Why is the river so dirty?
9. What makes the sisters laugh?
10. What wouldn't the army allow outside people to do?
11. Who does the family meet, and why is it a positive development?
12. Why is the camp filling up quickly?
13. Why is Papa P so happy about the yams?
14. Why is Papas P's hut so different from the others?
15. When Marie's mother asks "And the children's parents?" Papa P shakes his head. What does this mean?
16. Why is the river cleaner upstream of the camp?
17. What does Frederick tell Marie about Robert? What does Fredrick reply when Marie asks "Why?"

### ANALYSIS/DISCUSSION

1. If the camp would have been under water during the rainy season, why is it situated where it is?
2. Why is laughter good for the girls and their father?
3. What kind of help could outside people like the UN bring to the camp? Why do you think the Army wouldn't let them in?
4. Why is the family so glad to see Papa P? Why do families and neighbors stick together like this?
5. Why do you think the Army is so cruel to the people they are supposed to protect?

### WRITING PROMPTS

1. Write a diary entry for Marie, describing the dreams that "wouldn't let her sleep."
2. Write a newspaper article describing the families' journey to camp. Draw a map from the village to the camp to go along with the article.
3. Write a biography of Robert's life as if you were writing a short story. Give details you read in the book, and describe the scene on the road where Robert is killed.
4. What are Marie's thoughts as she is being carried away from her family? What does she think and feel? Write this down as if you were Marie.

### PREPARATION FOR THE ROLE PLAY

1. Divide into groups of three. Write a dialogue between Marie's parents and Joseph's mother after the girls leave. What are Marie's parents trying to do? What does Joseph's mother reply?

Or

2. Divide into groups of two. Write a dialogue between one of the Army generals and a worker for the UN. Why is the army refusing to let the UN bring in food, water and other things that the people need? What does the UN worker reply? What do they say to each other as they discuss the matter? Be prepared to read your dialogue to the class.



## Marie – Chapter 7

Aim: What do the rebels want from the people in the camp?

Vocabulary: diminishing, bluff, consumed

### COMPREHENSION

1. Why do Marie's mother and father tell each other of their love and dance close together?
2. Who are the "they" that are coming?
3. Why are people so afraid?
4. Why is it necessary to smother the flames before hiding?
5. Why are the families in complete silence?
6. What is the faint orange glow that becomes brighter and brighter? Why is this being done to the huts?
7. Why do the rebel soldiers wait until they hear a voice to storm into the hut? Why does one fire his rifle into the ceiling?
8. Why does Marie's father jump to his feet? What is he trying to do?
9. Why are the rebels taking everything the family owns?
10. Why do the three rebels come to attention when the fourth man walks in?
11. When the Colonel says "I think you need to give more to the cause. For your own liberation, of course," is he speaking seriously? What is it he really wants?
12. Why does the Colonel think Marie's parents might have diamonds?
13. Why does the Colonel want Marie, if he can't have money or diamonds?
14. Why does the rebel kill Marie's father?
15. What does the rebel do to keep Marie quiet?

### DISCUSSION/ANALYSIS

1. Why do you think people dance and sing even in the worst circumstances? How do music and dancing help people who are in trouble?
2. When the rebels come, Papa P. immediately goes to help Mrs. Ndubisi. What do you think gives some people the courage to help others even when they are in danger, and others do not have that courage?
3. For what reason do the rebels fire their guns in the presence of the people even when they are not shooting at enemies?
4. Why do you think the rebels and the soldiers treated Baby Mary with such brutality? Why did one of the rebels murder Marie's father when he protested her kidnapping? What do these incidents say about the effects of war on ordinary people?

## WRITING PROMPTS

1. Describe the dance in the camp. Where are the huts, the drums and the people? Draw a picture of the couples dancing, with Marie's parents in the front.
2. Write a monologue for Marie or Carmella or Roseta as they sit in silence waiting for "them" and seeing the orange glow. What are they thinking and feeling? What are they afraid of? How do they feel about being with their parents?
3. What are Marie's father's thoughts as he confronts the rebels? What does he hope to do? Why is he being polite? Write the thoughts of Marie's father from the time of the rebel's arrival in their hut until his death.

## PREPARATION FOR THE ROLE PLAY

1. Divide into groups of three. You are another family (not Marie's or Joseph's). Prepare a dialogue in which you explain to Marie's family what has happened to your family. Where did you come from? What happened in your village? What do you think about the war?

Or

2. Divide into groups of four. You are a Council of Elders within the camp before the rebels appear. What do you think the families should do to protect themselves? Should they move the camp to another location? If they moved, where should they go? Collectively try to decide and then give your reasoning to the rest of the camp.



