



**The Musical Dialogue of Peacebuilding:
How music can be used as a tool for inner and outer transformation to create
peace.**

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This curriculum unit is recommended for:
(Music and Social Studies grade 5)

Keywords: Arts Integration, Human Rights, Music, Peace Education, Protest, Social Studies

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: My curriculum unit was written in the context of the 2021 Charlotte Teachers Institute Seminar entitled “Essential Peace: Innovating and Integrating Action Peacebuilding in the Classroom,” led by Patricia Shafer, Senior Fellow for Peace Education, Alliance for Peacebuilding and Executive Director for non-profit NewGen Peacebuilders. This curriculum is focused on Peace Education within the context of the Elementary General Music classroom. Peace Education is also defined as the act of promoting knowledge, skills, attitudes and values needed to bring about behavior changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level. This curriculum unit integrates music, peace and social studies through the study of human rights. Throughout the curriculum unit, music is used thematically to illustrate the concepts being presented, such as music written to depict peace and conflict, as well as music to create a better world. Students will demonstrate their understanding of peace, violence and human rights through creating original musical compositions to showcase their knowledge of peace education.

I plan to teach this unit during the coming year to 78 students in fifth grade music.

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Esther M. Alcamo

Introduction

Following John F. Kennedy's assassination, Bernstein said, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." (1)

Fifth grade students are constantly learning about the world around them. They learn in the academic sense, taking in and digesting the curriculum presented to them in their classroom. They learn through information they encounter online and through social media, and by what they hear from parents and peers. I often wonder what my students think about their prospects for the future. We tell them what they are capable of achieving, we teach them to be resilient and take risks and assert to them that success can be achieved. The question we should ask ourselves as educators is do we truly prepare them for the world they will inherit?

Rationale and Objectives

The rationale for writing my curriculum unit is to teach my students about the need for peace, and the applications of peace education through the medium of music. I will begin with peace as a concept, and work towards peace education in action. Peace begins with the individual, and I want my students to gain the understanding that they can be peaceful individuals and experience peace in their emotional and physical states. By understanding the need for peace within themselves, individuals can become aware of other's needs. The ability to see another person's conflict, even if it has an impact on ourselves, is that we can see the conflict as an unmet need and work with the other party to meet that need. (2) This is the beginning of how we can begin to build bridges of tolerance and understanding between others and ourselves. In my student's own journey towards peace they will see roadblocks to peace and structures in place which create un-peace. The next objective will be how they address these roadblocks through both knowledge and action.

My topic is the role of Music in Peace Education and Peacebuilding. Within this topic, there are other ideas which first must be addressed. In order to understand peace education and peace building, we must examine what peace is. In order to understand peace, we must also understand violence. Music can play a role in creating a peaceful environment, but it can also be used to normalize and perpetuate violence. (3) The work of Dr. Johan Galtung and Daisaku Ikeda, both prominent in the field of peace studies are important in the research of this topic. The central thesis of Galtung's "Transcend Method" is that to prevent violence and develop the creative

potential of a conflict, there has to be a transformation, achieved through dialogue based on empathy, non-violence and joint creativity. Ikeda's "Philosophy of Peace" compliments Galtung's work as it emphasizes dialogue as it relates to transformation and global citizenship. The process of inner transformation is a step towards outer transformation which is achieved through dialogue. (4)

In my Curriculum Unit I will lay a foundational understanding of peace, conflict and equitable resolution in order to examine why and how music impacts and reflects the quest to achieve it. In examining the research on peace education, and the role of music in peace, violence and conflict resolution, I will choose several important functions of music and its relationship to peace, as found in current research.

In presenting my curriculum unit to my students, I will begin by teaching and discovering the definition of peace as defined by fifth grade students. This will lead us to wonder about what place music can have in peacebuilding through the pursuit of equity and justice. As we examine the music of peace and protest, we will discuss it in both musical terms and consider the reflection and impact it has on society. The deepest understanding of a topic is demonstrated in creating a final project based on knowledge acquired. Through integrating peace education with the music curriculum we create a new topic of music as part of peacebuilding. The culminating project for this Curriculum unit will be a composition where students create a musical work based on a topic of peace or conflict. Students should have choice of topic so that they can find music and a social issue that is important to them.

The topic of peace education and music connects to my students' lives because they can apply these practices of peacebuilding in their lives at school, home and one day in the larger community. As we learn what peacebuilding is, and how and why it is done, we will use our music standards in practicing, creating and analyzing music in order to show our understanding of peace and conflict resolution. Some examples are peace and conflict soundscapes: musical compositions incorporating or recreating actual sounds or representation of sounds occurring in real life scenes or situations, poetry, rap and songwriting and musical storytelling. In the educational environment of the music classroom, there are often many solutions to a question or problem. This provides a fertile environment for learning peacebuilding. The unwritten curriculum of the music classroom is that it takes incredible courage to create and make oneself vulnerable. Our resilience as artists can be applied to peacebuilding. The goal of my curriculum unit will be to teach action peacebuilding so that we can be musician-peacebuilders. The world needs our art and we need a safe and just world in order to create it. We will work to see that both exist.

