Teaching Community:
Utilizing *Favela Rising* in the Classroom

This resource packet includes the curriculum for a two-hour film screening and a 5-lesson unit for high school level students on understanding the power of community to address local problems.
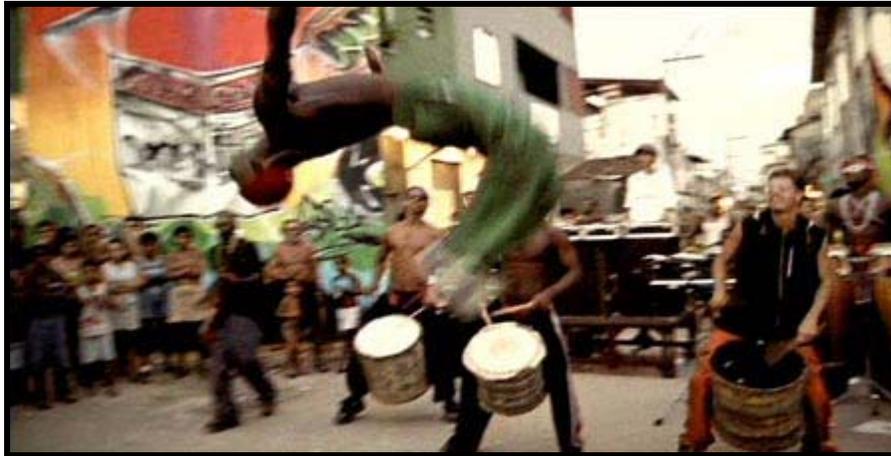
© Favela Rising, from www.favelarising.org

> **"AfroReggae's personality is to invest, above all, in the youth of the *favelas*, creating a means and opportunities for their human and professional development especially in the field of the arts, music, theatre, dance, circus, etc. Apart from that, to look for conditions for their insertion in a positive and effective manner in society, transcending the processes of exclusion, discrimination, racial and social prejudice that frequently impede the mobility of youth, chiefly the blacks and those from the f*avelas*."**
>
> *~ Ecio Salles, Education Coordinator, AfroReggae*

Written and Developed by

**Melissa Kelly, M.A. Candidate &
Dr. Monisha Bajaj, Ed.D., Lecturer
Teachers College, Columbia University**

Table of Contents

Appendices

(Appendices start on page 19)

Introduction

"FAVELA RISING celebrates the strength of the human spirit to assert itself in the face of human rights violations, social injustice, and unexpected adversity. Chronicling the rise to greatness of the AfroReggae movement, the film shows how the music and culture of Brazil's underclass transform into a catalyst for grassroots social-change. But most of all, FAVELA RISING is the story of a *community that works*."

~ Jeff Zimbalist, Co-director

The purpose of this curriculum is to use the documentary, *Favela Rising* (Mochary & Zimbalist, 2005)*, as a tool to discuss issues of poverty, gangs and violence with high school students in the United States. Because *Favela Rising* documents life in the city of Rio de Janeiro, Brazil, it is especially pertinent for students in U.S. urban contexts. However, because it is based at the community level, it has important lessons for students in any location. This documentary serves as the foundation of the curriculum resource guide for examining the positive ways in which civil society can address the problems and needs in a community. *Favela Rising* will provide a firsthand perspective on the ways in which the community organization, AfroReggae, works with youth and other members in the community to address their educational and social needs so that they stay in school instead of becoming involved in Rio's dangerous drug trade. Most importantly, the documentary illustrates how youth have the ability to positively change their own situation when they have support within a community.

This curriculum resource guide packet contains both a two-hour workshop intended to accompany the documentary in assembly type settings and a more extended weeklong five-lesson learning unit that is anticipated to be used in History, Civics and Behavioral Studies courses for high school students in grades nine to twelve. Teachers and facilitators are encouraged to adapt the content as needed to fit the diverse backgrounds of their students.