## Marie – Chapter 8

Aim: What is the difference between Marie's feelings about the rebels and Isabelle's feelings? Why are they so different?

Vocabulary: leech, cobras, frantically, pockmarked,

### COMPREHENSION

1. What was meant by "the Colonel's latest prize?"
2. How could Marie tell the kinds of countryside they were going through?
3. Why did the rebel's eyes "look dead?"
4. What do the other soldiers mean by "You will be a corpse before you are a colonel?"
5. What does the tone of the woman's voice to the rebel tell you about her relationship to them?
6. How long has Isabelle been in the camp?
7. Why did Isabelle put a beautiful flower and tablecloth on the table? What did this say about her?
8. Why does Isabelle want Marie to be quiet?
9. Why does Isabelle tell Marie "They kill many fathers?"
10. Why does Isabelle help Marie stay away from the Colonel? What does Isabelle tell him to get him to stay away?
11. What does Isabelle tell Marie about her attempt to run away? What did the rebels do to the others, and to her?
12. What does Isabelle say is Marie's "curse?"
13. Why is it better in this camp for women to know how to cook than to read?

### ANALYSIS/DISCUSSION

1. How can Isabelle's eyes hold "no joy, but seemed kind and caring?"
2. Why does Isabelle have "strength or determination" but yet seem afraid of trying to run away?
3. Isabelle says with a smile, "Do we look lucky?" What does she mean by this?
4. When Marie says "They are monsters," Marie replies "They are what they are." What does she mean by this?

### WRITING PROMPTS

1. You are Marie, being carried by the rebel. What can you figure out from the sounds around you? What are you thinking? Write the thoughts that would be going through Marie's head.
2. You are writing a booklet for the United Nations on the experiences of children in combat. Write a complete description of Isabelle's escape

attempt and what happened afterwards. Remember, you are writing for people who do not know about the situation in Marie's country. Make up names for the other girls involved.

3. Write a description, or draw a picture of the room Marie finds herself in when she is finally put down by the rebel. What details can you add?

#### PREPARATION FOR THE ROLE PLAY

1. Divide into pairs. One of you is Isabelle and one is a young soldier. The young soldier wants to escape, but Isabelle is trying to dissuade him/her. What does she say, what does he/she reply? Write down the dialogue and try to memorize it before you act it out before the class.

Or

2. Divide into groups of three. You are three soldiers waiting to leave the next morning. What are you thinking and talking about? How do you feel about going into battle the next day? Write the dialogue and try to memorize it before you speak it in front of the class.



## Marie – Chapter 9

Aim: What does Marie discover about the lives of the soldiers and the women?

Vocabulary: grenades, fufu,

### COMPREHENSION

1. Who is Siyaad? Why is he proud of killing others?
2. How does Isabelle treat Siyaad?
3. What does Isabelle say about Siyaad? What is his background?
4. Why, according to Isabelle are the young ones "afraid of nothing?"
5. Why do the rebels keep the young soldiers drugged?
6. What does Isabelle remember about her village? Why does she say "but then" and not finish her sentence?
7. Why do the young soldiers drink?
8. Why are the young soldiers forced to watch Rambo movies over and over again?
9. Why does Siyaad want to be Rambo? Why does Isabelle help him in his delusion?
10. The girls and young women are feeding their own babies. Who are the fathers of the babies?
11. What work do the women do in the camp?
12. Why are there no boys over the age of seven with the women? Where are the older boys?
13. What does Marie learn to do from the women?
14. How does Isabelle help when Marie begins to cry?
15. What do Marie and Isabelle talk about during the next week and a half?

### ANALYSIS/DISCUSSION

1. From how she treats him, what do you think is Isabelle's opinion of Siyaad?
2. What do you think the young soldiers would feel if they did remember what they did in battle?
3. In your experience, does watching violent movies or television lead to violent behavior? Why do you think the reactions of prisoners might be different?
4. Where do the men get the food the women are cooking?
5. Why do Isabelle and Marie become so friendly? How does this friendship help each of them?

### WRITING PROMPTS

4. You are a woman or a soldier in the camp. Write a description of a “normal” day in your diary.
5. You are Marie, sitting in the camp and feeling homesick. Write the letter you would write to your mother telling her what is happening to you. What would you leave out to spare your mother pain?
6. Marie calls the women "Prisoners" and Isabelle replies, "Use whatever word you want. We're here and that is that." Write a dialogue between the two in which they say what each means and why the use of their words is important.

### PREPARATION FOR THE ROLE PLAY

1. Divide into pairs. One of you is a person being carried away, and the other is the rebel doing the carrying. The person being carried is trying to convince the other to let him/her go. The soldier is saying he cannot do that. What arguments do the two use to convince each other? Do not write sentences. Write notes to remind yourself of your arguments, but say your speeches without reading them.