Demographics

I am the Elementary Music teacher for Collinswood Language Academy, a K-8 Spanish Language Immersion school in the Charlotte Mecklenburg School system. The current enrollment in grades Kindergarten through eighth grade is 785 students. The demographic makeup of our school is 60 % Hispanic, 20% White and 16% African American. 48.5% of our students receive free or reduced lunch. I plan to teach my CU to my fifth grade music classes.

Current data for the 2021-2022 school year shows 78 students enrolled in this grade. The students are divided among three classes and I plan to teach the 8 week Curriculum Unit to each class during the same period, in the spring of 2022. As a Special Area teacher, I see my students on a six-day rotation. As such, I would plan to cover my Peace in Education curriculum unit over an 8-week period, with students receiving a total of 8 hours of instruction as part of this unit.

Research

In order to study the role of music in peace, conflict and resolution, I will use both primary and secondary sources, the former being anti-war, or peace music written during periods of conflict, and the latter articles written about the role of music in both violence and peace studies. In examining two journals, Peace Review and Journal of Peace Education there are valuable resources for the study of music as it relates to peacebuilding, as both publications have issues dedicated to music and peace education specifically. The work of Galtung and Ikeda will be central to our understanding of what peace is and how it is to be achieved.

What is Peace Education?

My curriculum unit was written in the context of the 2021 Charlotte Teachers Institute Seminar entitled “Essential Peace: Innovating and Integrating Action Peacebuilding in the Classroom,” led by Patricia Shafer, Senior Fellow for Peace Education, Alliance for Peacebuilding and Executive Director for non-profit NewGen Peacebuilders. The seminar began by examining the topic of Peace Education in its various definitions. As peace education encompasses many topics it has been difficult to arrive at one comprehensive definition. A variety of definitions are needed in order to reflect a diverse body of values and experiences.

In the seminar, we examined and compared several definitions of Peace Education in order to arrive at an understanding of the scope and range of this topic. In *Peace Education in Africa*, Abebe, Gbesso and Nyawabo stated that “peace education is a unifying and comprehensive concept that seeks to promote a holistic view of education.” (5) The writers also stress the importance of contextual specificity, as Peace Education should fit the needs of a country and the values supported by the culture therein.

Peace Education is also defined as the act of promoting knowledge, skills, attitudes and values needed to bring about behavior changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level. Peace education is an essential component of *quality basic education*. (It is) the process of promoting the knowledge, skills, attitudes and values needed to bring about behavior changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level." (6)

By this definition, Peace Education is an active practice whereby youth and adults acquire and apply knowledge and skills designed to resolve conflict and maintain peace. These skills begin with the individual, but continue outward and influence the society and community.

The United Nations included education as one of the articles in its Universal Declaration of Human Rights and stressed the need for peace education in order to create an environment of tolerance and understanding within the international community. "Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace." (7)

In "The Elusive Nature of Peace Education," Daniel Bar-Tal states that although educational institutions can create curriculum for Peace Education, it is the individual and cultural vision of what a desirable society is that determines the role and scope of Peace Education. (8) The focus of the peace education program will be the issues creating problems within a society. In general, peace education programs "aim to foster changes that will make the world a better, more humane place. The goal is to diminish, or even eradicate, a variety of human ills ranging from injustice, inequality, prejudice, and intolerance to abuse of human rights, environmental destruction, violent conflict, war and other evils in order to create a world of justice, equality, tolerance, human rights, environmental quality, peace and other positive features." (9). These objectives reflect a clear dissatisfaction with the present state of society and a desire to create positive change to correct that state. Peace education provides teachers and students with the opportunity to envision a society where peace can thrive, and then go about achieving that objective through specific skills and actions designed to improve society.

Peace Education in Bar-Tal's description has both societal and pedagogical implications. The societal implications are that peace education is condition dependent, based on societal agreement. The issues that preoccupy a particular society will determine what is relevant and functional for that society.

The pedagogical implications are derived from the unique characteristics of peace education and the methods required in achieving them. Peace education is an orientation, which must be incorporated into the objectives of other subjects and interwoven in their instruction. Peace education has to be open-minded, leaving room for alternative views and putting creativity into practice. "Pupils have to learn to weigh and evaluate issues, to consider alternatives, to voice criticism, to originate creative ideas, and to make rational decisions." (10) This necessitates open-mindedness and the opportunity to think critically in order that students are equipped to problem-solve in the real world.

Peace Education has to be relevant, and deal with problems that occur in a society. When ideas of peace are proposed on a general level, students should relate them to specific issues and real-life situations being witnessed and experienced. The learning should be experiential, as peace education aims to form a state of mind. Internalization of the values, attitudes, perceptions, skills and behavioral tendencies desired are best acquired through practice. (11). Furthermore, the traits that should be modeled and acquired are “tolerance, cooperation, peaceful conflict resolution, multiculturalism, non-violent environment, social sensitivity and respect for human rights.” As such, the teachers who teach peace education should hold these values as important and strive to work towards and embody these goals.

What is Peace?