Throughout the course of the two-hour workshop or the extended week long five-lesson unit, students will develop the critical thinking skills and comparative frame of reference necessary to draw parallels between urban violence in Brazilian and U.S. contexts. They will better understand the connections between poverty, corruption and violence and the ways in which civil society organizations can work within the community to identify and address the interdependent needs of all community members. At the end of the lesson, students will be challenged to apply their new skills to address the problems and needs within their own community.

Background for *Favela Rising*

Civil Society in Brazil: AfroReggae

In a country known as Switzerland/India to its citizens for its extreme socioeconomic inequities, Brazil's poor and mostly black urban youth see little opportunity for social mobility. In addition to their social exclusion based on class and race, those living in *favelas* (slums) are on the frontlines of daily armed conflict between corrupt police and drug traffickers   With little prospects in the form of employment or education, *favela* children and adolescents are seduced by the prospects of money, power, and the alternate path to social mobility that drug trafficking appears to offer. But such riches come at a high price: Rio de Janeiro's homicide rates are the second highest in Brazil, however these pale in comparison to its murder rates concentrated in male youth from 15 to 24 years of age, which are almost ten times the country's average. Because almost seventy percent of these deaths are caused by automatic weapons, the extreme armed violence in Brazil has been referred to as a genocide of poor youth. Surrounded by violence and such slim prospects for the future, it is not surprising that these youth live their lives intensely in the present. As one fourteen year old child trafficker said, "I sleep at night thinking about what will come tomorrow…if I'll be alive today and dead tomorrow" (Dowdney, 2003, p. 216).

In response to this crisis, one nongovernmental youth organization uses equally strong recruitment strategies of music and art for youth empowerment and social change. The **Grupo Cultural AfroReggae** (GCAR) offers an opportunity for *favela* youth to address the structural and direct forces of violence that inhibit their perceptions of the future. Through its integration in the community and extensive knowledge of youth realities, AfroReggae is an excellent example of peace in practice.

The mission of Grupo Cultural AfroReggae (GCAR) is "to promote social inclusion and social justice through art, Afro-Brazilian culture and education, bridging differences and serving as foundations to citizenship sustainability" in what was once the most dangerous *favela* in Rio de Janeiro (GCAR Missão).

AfroReggae's Beginnings

AfroReggae began in January 1993 with the intention of disseminating information about black culture. Originally using the publication, AfroReggae News, the group soon realized that the newspaper was an inefficient way to involve itself directly and positively in the social problems that proliferate Brazilian society (GCAR História). Unfortunately, in this same year, armed violence against the urban poor, and youth especially, made clear the need for immediate action. In July, eight street children were murdered by a "social cleansing" death squad made up of off-duty policemen as they slept on the steps of the Candelária church in downtown Rio (Rubin, 2003). One month later, after drug traffickers in the Rio's northern *favela* of Vigário Geral refused to pay further bribes to policemen to operate in the area, police returned to the *favela* the next night to massacre 21 innocent residents (Yúdice, 2001). The brutal killings made headlines throughout Brazil and a civic response ensued. Many new nongovernmental organizations were formed as part of the Community Movement of Vigário Geral (MOCOVIGE) (Rubin, 2003). AfroReggae, which had become a nongovernmental organization just two months before, relocated to Vigário Geral, where they have been an important actor in the movement for decreased violence and increased opportunities for *favela* youth.