Or

2. Divide into groups of three. You are either groups of soldiers or groups of women in the camps. What do you really dislike in the camp? What will your next day be like? Do not write out your dialogue. Write notes to yourself to remind yourself of the statements you want to make. Say your speeches without having to read them.



## Marie – Chapter 10 and 11

Aim: How are suspected enemies treated by the rebels?  
What is the difference between that treatment and the treatment of the women in the camp?

Vocabulary: malaria, frenzy, slogan, gazelle, traitor,

### COMPREHENSION

1. Where is the medicine for the camp and for whom is it saved?
2. Why are some of the women and girls happy and others sad when the men return?
3. How does Isabelle feel about the men returning?
4. For what does Isabelle pray with respect to the Colonel?
5. How do the women show they are getting ready for their husbands' return?
6. Why is it that Binta only knew life in the PLA?
7. Why does Isabelle tell Marie to stay inside? Why are other women also staying inside?
8. What were the ages of the soldiers, and what were they carrying?
9. Who are the young boys who were tied up? What does the Colonel want from them?
10. What does the bloody cloth tell Binta about the fate of her husband?
11. What kinds of clothes are the rebels wearing?
12. What do the graffiti on the walls say?
13. What is Marie's "job" in the Freedom Bar?"
14. What happened to the other girls in the room? Why is Marie "off limits?"
15. Why is the word "liberated" in quotes in the text?
16. What is Marie trying to do to the Colonel? Why?
17. Who enters the room?
18. What is carved on Joseph's chest?
19. Why does Paul tell the Colonel that Joseph is Marie's girlfriend?
20. Why does Paul taunt Marie with the words "I told you that the PLA was gonna get you girl?"
21. Why does the Colonel insist on holding one of the other girls as a hostage when Marie goes outside?

### ANALYSIS/DISCUSSION

1. Why does Isabelle feel sad about the men returning?
2. What does Isabelle mean when she says "You do as you're told...Nothing more, nothing less?"
3. Why is it important to the Colonel that the six-year-old boy kill the prisoner?

4. What does the Colonel mean when he says "In the end the lion always eats the gazelle?"
5. Do you think the rebels really believe the graffiti on the wall?
6. Why does Paul have an "almost insane" look in his eye?
7. Why did the rebels carve "PLA" on Joseph's chest?
8. Why is Joseph with the rebels? Is he happy about working with them? Is Paul?
9. What do the words that Paul says to Marie tell you about his past? What had he been doing in the village, probably?
10. Why do you think Marie wants to talk to Joseph? What are they going to say to each other?

### WRITING PROMPTS

1. You are a member of the Rebel camp. You have been in the camp since you were two years old. You have been asked to write a statement for the outside world on what the Rebels want and what family life is like in the camp. Write this statement.
2. You are Marie or Joseph. Write the thoughts you have in your head as you see each other. What are you thinking about the other? What questions do you want to ask the other?
3. You are prisoner, watching the six year old kill the boy who refuses to join the rebels. Write what you are thinking and feeling as you watch the murder. You know that you will be asked also. What will you say and why? Write down your thoughts.
4. You are a representative of Nike sneakers in the US. You read an article showing that the rebels wear Nikes. Write a statement for the press saying what the Nike Company feels about this, and how you think the Rebels get the Nikes in the first place.

### PREPARATION FOR THE ROLE PLAY

1. You are two women or two of the boys in the camp talking to each other about the soldiers. What do you think about the work they do? Are you proud of them? What are your fears about the future? Decide on your answers and rehearse your dialogue before you speak in front of your class. Try not to write anything down.

Or

2. You are an employee of Nike, speaking to a journalist. What does the journalist want to know about the use of Nikes by the rebels? What do you answer? Create a dialogue and rehearse it before you speak in front of the class. Try not to write anything down.

## Marie – Chapter 12 and 13

Aim: What does Joseph want Marie to do? Why does she not do it?

Vocabulary: kilometer, eerie,

### COMPREHENSION

22. What does Joseph tell Marie happened to him after they parted on the road?
23. What does Marie tell Joseph about his mother and sisters?
24. Why does Joseph not answer when Marie asks him if he really killed three people?
25. Why does Marie not run when Joseph tells her to?
26. Why does the Colonel want Marie to drink with him? Why does she refuse?
27. Why does the Colonel beat her and tie her up?
28. Why does Marie think at first it is her parents talking to her? What has made her hallucinate?
29. How does Joseph get Marie lose from the bed?
30. What is Marie afraid of when Joseph tells her they must get away? What does Joseph reply?
31. Where does Joseph want Marie to go?
32. Why does Joseph say “Be strong for me?” Of whom does this remind Marie?
33. Why do you think Marie becomes strong and decisive all of a sudden?
34. What reward does the Colonel offer for the return of the girl? What happens to the reward if Marie is not brought back alive?
35. Where did Joseph and Marie head in order to get away?
36. Where do Marie and Joseph run, and how do the jeeps follow them?
37. What does Marie want Joseph to do? What does he reply?
38. What does Marie do?
39. What does Joseph do to try to fool the soldiers?
40. How is Joseph killed?