In their conversations in the book, Choose Peace, Johan Galtung and Daisaku Ikeda discuss the nature of peace and conflict resolution, and the ways in which societies can create the desired conditions for peace. Galtung is a proponent of non-violence and transcendence through working with conflicting parties to find non-violent ways of attaining goals and overcoming conflict through creative thought, speech and action.(12) Ikeda views peace “not merely as the absence of war, but as a condition in which the dignity and fundamental rights of all people are respected.” Ikeda believes that global problems can be solved and peaceful coexistence is possible and achievable. (13) Both Galtung and Ikeda are central to the field of peace studies and were influenced by their experiences of conflict and the political systems within their countries and regions of the world. Galtung was born in Oslo, Norway in 1930, and Ikeda in Tokyo, Japan in 1928. (14)

Dr. Johan Galtung

Johan Galtung is considered one of the founders of modern peace studies. As a child in Oslo, he experienced German occupied Norway. His father was imprisoned in a concentration camp for resistance during World War II. These experiences, along with the ideas and actions of Mahatma Gandhi let him to question how war and political occupation could be resisted nonviolently. In 1959 he founded the International Peace Research Institute in Oslo and later began the *Journal of Peace Research*. Professor Galtung has worked to resolve conflicts around the world and

participated in peace movements for over 50 years. He is the author of more than 70 books on peace studies and many lectures. (15)

Dr. Galtung's explanation of conflict is that it is "much more than what meets the naked eye as *trouble* or direct violence. There is also the violence frozen into structures, and the culture that legitimizes violence." (16) In Galtung's Triangle of Violence, he describes direct, cultural and structural violence. Direct violence includes those forms of violence which are most visible, where the invisible forms of violence are structural and cultural violence. Structural violence occurs when people suffer due to the structure of a human organization whether it is an unjust social system or death from hunger or a preventable disease. "Cultural violence is the justification of direct and structural violence through nationalism, racism, sexism and other forms of discrimination and prejudice." (17)

Daisaku Ikeda

Galtung's counterpart in the East, Daisaku Ikeda is a Buddhist author and educator. Ikeda's approach to peace education were formed by his encounter with Josei Toda in 1947 as well as his childhood education within Japan's militarized period (1931-1945) as well as the suffering of his family due to the death of his eldest brother in battle in Burma. "In the chaos of postwar Japan, the young Ikeda was disillusioned with government and society, and grappled with interrelated questions of patriotism, authority, war, and good and evil. (18) His mentor and teacher was Josei Toda (1900-1958), who was the first president of Soka Gakkai, which is a Buddhist lay organization. Toda was imprisoned for opposing Japanese militarism. With the continued influence of Toda, Daisaku Ikeda continued his studies, and eventually became the president of Soka Gakkai International (SGI). Ikeda went on to found several institutions, including the Soka schools, the Min-On Concert Association and the Tokyo Fuji Art Museum. (19)

The concepts contained within Ikeda's philosophy of peace are "*inner transformation, dialogue and global citizenship.*" Ikeda believes that peace begins through inner transformation by a change in attitude and perspective. This is peace within oneself. The next step is *dialogue*, which allows one to bring out the best in themselves and others through connection and exchange. The work of positive connection and dialogue is instrumental in working through conflict. When Ikeda describes, *global citizenship*, his vision is the opportunity for connection exchange of ideas, opinions, hopes and dreams in order to devise creative solutions to problems faced by society. (20)

Galtung and Ikeda engaged in many dialogues. In the preface to Daisaku Ikeda's Philosophy of Peace, by Oliver Urbain, Johan Galtung makes this comparison: "Ikeda more spiritual, more focused on the unlimited potential of the human mind, heart and brain; I more down-to-earth, concerned with the nitty-gritty of peaceful transformation of hundreds of specific conflicts, and building positive peace with hundreds of specific projects." (21) The work of global citizenship has an inward and an outward component. As one moves from inner transformation, to dialogue and finally global involvement, the individual is changed and the cycle continues.

Human Rights

The journey towards peace may travel through the cycle of *inner transformation*, *dialogue* and *global citizenship*, as in the work of Daisaku Ikeda, (22) or through examining the nature of peace through examining the factors which get in the way of peace in the form of direct and indirect violence. (23) In both cases, the important topic of human rights will be integral to the discussion. Ikeda has proposed Human Rights Education for peace, with specific emphasis on anti-bullying, sustainability and global citizenship. In Ikeda's words, "Human Rights Education can play a particularly vital role in uprooting deep-seated psychological causes of violence and terror... It is my belief that continuous, hands-on efforts in the field of human rights education hold the key to creating a more humane world." (24)

Universal Declaration of Human Rights

The Universal Declaration of Human Rights was adopted by the General Assembly of the United Nations on December 10, 1948. Eleanor Roosevelt was instrumental in the development of this declaration and served as the first chairperson on the Commission on Human Rights, a committee comprised of representatives from 18 countries. The UDHR consists of 30 articles. (25)

Music and Peace

I begin this section with a quote, which serves as inspiration for peacebuilding through the art of music. "Contact with superior art makes us feel one with all humanity, the world of nature and the universe. Works of art are expressions of the individuals and peoples of the times in which they are created. They are hymns of the soul and fruits of the actions of people who have been inspired by contacts with the universal life." (26) Music allows the musician and performer to

share their soul with the listener. As a musician is also a product of the time, culture, social group and family in which they live, their art allows others to feel a sense of who they are as a product of their history and experiences.

Music is often described as a universal language. This holds various meanings, particularly when spoken by a casual music lover, or a professional or studied musician. Whether it is a symphony, rock concert, or drum circle, hundreds of people can be unified the vibrations of sound and the emotional impact of the music. Furthermore, musical notation is a language all its own and professional musicians from all over the world learn to read it and can play a piece together even if they do not speak the same language. There is something at once universal and personal about artistic expression.