From Guns to Drums

From the inauguration of AfroReggae in Vigário Geral until today, their vision has continued to focus on youth empowerment. Ecio Salles, the education coordinator for AfroReggae, summarizes the organization's main objectives:

> AfroReggae's personality is to invest, above all, in the youth of the *favelas*, creating a means and opportunities for their human and professional development especially in the field of art: of music, theatre, dance, circus, etc. Apart from that, to look for conditions for their insertion in a positive and effective manner in society, transcending the processes of exclusion, discrimination, racial and social prejudice that, frequently, impedes the mobility of youth, chiefly the blacks and those from the *favela*.[1] (personal communication, 2005, November 30)

In order to attract youth into the organization, José Junior, the founder, general coordinator of AfroReggae and a resident of Vigário Geral, states that "we use the same magnetic energy that attracts young people to drug trafficking to make them leave it" (UNICEF, 2003). Through their varied youth involvement in a newspaper, internet site, six bands, a theater group to promote HIV/AIDS awareness, a chorus, an early childhood education project and a circus, AfroReggae's mission is to use culture to create leaders who can affect social change in their community and society (UNICEF, 2003). In addition to the incorporating interests of youth through the use of technology, popular music and culture, Lemgruber and Ramos (2004) state that the components of individual and cultural affirmation are what make AfroReggae effective.

AfroReggae has garnered domestic and international attention for the success of its two groups, Banda AfroReggae and AfroCirco, both of which work with professionals in the field and travel throughout the world to perform, and now through the inspiring film *Favela Rising* (Yúdice, 2001). They have expanded their organization to include three other *favelas* in Rio de Janeiro and are working to create an outreach center in the downtown area in order to offer percussion classes to street children and at risk youth from all over the city to create citizenship and increased self-esteem.

For further information, please visit the following websites:

Favela Rising
www.favelarising.com

Rio Slums Blighted by Gun Crime (21 Oct 2005).
http://news.bbc.co.uk/2/hi/americas/4338652.stm

Brazil Army ends Rio Occupation (13 Apr 2006).
http://news.bbc.co.uk/2/hi/americas/4803944.stm

Standards

This curriculum unit meets the following McRel High School Standards for NY State Education:

Behavioral Studies:

Standard 4: *Understands conflict, cooperation, and interdependence among individuals, groups, and institutions.*

1. Understands that conflict between people or groups may arise from competition over ideas, resources, power, and/or status.

10. Understands that the decisions of one generation both provide and limit the range of possibilities open to the next generation.


Civics:

Standard 28: *Understands how participation in civic and political life can help citizens attain individual and public goals.*

History:

World History –
Standard 44: *Understands the search for community, stability, and peace in an interdependent world.*
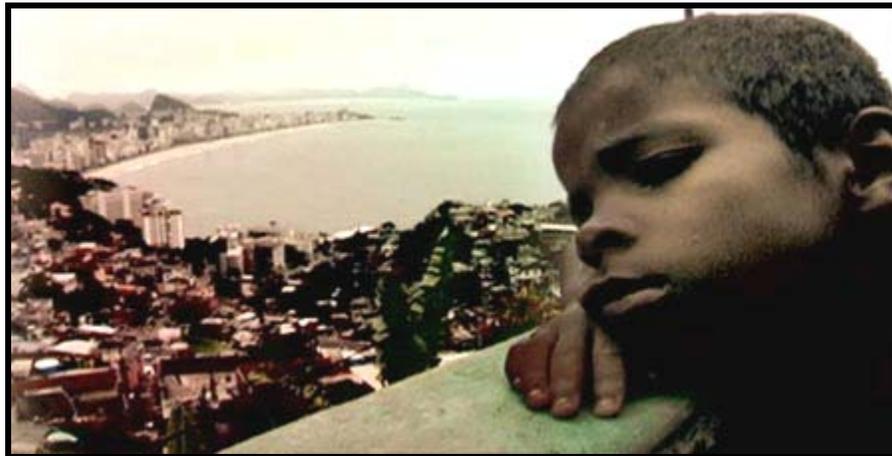
© Favela Rising, from www.favelarising.org

Two-Hour
Favela Rising
Screening Workshop

<u>Workshop: *Favela Rising* Screening and Discussion</u>

Grade Level: High School

Time: 2-2.5 hours

Materials
 ➢ *Favela Rising* Documentary
 ➢ TV and DVD player
 ➢ Newsprint
 ➢ Markers
 ➢ Brazil & U.S. FactSheet (see appendix i)

Objectives
Participants will be able to:
 ➢ Raise awareness about the impact of violence on individuals and communities
 ➢ Discuss the role of civil society
 ➢ Draw parallels between violence in urban Brazilian and U.S. contexts and explore possible responses to such violence

<u>Warm Up: Brainstorm</u>

Rationale
This activity allows participants to compile a sense of collective knowledge about Brazil prior to screening a documentary about realities in urban slums, or *favela* communities.