### ANALYSIS/DISCUSSION

1. Why do Marie and Joseph sit silently after hearing about their families?
2. Why does Joseph tell Marie she must run, and why does she refuse?
3. What do you think Joseph feels about the people he killed?
  
4. Why is Marie thinking about Joseph as the Colonel carries her away?
5. Why does Joseph risk his life to untie Marie and run away with her?
6. What do you think Joseph intended to do after taking Marie to the center for girls?

7. When Joseph tells Marie that she was “always the fastest,” what does this tell you about his personality and relationship with Marie when they lived in the village?
8. Why does Joseph say, “They can’t have us both. Not both.” Why is this important for him? Why is it important for Marie that he come with her?
9. Do you think Joseph really thinks he can fool the other rebels? Why does he try?
10. When Marie says to Joseph “They’ll kill you,” what does he mean when he replies, “They already did.”

### WRITING PROMPTS

1. You are Joseph. What do you think about as the men from the jeeps come up to you? What are you trying to do? How do you feel about what you are doing? Write down your thoughts as if you were thinking in Joseph’s mind.
2. You are Marie, sitting under the tree with Joseph. Neither of you are speaking. What are you thinking about? Write down your thoughts.
3. You are a journalist, writing about the story of Marie and Joseph for your newspaper. Describe their escape for your article from the time Joseph unties Marie until Joseph is killed. Give the details of their escape and the chase by the jeeps.

### PREPARATION FOR THE ROLE PLAY

1. You are two of the women or men in the camp, whispering so that the leaders cannot hear. How do you feel about the Joseph and Marie’s escape? Are you pleased or unhappy that they have escaped? Would you want to do the same thing? Why or why not? Decide on your points of view and say what you decide on in front of the class. Do not use notes.

Or

2. You are Marie and Joseph speaking to each other about what your lives would have been like if the rebels had not come. What do you say to each other? What is it that Marie wants? What does Joseph want? Discuss this between yourselves and say your dialogue for the class. Do not write anything down.

## EPILOGUE

Aim: Why does Marie repeat Joseph's words?

Vocabulary: missionary

## COMPREHENSION

1. Why do the workers speak so that Marie can't hear her?
2. Why is she staring out of the window?
3. Why will Marie not let anyone touch her?
4. What words does Marie say quietly to herself?
5. How old is Marie?

## ANALYSIS/ DISCUSSION

1. Who is Marie waiting for? Why are her eyes "without hope"?
2. What does Marie mean when she repeats Joseph's words "They already did."

## WRITING PROMPT

1. You are a journalist writing about Marie ten years after the book ends. What is her life like now? What is she doing? Where is she? Is she ever reunited with any member of her family?



## **CALLISTO ROLE-PLAY INSTRUCTIONS FOR TEACHERS/FACILITATORS**

Once students have completed the book and the exercises following each chapter, they should be encouraged to participate in a more complex role-play described below:

### **WHAT A ROLE-PLAY IS**

A role-play is play-acting without a written script. The actors (the students) become characters and decide what their individual character would say given the description provided to them. This particular role-play has an objective - to end the conflict in a country called Callisto, and/or to end the suffering of young people caught in the many dimensions of armed conflict.

### **ABOUT THE CALISTO ROLE-PLAY**

The action takes place in an international negotiation meeting. The students are given a "role" or person to be in the negotiations. The person or persons having each role must decide how her/his character will speak, what she/he will say in public etc, what negotiations are going on in private etc. What he/she really feels.

The one thing students may not do is make-up statistics or details on the spot. There should be someone (preferably the teacher) who acts as the "Department of Information." If a character wants to say, for instance, that x-number of people have been made homeless by the war, the Department of Information will "find" the statistics, which can then be used by everyone in the role play.

There are some statistics about Callisto attached. Callistans are very patriotic.

If there is an audience, and/or if the teacher thinks this is appropriate, each character can stand before, during and/or after the negotiations and speak for a minute, giving their private thoughts to the audience.