In discussing Galtung and Ikeda's work, Urbain describes peacebuilding through "communicative creativity." As Ikeda has asserted, music and all forms of art can provide the opportunity for communication beyond borders. Ikeda wrote, "whether it is poetry, painting or music, a jewel of artistic expression can stir within us an ineffable impulse that carries us soaring through the empyrean, letting us share the experience with others while confirming its reality." (27) The value of cultural exchange, through mutual admiration and respect for a fellow artist or musician is an example of a potential step towards peace in other matters.

The very act of making music can seem to heal and bring people together. There is a unity created when a favorite song is heard, and strangers can raise their voices or instruments in song and recognize a pure and amazing connection. "When singing in parts, each voice has its role and range, and together they create a beautiful harmonic tapestry. Whenever we sing with others, whether in unison or in parts, we must listen as we sing. This teaches us not only to make sound, but to hear sound and respond to what we hear. This dialogical foundation also stands at the core of transforming conflict, peacebuilding, and worship itself. It is an essential ingredient in how we bless others with our music." (28)

Music is also a powerful metaphor and object lesson for peacebuilding and conflict resolution, as described aptly by David LaMotte in his Tedx "Music Can Help us Understand Peace and Conflict." (29) Mr. LaMotte was an internationally touring professional musician for 18 years who accepted a Rotary World Peace Fellowship in order to pursue a Master's Degree in Peace and Conflict Resolution in Australia. In his TEDx talk he describes several important comparisons between music and conflict resolution. Music and peace work should both be inspired, planned for, skilled and extremely creative. Conflict, referred to as dissonance in music is what makes the listener "lean in" and listen more closely. In pursuit of peace, *conflict* can be a necessary step on the way to justice.

In Daisaku Ikeda's framework for peace, *dialogue* is the next step after *inner transformation*. The goal of *dialogue* is "to bring out the best in oneself and others along the lines of Communicative Rationality." (30) Ikeda viewed *dialogue* as essential to peace education, as it "has the power to bring people together and unite them." (31) Ikeda added this perspective to

dialogue in the educational context. It “takes many forms, from dialogue with nature, great books and great works of art” to dialogue between students and faculty. (32)

While engaging in music making can bring individuals together for a time, it is important to realize the powerful escape that music can be. While it provides peace and relief, if the world remains unchanged by music, it has only been a lovely diversion. Many have suggested that music has the power to transform and bring peace. There is more to be discovered through the purity of music as an expression of human connection.

In Choose Peace, Galtung and Ikeda agreed that in order to be effective for peacebuilding “we must be realists in our brains while keeping the flame of idealism burning in our hearts.” (33) As we study music and peace, my students and I will remind each other of the incredible honor and responsibility we share.

Instructional Implementation

Teaching Strategies

Arts Integration

As a music teacher, I provide students with instruction in the arts, which enriches the core curriculum. The arts can be taught in a variety of ways, including the following:

- Arts as Curriculum
- Arts Enhanced Curriculum
- Arts Integrated Curriculum.

In the “Arts as Curriculum” method, the arts teacher uses state standards, teaching material order that students develop proficiency and literacy in that art form. It is often referred to as “art for art’s sake.”

In the “Arts Enhanced” model, the art form is used to support another area of study, but is treated as a “hook” or incentive rather than for the sake of learning the standards for that art form. An example of this is singing a song in order to teach the ABCs. This requires little arts competency from the teacher, and does not provide arts education.

In “Arts Integration,” students meet learning objectives in both the arts and the other subject receiving focus. This requires a deep knowledge of both the arts subject and the academic subject matter. The Kennedy Center defines arts integration as “an approach to teaching in which students construct and demonstrate understanding through an art form, students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.” (33). In examining research around arts education, Arts Integration has proven to be an important subject. It provides an avenue to define the contributions that the arts make, by showing them in juxtaposition with other subjects. When arts concepts are integrated with other subjects, they provide opportunities for deeper learning through arts projects. Students

synthesize their knowledge because they are working to create a new and unique work in order to demonstrate the concept they are studying in the non-arts subject.

In my curriculum unit, *The Musical Dialogue of Peacebuilding*, I have chosen to use music to introduce each topic within the curriculum. The musical selections serve as a warm-up to prepare students for the topic, and encourage thoughtful responses. The musical selections set the tone for the lesson. It is my goal that students make emotional and cognitive connections with the material through the musical selections I have chosen.

Whole Group

Students participate in whole group activities as essential concepts are introduced. They also benefit from singing and creating music as an ensemble in a whole group setting.

Small Group

Students have the option of working in small groups for composition projects. While working in a small group, the teacher is able to facilitate and offer feedback tailored to the needs of the group. Small groups also provide opportunity for more students to participate in discussion.

Gradual Model of Responsibility

In the Gradual Model of Responsibility method, the teacher introduces the activity and demonstrates for the class. After observation, students try the activity along with the teacher with assistance. As more independence is established, the students take increasing responsibility for their work.

Journaling and Reflection

Journaling is used in the unit in order to allow students to reflect on and process. Through this process students are given time to ponder and write down moments that were important to them in the lesson.

