



Theme: Hawks and Doves – Conflict

Section 1: How do conflicts develop?

Conflict is part of human behaviour, and so is cooperation. How does that affect our everyday lives at both individual and collective levels, and how did it affect people's lives in the past?

Learning Outcomes of this Section

Your students will be able to:

- analyse causes and consequences of conflicts
- understand the role of individuals and groups in the development of conflict
- realise the positive and negative aspects of conflict

Resources provided

Resource 1: Maps, extracts, mural

Resource 2: Extracts, definitions, painting

Group Activity 1: Triggers

In this activity students will identify reasons that can bring people into confrontation with each other, starting from the point of view of interpersonal relationships. Divide the classroom into four groups, giving each group a large sheet of paper with one of the following relationships written on it. Then ask your students to write down possible reasons for conflict among people within these relationship categories.

- *'Neighbours'*
- *'Families'*
- *'Friends'*
- *'Schoolmates or colleagues'*

Then organise a class discussion in order to compare and contrast the different ideas. To make students think about the bigger picture and how conflicts appear and develop at national and international levels, challenge them to reformulate their ideas into broader concepts. These could include inequality, injustice, domination, oppression, political opinion and ideology, ambition, competition, etc.

Class Activity 1: Revolutions

In this activity your students will move from a realisation of what motivates conflict to an understanding of how these motivations can pull people together in a struggle for change. They will look at three distinct moments in history in order to compare and contrast them: the 2011 upheavals in the Middle East (the 'Arab Spring'), the 1989 revolutions in Eastern European countries once under Soviet control, and the 1848 revolutionary movements in Europe.



First, ask students to study the maps in Resource 1. You may need to refresh or summarise their previous knowledge of these events to ensure that they have a good understanding of the specific circumstances in which each of these revolutionary movements developed. Introduce them to the concept of 'domino revolutions', which can be used to describe all three episodes.

Then have them individually read the extract from the historians' article in Resource 1.

Ask them to identify and list the similarities and differences between the events of 2011, 1989 and 1848 analysed in the article. Collect their input in a class discussion, and in conclusion help them formulate a definition of the concept of revolution that distinguishes it from other conflicts: the role of civil societies, the role of ideals, etc.

To wrap up this activity, ask your students to discuss the meaning of the mural which is the last document in Resource 1. What symbols are used to convey the concept of revolution? How does it apply to the cases discussed in this activity? In particular, why is 'spring' an image that is used in the cases of 2011 and 1848, with reference to the mural? Is this appropriate?

Group Activity 2: Culture of violence

There is potential for violence in every conflict. This activity gets students to reflect on how a culture of violence can develop in a society through the way violence is (re)presented and depicted.

Organise a class discussion that allows students to respond to the following questions:

- How might certain entertainment or leisure activities expose you to violence?
- Do you think such exposure makes you more violent? Why, or why not?
- Do you think entertainment or leisure activities that glorify aspects of violence reveal anything about society's attitude towards violence?

Students will now compare and contrast the contemporary situation with that of post-World War I Italy, when the glorification of violence, notably through the work of some artists, supported the emergence of Fascism. In particular, they will look at the cases of two Futurist artists from the time: the poet and painter Filippo Tommaso Marinetti (1874-1944), author of the Futurist Manifesto and one of the first supporters of the National Fascist Party (PNF), and the painter Alfredo Gauro Ambrosi (1901-1945), who worked in the service of Benito Mussolini between 1920 and 1940.

Have your students analyse the documents in Resource 2 and discuss them in small groups. Ask them to prepare written answers to the following questions:

- How is violence viewed in this extract from the Manifesto of Futurism?
- Do you think the extract from the Manifesto of Futurism can be considered hate speech according to the Council of Europe definition? Why?
- What does this painting of Mussolini by Alfredo Gauro Ambrosi say about the link between Futurism and Fascism in Italy after World War I? Describe the visual elements that contribute to creating this impression. (*Note: aeropainting was a technique launched by the Futurists in 1929; it was based on the idea that the technology of flight provided new perspectives and a new reality to be represented in painting.*)