The negotiations will try to bring to an end the bloody conflict that has raged in Callisto for some years. The "end" can mean many things. It can be a temporary truce, a final truce, a division of the diamond mines, a UN Peacekeeping Force, a continuation of the war, or any other ending that the negotiators can agree on.

Among other items, the following also need to be considered:

- 1) The plight of the families forced from their homes within Callisto.
- 2) The problems of the refugees outside of the country, Should they come back home? Will this overwhelm the food supply of the country?
- 3) Some way of bringing the Government and the Rebels together and ending the fighting if possible. Can there be a compromise in the dispersal of profits from the mines?

- 4) The problems of child soldiers, women and girls and the many hundreds of homeless children. What can the negotiators do to facilitate the freeing of all of the children at present in the fighting forces? What about children who have been with the fighters all of their lives? What should be done with them? Suppose many children want to come to the capital city, Andromeda? How can they be housed? Is it possible to find extended families for them?
- 5) How and where to get money to re-build the roads and buildings destroyed during the fighting.
- 6) How to get the education system organized and operating again.

The outcome of war is a very complicated business.

Some negotiators may not be able to come to any ending. This is also possible and should not be seen as a failure on the part of the negotiators. Perhaps only part of the problem can be solved at these negotiations. That's fine. This is, after all, like real life. Sometimes there are results, and sometimes there are not. Sometimes results are positive, sometimes they are not.

The Secretary-General should be prepared with an agenda for the meeting. This should include the major issues that need to be discussed.

Depending on the size of the class, roles can be delegated to one student or a group of students. For example, one student could be the Secretary-General of the UN, or three students could also take on the role. The three would then agree on what the Secretary-General will say in public and private. (Some ideas are given in each role description.)

The teacher could change the person in the "hot seat" by tapping another of the three on the shoulder and having the students change seats quickly. Although students sharing the same role should not speak to each other during the negotiations, they can pass each other notes if they have ideas as the negotiations are continuing.

The best physical organization would be for the "negotiators" to sit in a circle, or around a large table, with other students behind them. Obviously, if three students are playing the same role, the two not speaking should sit behind the one who is speaking. Then, the teacher could signal a change by going around the circle or table or signaling. Maybe all roles could change at once. Each teacher must decide as the negotiations are in progress, who is getting tired, who needs to speak, who never gets a chance etc. For this reason, the teacher should not be a part of the role-play except as "Department of Information."

The time allowance is expandable. The negotiations could take one 45-minute period, one two-hour session or a whole day. If the time allowed is lengthy, perhaps "coffee" breaks for the negotiators could take place, when characters speaking to each other privately might come to agreements.

Past experience of this kind of activity suggests that when the students finally understand what they are being asked to do, they become very serious about the topic. The teacher also needs to be aware that occasionally a "time out" might be recommended (for a Press conference?) as tempers can flare easily when characters disagree.

If the number of students is such that some students are neither characters nor alternates, they could be extra Press people, bodyguards for the President or Secretary-General, pages who bring notes from character to character or a second homeless person. The possibilities are endless.

The "Press" could also video the negotiations - fascinating watching afterwards. In any case the Press people are asked to submit articles and a short radio program script on the proceedings. Bias in the press could be discussed after the viewing and reading. Perhaps certain reporters could be from media outlets with a particular point of view.

The teacher sets the stage and gives the actors their information. Either all can see all information, or each actor could only see his/her own. This is the teacher's choice based on what she/he feels the students can assimilate.

Above all, this activity is supposed to be both fun and informative. As a follow-up, the role-play can be used to discuss many aspects of social studies and literature

Information or examples from the book Marie in the Shadow of the Lion should be used freely.



## INFORMATION ABOUT CALLISTO

### Some facts and figures:

**What the citizens of Callisto are called:** As is seen in the National Anthem, the old-fashioned name for the citizens of Callisto was "Callistonians." In the modern era, this has been shortened to "Callistans" and everyone, including the government, now uses this style.

### **History:**

- Created a country by European powers in late 1880's. Carved out of area traditionally known as "Kaledso" from language of indigenous people living there.
- Gained independence from European powers in 1963 after lengthy struggle.

Local rebel hero from independence struggle: Donti Openi who, when most of his army had been wiped out by European soldiers in the major battle for Andromeda (1963), created a brilliant pincer movement and encircled the opposing side with few soldiers and fewer arms. Openi died shortly after independence from wounds sustained and there have been internal struggles for power in Callisto ever since.

The second city of Callisto is named "Openiville" and a large area in Andromeda is named "Donti Boundary" in his honor. Also, the soccer team is called the "Openis."

**Government:** Parliamentary style, with President and Prime Minister. Parties have numbers of seats in Parliament depending on how many votes they get nationally. In the last government, there were 7 parties in a Parliament of 60 Members of Parliament.