Project-Based Learning

Students will acquire skills and understanding through planning and completing composition projects. These projects are designed with objectives that are flexible enough to evolve throughout the course of the project.

The content I will cover relates to the Contextual Relevancy Standards for Fifth Grade Music: Understanding how music has affected, and is reflected in, the culture, traditions and history of the United States. I would also use the standard for Musical Literacy which involves creating music using a variety of sounds and notational sources. The area of Musical Response will be

approached by the standard for using musical terminology in explaining musical compositions including notation, instruments, voices and performances. In short, we will study how music relates to other areas of the curriculum, examine the music presented as part of the study of peacebuilding, and create our own compositions as artist-peacebuilders.

I will introduce my students to the subject of peace and peacebuilding and show them examples of the role music plays in each. Students will describe and respond to music and relate it to peace and conflict which will deepen the student’s understanding of both the arts concept and peace concepts presented.

The music standard of Contextual Relevancy allows students to make connections to other subject areas, and paves the way for Arts Integration. As such, there is a connection to the Social Studies curriculum in the objectives for fifth grade relating to civics and government and history. The standards for Music and Social Studies will be described in depth in Appendix 1

Lesson Plans and Activities

Lesson 1: What is Peace and How Does it Sound?	Grade Level 5
Materials/Technology: flip chart paper (one per group) markers, music journal, Chart paper with peace is/ peace is not written. Enough for groups of 5 -6 students.	
<p>North Carolina State Standards for Music</p> <p>5. MR.1.2 Use music terminology in explaining music including notation, instruments, voices and performances</p> <p>5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.</p> <p>5.CR.1.2 Understand the relationships between music and concepts from other areas.</p> <p>North Carolina State Standards for Social Studies</p> <p>5. C & G Analyze life in a democratic republic through rights and responsibilities of citizens.</p>	
Learning Objective: I can create a definition for peace and describe characteristics of music to represent peace.	
<i>Peace is not merely the absence of war, but is the condition in which the dignity and fundamental rights of all people are respected. – Daisaku Ikeda</i>	
<p>Introduction: Ask students to think about the word peace. What are the first things that come to their minds when you ask them about peace?</p> <p>Music Activity: Listening for Peace: suggested listening “Imagine,” John Lennon and “Seasons of Love” – from <i>Rent</i> by Jonathan Larson</p>	

1. We are going to listen to two pieces of music. While you are listening, you will have a blank sheet of paper. As you are listening, notice what words or images come into your mind. In order to do this, you will want to avoid talking or making sounds. When the music has stopped playing, write down any words that come into your mind. They do not need to be complete sentences or thoughts. Do not worry if they do not make sense, there is no right or wrong answer.
2. Do the same for the second piece of music.
3. Students move into groups of two and share their observations with a partner. After each partner has taken a turn, what similarities or differences did you notice?
4. Discuss student observations and reactions to pieces. How did musical elements such as tempo, mode, timbre and form relate to emotional reactions?
5. Extension- using the lyrics of each song, analyze the meaning of the song. Do either of the songs describe peace? What specific details cause you to feel the way you do?

Peace Activity: What is Peace? Table for 2

1. This activity will allow students to discuss the topic of peace with several other students in the classroom.
2. We begin by practicing “table for 2.” The teacher calls out “table for 2” and each student pairs with another student while a timer counts down. This should be done in 15-20 seconds approximately. Practice a few times, using numbers of 2, 3 or 4 so that students get used to this activity.
3. The next time before calling out a number for the group, tell students that when they get into their group they will take turns talking about what peace is. This can be repeated so that students discuss with a few different classmates
4. What Peace is Not: on the next round we will discuss the opposite of peace. Students form groups of 3 or 4 to discuss.
5. After discussion, students will work in larger groups to write down what peace is and is not.
6. Each group shares with class.

Lesson 2: What is Violence

Grade Level 5

Materials/Technology: Galtung’s Triangle of Violence Sort Cards, (one set per group) Poster Paper with Galtung’s Triangle of Violence (one per group)

North Carolina State Standards:

5.MR.1.2 Use music terminology in explaining music including notation, instruments, voices and performances

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.
5.CR.1.2 Understand the relationships between music and concepts from other areas.
5. C & G Analyze life in a democratic republic through rights and responsibilities of citizens.
5.B.1.1 Explain how traditions, social structure and artistic expression have contributed to the unique identity of the United States

Learning Objective: I can examine causes of harm and violence in a society or group.

*Conflict is much more than what meets the eye as trouble or direct violence. There is also the violence frozen into structures, and the culture that legitimizes violence.
Cultural violence is the justification of direct and structural violence through nationalism, racism, sexism and other forms of discrimination and prejudice. – Dr. Johan Galtung*

Warm-up: Last class we discussed peace. What is the opposite of peace?

Music Activity: “What’s Going On?” by Marvin Gaye; “Threnody for the Victims of Hiroshima” by Krzysztof Penderecki,

1. Discuss the lyrics of “What’s Going On?” What forms of harm do you notice in this song? Why did the songwriter choose to write about these subjects?
2. Listen to “Threnody for the Victims of Hiroshima.” What does the title tell you about the music? What do you hear that reflects the mood and emotion of the piece?