During the present conflict, the voting system has broken down, so that the President is ruling alone. Promises have been made that once the conflict is over, free and fair elections will be held again.

### **Industry/Agriculture**

Main industry: diamond mining.

Mainly subsistence agriculture, although the export of mangoes and nuts are increasing. Before the conflict, tourism was rising due to the natural beauty of Callisto's different geographic areas. There is a plan to create a nature reserve in the mountains to bolster tourism when the conflict has been finally settled, but as yet nothing has been done to stop the slaughter of indigenous animals.

### **Size/Topography/Population**

Land mass: Approximately 68, 500 sq. miles (About the size of New England states put together.)

Population: 10 million

Population of urban areas: 30%

Population of rural areas: 70%

Ratio of women to men: 55%/45%

Percentage under 25: 40%

River runs through width of the country, mountain range and access to the sea via single major port.

**Education:** Prior to the fighting elementary school was free and open to all. Now school fees are charged, with few parents can afford. Most rural schools have been closed. As have many schools in Andromeda. Basic literacy was 80%, but has now dropped to 20% among teenagers.

Secondary schools still in operation follow the American model, and attendance has dropped to 12% of the population. The University of Callisto has been closed..

**Temperature:** The highest temperature at low elevation is 102 degrees F. during the summer. The lowest temperature is 10 degrees F. in the mountains. Since the topography is so varied, the temperature depends on the area and the season of the year. Please consult the Department of Information for more specifics.

**Language:** English is widely spoken, although local languages are also used. The language of education, commerce and government is English.

**National Anthem: “United Ye Callistonians”** written by local patriot, Gabriela, during the Battle of Andromeda in 1899. The anthem is usually sung in three-part harmony.

There are four verses as follows:

*Oh brave souls of fair Callisto  
All together side by side  
Striking out against oppressors  
From the foe we do not hide.*

*Our flag is o'er our dear dead fighters  
Men and women plead to be  
Still part of our glorious struggle  
Standing firm for Liberty.*

*Our land is small and we are few  
But heart we have and take our stand.  
Our ancestors have led us well  
And we march onwards hand in hand.  
From our mountains and our river  
From the desert to the sea,  
Callistonians march forward  
On the road to victory.*

**National Sport:** Soccer, with minority interests in cricket and baseball from the English and American soldiers stationed in Callisto during World War II. Before the present conflict, Callisto's soccer team was ranked one of the best in the area. The team was disbanded at the start of fighting, as the players were on opposing sides.

**Religion:** Varied. Some Christian, some Muslim, Animist local priests, small Jewish population in Andromeda. Some Druids originating from landing of Welsh Guards in 1774.

**Holidays:** The major Christian holidays are national holidays: Christmas, Easter etc. Main Muslim holy days are also celebrated: fasting for Ramadan, Eid etc. The Jewish community in Andromeda closes all work places on Saturdays. Most Callistans celebrate whatever holidays their neighbors celebrate. There are many local holidays, especially during soccer season. Check with your local Callistan Consulate for details, or phone the Department of Information in Andromeda.

Andromeda has three Protestant churches and one chapel (originally Welsh speaking but now English), a Catholic Church, two mosques and a synagogue. All welcome visitors.



## **CALLISTO IN CONFLICT - A Role Play**

Callisto is a small country not far from the equator that is more and more in the news recently. It has several neighbors, including Juno, a strong nation which would like to take over Callisto.

Civil war and tribal warfare ravaged Callisto for many years. The actual reasons for the fighting are lost in the mists of time, but everyone agrees that the diamonds which are found in an area called The South are the cause of the continuing combat.

One of the rebel armies in Callisto claims that the government is corrupt and wants to take control of The South. The government, situated in the capital city of Andromeda, just as firmly believes that it should retain control of the country as a whole, including the diamonds. The rebel armies, sometimes on their own and sometimes in conjunction, have been terrorizing citizens in villages around Andromeda. Over 2 million Callistans have been murdered, kidnapped and mutilated, and many more made homeless and been forced to flee. The Government has replied with terror in villages it believes are giving aid to the Rebel armies.

Recently, the neighbors of Callisto, including Juno, have been complaining that refugees are pouring over their borders and they have neither the time, money or inclination to deal with their needs

In addition, the bigger world powers are worried about the spread of the conflict. They do not want the war becoming a regional war, and besides they need the diamonds for industrial uses and to keep the Western diamond merchants happy.

All sides have agreed to call a conference, chaired by the UN, to try to work out some compromise.

Many citizens of Callisto are very unhappy with the way civilians have been treated in this conflict. There is a vocal "Peace Now" group run by mothers in Andromeda. In addition, many of the villagers who have been victims of the fighting are also ready to talk about their experiences. These villagers believe that civilians are being intentionally targeted by both sides and that some code of conduct to protect them should be developed immediately. Others argue that what is more important is that war should stop altogether. Also, young women have been taken into the rebel armies and forced to act as wives to some of the soldiers, suffering greatly in the process.

The UN is trying it's best to promote a peaceful end to the conflict, but so far the sides have not been able to agree on any ceasefire possibility. There is talk of sending UN Peacekeepers into Callisto, but both the government and the rebels are not happy about that.

Despite rebel objections, the conference is being held in Andromeda. Some Callistans have decided to go and picket. Outside the hall, the “Peace Now” group is picketing with signs and a loud-hailer, and some groups from different villages are quietly sitting on the ground, waiting to hear if anything has been decided. A couple of these people have been asked to join the conference.

Journalists from the world’s press are also there – diamonds are important.

A world away, across the room or stage, a young girl marvels at her diamond engagement ring, while a diamond dealer smiles broadly.



## CONFLICT IN CALLISTO

### ROLE PLAY

The Press may interview any of the negotiators, or all of them, at any time. Be prepared! Know what you want to tell the Press!

**You are the President of a major world power.** Your public stance is that you are concerned because this conflict is spreading. Other countries near to Callisto are becoming involved in the conflict as refugees escape over borders. Publicly you will say that you do not want to use your country's money to police Callisto – although if asked privately you will send foreign aid. And, you are not too happy about the UN being involved as a police force, either. Privately you distrust the UN but you would not say that in public.

Privately also, you are concerned because at one time your government backed Callisto's ruling regime and you do not want to appear to be changing your policy. You also do not want diamond production to be stopped – they are used in grinding machines and have other industrial and cosmetic uses.

**You have been killed in the conflict.** Your job is to remain dead during the role-play, so that no one who is speaking can forget that this war has brought death to your country. Whatever anyone says, however uncomfortable they may feel or say they feel, you do not move or respond.

Once all of the other participants in the role-play have presented their positions, you rise and give the opinion of those who have lost their lives as a result of the conflict, most of whom feel they have lost their lives in a fruitless desire of all involved for power.

**You are Chief of a Village near Andromeda, the Capital of Callisto.** You are ambivalent about this struggle, although in the past your people have supported the Government of Callisto. You like the money the diamonds have brought to the village, but you know that many of your people have been killed or mutilated in the fighting. You believe in the "old" ways of doing things, and the war has also brought some grumblings from the younger people about being able to make their own decisions, which you are not happy about, but cannot speak about in public. Traditional Callistans do not "air their dirty laundry" in public.

**You are 14 years old, a child soldier in the Callisto Alliance Against Foreign Elements. (CAAFÉ)** At the age of 10 you were kidnapped from your village and have been made to fight for the rebels. You will not say so in public, but you have killed many people. You are tired of war, and would like to go back home, but the rebel army will not let you leave.

Anyone who tries to escape is, if caught, killed. You are afraid to say this in public, but you feel that something should be done to stop children being used in wars. Your

younger sister was also kidnapped and you do not know where she is. You would like the government or the UN to set up a system for families to find each other.

**You are President of Callisto, also acting as Minister for Trade and Development since the Government was dissolved.** You have power to make agreements for your country, but also know that the situation is tricky in some areas. Suppose you were to make an agreement and then when elections were called you were to lose?

Your government believes that the area where the diamonds are is part of Callisto and therefore the government of Callisto should be control them, and the income they generate. You are not prepared to give up the area where the diamonds are found, an area called The South, but the war is taking a toll on your people. You have been considering compromises, but not in public. However, you do not want to look like you are being too “soft” on Juno or the CAAFE, in public you have to speak as though your government is taking a hard line.

**You fought in the war on the side of the government.** You were captured by rebels during a battle near the capital. They cut off both of your arms and sent you back to your village. You have been given no help from the government, and you think the war should end NOW. In addition you think that no diamond is worth war. All of this you can say in public.

**You are a diplomat of Juno, a neighboring country.** Your government does not want the war spilling over into its territory, although refugees have been showing up at the border asking for asylum. Privately, Juno is perfectly happy to see the war continue in Callisto, a nation Juno would like to control. In public, however, you must look as though you are trying to help end the war.

**You are the CEO of The Diamond Company.** Privately, you don't care who wins as long as you retain rights to the diamonds. For many years, you have had an agreement with the Government of Callisto, and you have recently (and secretly) also signed an agreement with CAAFE. You are satisfied that your ability to exploit the diamonds will continue whatever happens with these negotiations. In public you would like to be seen as a supporter of the people of Callisto, with the diamond mines bringing in income for the people. You do not want the rate of injuries and deaths to become known and, therefore, you deny that there are any.