Activity: Galtung’s Triangle of Violence (used with permission from The NewGen Peacebuilders and Mothering Across Continents.) Separate into groups of 4-6 students, with a Galtung’s Triangle chart and set of 16 sort cards for each group.

1. Explain activity: each of the “violence sort cards” contains a different example of an act of violence. These examples are fictional, but are drawn from real-life events.
2. Groups will have 20 minutes to review each “violence sort card” and place the card in what they feel is the correct part of the Triangle of Violence framework. Placement includes direct violence, structural violence, cultural violence or compassion/empathy.
3. Cards may be placed in between two areas. A group can also decide that a card is not representative of an example of violence and NOT place it on the triangle.
4. Groups discuss their decisions and prepare to present their argument to the group.
5. Discuss differences and variations on placement of cards.

Reflections: What questions do you have after the Galtung’s Triangle activity today? Did something catch your attention and make you wonder?

Materials/Technology: I Am One: a Book of Action, Susan Verde, classroom instruments including pitched and unpitched percussion, chart paper or whiteboard to write down arrangement.

North Carolina State Standards:

5. ML.3.1 Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.

5.ML.3.2 Create compositions and arrangements within specified guidelines

Learning Objective: I can create a musical accompaniment or soundscape to accompany a book about peacebuilding.

Music Warm-up: “Wavin’ Flag” by K’Naan.

Activity: Creating a musical accompaniment or soundscape for I Am One.

1. Read I Am One to the class.
2. Discuss the meaning and message of the book.
3. We are going to create a sound piece to accompany this book. Each student will play an instrument and be responsible for a part of the book. The student will chose the instrument they wish to play and will improvise a short musical phrase to go with their assigned page or words in the book.

Lesson 4: Stand up for Your Rights

Grade 5

Materials/Technology: The Story of Human Rights (YouTube video), game board and decision cards for “Where Do You Stand”, large chart paper for students to record list of rights

North Carolina State Standards:

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

5. C & G Analyze life in a democratic republic through rights and responsibilities of citizens.

Learning Objectives: Students propose a list of Universal Human Rights by examining the history of human rights and creating their own declaration of human rights. Students will practice the skills of listening and responding to the views of others, negotiating and consensus building.

Music Activity: “Get Up, Stand Up,” by Bob Marley and the Wailers – use this song to introduce the topic of Human Rights

Video: The Story of Human Rights https://youtu.be/6XXGF_V8_7M

Activity: Where do you Stand? (Have students work in groups of 4-5. Each group needs a set of **decision cards** and a **game board**. See Appendix. The rectangle in the center of the board is marked “In Every Case.” The second rectangle (moving outward) is marked “In Most Cases.” The third rectangle is marked “In Some Cases.”

1. Give each group of 3 to 5 players a set of cards.

2. Without talking to anyone else, each person reads through his cards and places each one face up, where he thinks it should go on the board.
3. When all cards are placed everyone looks at the cards on the board. If a player feels a card has been placed in the wrong section he turns it over so that it is now face down on the board.
4. When everyone has had a chance to consider all the cards on the board, the cards that have not been turned over are the cards on which the group agrees.
5. The group discusses the cards that are turned down and tries to come to a group agreement on where those cards should go.
6. Write a list that includes all the rights that were placed in the “In Every Case” rectangle.
7. If time allows, rewrite the statements that were “in some cases” and “in most cases” so that they can be included.

Lesson 5-6 A Musical Definition of Peace

Grade 5

Materials/Technology: xylophones and metallophones, enough for each group to have at least one, keyboards, ukuleles, unpitched percussion instruments such as shakers, drums, triangles and bells.

North Carolina State Standards:

5. ML.3.1 Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.

5.ML.3.2 Create compositions and arrangements within specified guidelines

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

5. C & G Analyze life in a democratic republic through rights and responsibilities of citizens.

Learning Objective: Students will create a musical composition based on their revised definition of peace.

Musical Reflection: Jimi Hendrix – National Anthem U.S.A.

Activity: Peace and Conflict Composition : students will work to compose an original composition using instruments, voice, with lyrics and spoken work if desired.

1. Review the definitions of peace that students came up with in the beginning of the curriculum unit. Discuss how our definitions of peace have changed throughout the course of our curriculum unit on peace.
2. While working in groups students will write a definition of peace that includes the factors that could get in the way of peace. What problems can they think of that need a solution?
3. Student will use a teacher created worksheet to write down ideas and musical themes. The process is designed to work from an idea, to telling a story. The story is then translated into music using instruments.
4. The “story” assists the students in creating the form of the piece. For example, the story can begin with peace, move through a conflict and then resolve creating an A B A form. The story can also begin with a problem, which will be reflected in the music, and then resolve.

5. Once a story line is decided on, and a general outline is formed, students may begin choosing instruments and creating melodic ideas. As they work, they will write down their music using a combination of standard notation or other methods that are effective for the process.
6. Students should decide on elements of music such as meter, tempo and dynamics in order to create a full expression of their ideas.
7. Finally, students will rehearse and present their compositions to the class.
8. Students will respond to the compositions of other groups, offering feedback and reflection.

Assessment of the Curriculum Unit is based on data collected from student work. Student compositions will be recorded using audio or video. Students will reflect on their own work and that of their classmates.