**You are a Callistan patriot.** You believe the government should have control of the country, and therefore the diamonds. For you, the CAAFE- are traitors and should all be killed.

**You are the Chair of these discussions, having been asked by both sides to preside. You are Secretary-General of the United Nations.** You are neutral in this struggle, but you feel that the fighting should stop. You need to be as diplomatic as you can, since both sides feel they could win the war and both worry about giving up too much in the negotiations. However, in private you have been told that neighboring

countries are warning that they will intervene if the conflict spreads and you want to prevent a wider war. You know a lot about conflict resolution and can bring your skills to this negotiating table.

**You are a spokesperson of the largest Rebel Army – the CAAFÉ.** You feel that the Callistan government is corrupt, and is using the money from the diamonds to line their own pockets. You state publicly that the money from the diamonds should be used to raise the living standards of the people of Callisto, running water, electricity etc. However, privately, you have also been making a good living with money raised from the sale of blood diamonds. These diamonds enable you to buy weapons, and you are confident your friends outside the country will send additional help soon. You would not say this in public however. You are allied with Juno, although you deny that you are under that nation's control.

**You are a young woman who has escaped from being a rebel soldier.** You were part of another rebel organization, the People's Army Against Propertarian Aggression (known as "Papa's Army.") You were captured at the age of 12 and forced to be part-soldier, part-prostitute and part-maid. You were able to escape, but feel that the plight of young women in this conflict needs to be addressed by all parties. You are working with an NGO (non-governmental organization) called Callistan Women Against Violence (C-WAV.) You will speak out loudly at any time about the problems faced by women and girls, and you don't care if you offend anyone listening.

**You are the Secretary of the local NGO (Non-governmental Organization) Doctors for Peace.** You are concerned about the medical problems you have encountered in the population – rising incidents of diseases and injuries, of course, as well as the horrific mounting number of mutilations of innocent civilians. You need money and medical personnel, but especially you want this war to stop so you can start helping the people and not just mopping up blood. Since the war began, HIV/AIDS, Cholera, Yellow Fever and other diseases have reached epidemic proportions. You feel you must be diplomatic so that you can work with all sides.

**You are a journalist(s) from the World Press Association. (WPA) Your organization covers newspapers, radio, television and internet.** You have been sent to cover the proceedings, and you need to take notes on the discussion and try to interview people as they are free to speak. You will need to put together a five-minute radio presentation for the international broadcast, and a two-page press release for other press organizations. You will also interview the couple buying a ring, and the jeweler selling diamonds.

**You are a young couple.** (In another country) You have just purchased a diamond engagement ring from a jeweler. You listen to all that is happening. How do you feel? Does hearing the negotiations change your attitude about wanting a diamond ring? Why or why not? The Press will ask you your opinion.

**You are the jeweler.** You listen, but want to keep the sale. After all, you earn your living from the sale of diamonds. You need to say something to the Press when they interview you. What will you say?

**You are a refugee.** You were forced from your home by the fighting over two years ago. You live in a tent in a camp run by the United Nations. While you have food, and some medical care, you have no job, no home and no hope for the future for your children. You don't care who knows how you feel. You are becoming angry about your situation.

**You are an Internally Displaced Person (IDP).** You were also driven from your home, but unlike refugees who cross borders, international laws do not apply to you. (You are not entitled to care by the UN, tents, food etc. The Government will not allow international organizations in to help you and others like you.) You live in a railroad car with 30 other IDPs. You have nothing. You are afraid of the government and the rebels, but you need a way of staying alive.

**You are a young street child.** Your parents were killed and you have lived near the market square for many months. You do whatever you have to do to survive, which includes stealing, picking pockets, robbing empty houses etc. Your dream is to be in a family and go to school.

Questions to be answered:

1. What is the conflict about?
2. What are the differing "sides" to the conflict? What does each "side" want?
3. Is there a compromise that can be reached between the different "sides?"
4. What about the other problems in the country? Can they be solved at once or will the solutions need time?

Some activities:

1. Write a soliloquy of a child who has been captured and made to be a soldier. What are you thinking and feeling?
2. Write a script for a radio reporter caught in the fighting. What is going on? What is happening to the people in the village where the battle is taking place? Where is the reporter? What is he/she doing? - Include in the script sound effects from what you hear.
3. You are one of the villagers who has died in the fighting. You are welcoming the souls of other villagers, and strangers, who are being buried near you. What do you say to them? What do they reply? What are their stories? What do they think about the fighting and about their families they left behind?