Appendix 1

Implementing Teaching Standards

North Carolina Essential Standards – Music Grade 5

The Music Literacy standards explored in this unit require the student to utilize their knowledge of musical notation and composition to create original pieces.

5. ML.3.1 Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.

5.ML.3.2 Create compositions and arrangements within specified guidelines

The Musical Reflection standards allow the student to discuss and respond to music while using content specific vocabulary.

5.MR.1.2 Use music terminology in explaining music, including notation, instruments, voices and performances.

The Contextual Relevancy standard allows students to demonstrate understanding of music in relation to the specific context studied, and to make connections between music and other content areas in a meaningful way.

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

5.CR.1.2 Understand the relationships between music and concepts from other areas.

North Carolina Social Studies Standards – Grade 5

The North Carolina Social Studies Standards for this unit

5.B.1.1 Explain how traditions, social structure and artistic expression have contributed to the unique identity of the United States

5. C & G Analyze life in a democratic republic through rights and responsibilities of citizens.

5. H.1 Understand the role of various people, events and ideas in shaping the United States

Appendix 2

List of Musical Compositions for Peace and Music Education

Music for a Better World

Aloe Blacc x David Correy – The World Is Ours <https://youtu.be/240THRFkCd4>

Imagine – John Lennon <https://youtu.be/YkgkThdzX-8>

K'naan – Wavin Flag <https://youtu.be/VXSJoVL2Vp0>

Letter to the Future – You I am <https://youtu.be/ltgwcmSBORw>

Matisyahu – One Day <https://youtu.be/WRmBChQjZPs>

One Love – Bob Marley <https://youtu.be/4dC2wWb2pEo>

One World (We are One) <https://youtu.be/XHhbeRJudY4>

Seasons of Love from the musical *Rent* https://youtu.be/9A_2WFx8FEU

We are the World 25 for Haiti <https://youtu.be/Glmy4jSciVI>

Music of Protest

Civil Rights Protest Jazz of the 1940s -1960s

Alabama – John Coltrane <https://youtu.be/LIIA3afFduU>

Sonny Rollins Freedom Suite <https://youtu.be/9GldoGTxN6Y>

Penderedki: Threnody for the Victims of Hiroshima <https://youtu.be/Dp3BIFZWJNA>

Protest Music of the 1960s and 1970s

Jimi Hendrix – National Anthem U.S.A. (Woodstock 1969) <https://youtu.be/ezI1uya213I>

Marvin Gaye - What's Going On <https://youtu.be/o5TmORitlKk>

Creedence Clearwater Revival - Fortunate Son https://youtu.be/40JmEj0_aVM

Bob Dylan – The Times They Are A-Changin' https://youtu.be/90WD_ats6eE

Appendix 3

Galtung's Triangle of Violence – these resources are to be used with Lesson 2

<https://drive.google.com/file/d/1e00EYQSUkmvOinMsJUr46D7BVTenTU2z/view?usp=sharing>

The following statements are to be printed on index cards for use with the Triangle of Violence activity.

Direct Violence:

- A woman is beaten by her husband for disagreeing with him about household financial matters.
- Between 1980 and 2016 the United States has invaded, occupied or bombed 14 predominantly black or Muslim countries. Barak Obama is the 4th consecutive US President to order the dropping of bombs on Iraq.
- Members of rival groups start a fight in the middle of a busy market. Shots are fired.
- A rogue unit of a government's military invades a town believed to harbor members of an anti-government militia.

Structural Violence:

- A twelve-year-old girl steps outside of her house to turn on the electricity. Three undercover policemen jump out of a van, grab her, and call her a criminal. The police had the wrong house. Three weeks later she is arrested for assaulting a public servant because she fought back.
- An escalating civil war prevents humanitarian aid from reaching a famine-prone country. As a result, 50,000 children could die from malnutrition within the year.
- Nearly 23,000 people—mostly poor farmers—are forced out of their homes to make way for a project to counteract climate change: planting trees. The tree farm will be owned by a forest products company selling timber.
- Struggling with reduced funding due to plan closings and a smaller tax base, schools in 36 rural school districts demonstrate in court that the State does not provide a minimally adequate education to rural students while urban schools have access to higher paid teachers and Advanced Placement classes.

Cultural Violence:

- Children in a religious education class are taught that other religions have incorrect beliefs. Followers will suffer in the afterlife.
- Research shows that the share of negative political ads in presidential campaigns is increasing. One candidate's new ad indicates a particular ethnic group is untrustworthy and dangerous.
- In the financial services industry, women make up 54.2% of the labor force, but are only 12.4% of the executive roles. There are no women CEOs.
- A female student who complains of sexual assault in the classroom is told that "boys will be boys." No action is taken against her assailant.

Empathy/Compassion:

- A psychologist and reporter team up to interview four convicted terrorists about their experiences in training camps. They write an article advocating for more creative outlets and forms of self-expression for young boys in countries with fragile economies.
- An American Muslim of Palestinian descent seeks out mothers of Jewish and Christian faiths to write a children's book on the commonalities of their traditions. They begin by first talking about and learning to appreciate their individual differences.
- Many farmers gave up businesses in the past few years as economic conditions worsened. Programs have been developed to help farm families salvage equity and dignity. These include counseling and technical assistance to develop new ways of earning a living.
- Seventy thousand households in a city are located in a "food desert"—an area without access to affordable fresh produce where most households are headed by single, low-income mothers. In response, a woman plows an empty field to create sustainable gardens and a market in the community.

Appendix 4:

Where Do You Stand?

Decision Card Statements

1. Killing is Wrong
2. It is wrong to keep someone else as a slave
3. After a certain age people should be able to marry whomever they choose.
4. People should be allowed to say or write what they wish.
5. All people should be treated equally. It should not depend on gender, appearance or the country they come from.
6. People in prison should be told why they are held.
7. People should be allowed to criticize the government.
8. People should be allowed to talk to and meet anyone they wish.
9. It is wrong to force a person to work.
10. A person accused of a crime should be tried by someone who has nothing to do with the case.
11. People should be allowed to travel and leave their country if they wish.
12. Private letters and telephone calls should not be intercepted.
13. People should be allowed to have or not have, whatever religious beliefs they wish.
14. All people have a right to belong to a country.
15. All people have the right to medical help if they are ill.
16. All people have a right to education. Parents have the right to choose the kind of education to be given to their children.

Appendix 5

Peace Composition Worksheet

Name _____

Composition Title

My New Definition of Peace

Ideas for the story I want to tell

1. What is the conflict or problem you will show?

2. How will you resolve it?

My Notes about dynamics (volume) tempo (speed), and meter.

Additional sheet music and paper is available for completing your composition.

Appendix 6

Rubric for Compositions and Performances

5.ML.3.1 Use improvisation to create short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds, body sounds, and sounds produced by electronic means.

5.ML.3.2 Create compositions and arrangements within specified guidelines

Learning Target	Developing	Progressing	Mastering	Exemplary	Points
Improvises on barred instruments to develop a musical theme	With prompting and support the student improvises on the barred instruments	Begins to improvise and create original material	Creates musical themes from improvisation that can be reproduced	Improvises original musical themes which are memorable and varied	
Creates a clear plan for the form of the composition	With prompting and support the student begins to create form and structure	Some ideas of form and structure noted	Clearly states form and structure for music	Creates a well-developed plan for the structure and form of the piece	
Uses accurate notation to show pitch and rhythm of composition	With a high level of support, the student attempts to show pitch and rhythm;	Student shows pitch and rhythm, with some support	Student shows pitch and rhythm notation independently, with moderate accuracy	shows pitch and rhythm notation with high level of accuracy, at grade level or higher	
Includes tempo and dynamics in composition	With prompting and support includes tempo and dynamics	With some assistance includes dynamics and tempo	Students shows an understanding of tempo and dynamics	Students includes tempo and dynamics to enhance the meaning of the piece	
Points	1	2	3	4	
				Total	

Resources

List of Materials for Classroom Use

1. Audio Device with speaker. This will be used to play musical selections and recording students (optional)
2. Barred Instruments with mallets. These include class sets of xylophones, metallophones and glockenspiels. If possible, there should be enough instruments for each student to use one. These instruments are available in most elementary music classrooms and are useful for students in compositions projects.
3. Flip chart. This will be used for group activities and creating posters used as game boards for peace education activities.
4. Journal. A journal of 100 pages or more. This will provide a place for students to write responses and reflect at the end of class.
5. Pencil. Students will be using pencil to write responses in journals and to write musical notation
6. Staff Paper. 8 ½ / 11 sheets of music composition paper provided for writing standard music notation.
7. Unpitched Percussion Instruments. Variety of hand drums, shakers, guiro, triangle, woodblock. These are used for Mindful Instrument Exploration and can be used as part of students compositions.
8. Video Recording. This can be done through a phone or other device. It is recommended to record culminating performances so that students can do self-assessments and peer assessments.

Resources for Students

- Journal. This journal is used during the curriculum unit for writing reflections after class activities. It is also a useful place to write ideas for class projects. Journaling is a way to see what changes throughout the unit.
- Pencil. This will be used to write on worksheets and journal.

Resources for Teachers

Breaking the Cycle of Violent Conflict – Presentation by Dr. Johan Galtung at Kroc School of Peace Studies <https://www.youtube.com/watch?v=16YiLqftppo>. In this video, Dr. Galtung outlines the philosophy behind conflict resolution and negotiation.

LaMotte, David. “Music Can Help Us Understand Peace and Conflict.” *TED*. Accessed November 22, 2021.
https://www.ted.com/talks/david_lamotte_music_can_help_us_understand_peace_and_conflict. This video is a TEDx talk by David Lamotte. He is a professional musician who pursued a Master’s degree in Peace and Conflict Resolution. He describes the similarities between music and conflict resolution.

The Music and Peacebuilding Podcast <https://www.musicpeacebuilding.com/music-and-peacebuilding-podcast>

The Story of Human Rights https://youtu.be/6XXGF_V8_7M. United for Human Rights (UHR) is an international, not-for-profit organization dedicated to implementing the Universal Declaration of Human Rights at local, regional, national and international levels. Its membership is comprised of individuals, educators and groups throughout the world who are actively forwarding the knowledge and protection of human rights by and for all Mankind.

Verde, Susan, and Peter H. Reynolds. *I Am One: A Book of Action*. New York: Abrams Books for Young Readers Imprint, 2020. This illustrated children’s book provides inspiration for children to make a difference through one small action at a time. In the CU this book may be used to create a sound accompaniment piece.

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