Procedure (10 minutes)

1. Write up the word "Brazil" on a newsprint and ask students to think about anything they know about the country.
2. Record words, phrases and ideas generated in the Brainstorm.
3. Read through the list generated.
4. Pass out Brazil & U.S. FactSheets and allow participants to read through them for two minutes (see appendix i).

<u>Film Screening</u>

Procedure (80-90 minutes)

1. Begin film and ask participants to write any quotes or reflections on a piece of paper during the film.
2. Screen the entire film.
3. Option: Pause the film half way through (after the quote: "I think God writes wise words in crude penmanship"). Carry out a 10 minute discussion about what has occurred and what participants think will ensue in the remainder of the film.
4. Continue until the end of the film.

Process (20-30 minutes)

1. Discuss the following questions in the large group or in smaller break out groups with a skilled facilitator in each group.

    a. **Film:**

        i. In the film, someone says, "Music changed our reality." What do you think he means by that?
        ii. In the film, Anderson says, "I am a warrior of the people." What do you think he means by this?

    b. **Brazil & U.S. FactSheet:**

        i. (ask participants to look at the FactSheet) What are the similarities between the U.S. and Brazil?
        ii. What are the differences between the U.S. and Brazil?
        iii. What surprises you about the death rates on the FactSheet?

    c. **Global to Local:**

        i. AfroReggae says they are part of a community. What does community mean to you?
        ii. What's the relationship between your community and the police?
        iii. How can violence be reduced in our neighborhoods and communities? What can young people do to help stop violence?

<u>**Closure: One thing learned… (optional)**</u>

Process (15-20 minutes)

1. In small groups or in the large group, ask participants to share one thing they learned through the course of the workshop.

Five-Lesson Learning Unit "Teaching Community"

Lesson 1: Introduction to the Problems of Poverty and Violence

Grade Level: High School

Time: 45 Minutes

Materials:
- Chalkboard/Chalk
- Tape
- Signs for Human Barometer ("Agree" and "Disagree")
- Brazil & U.S. FactSheet (see appendix i)

Concepts: World History, Civics, Behavioral Studies

Objectives:
1. To raise student awareness about gun violence around the world
2. To develop critical thinking skills
3. To draw parallels between urban violence in U.S. and Brazil contexts

Lesson Set-up:

Opening Discussion (15 minutes)

1. Write the word "Brazil" on the chalkboard and ask participants to think about anything they know about the country.

2. Record these thoughts, phrases, and ideas generated by the Brainstorm on the chalkboard.

3. After the Brainstorm, ask participants to expand on any of the thoughts or phrases. Look for key words that could relate to the film, such as *City of God*, drugs, drums, violence, etc.

4. Introduce the learning unit to participants by telling them a little about *Favela Rising* and the unit's goal to address poverty, violence and other problems in society.

5. Introduce the Human Barometer activity as a way to start discussing these problems in class (instructions below).

Activity Set-up:

Human Barometer (20 minutes)
Step 1:
1. Ask participants if they know what a barometer is (an instrument used to measure atmospheric pressure).

2. Explain that this activity will survey participant attitudes and opinions on the topics of civic participation and violence.

3. Explain that participants will be a "human barometer" of opinion. Designate one corner at the front of the room to be the 'Agree' point and the opposite to be the 'Disagree' point. Designate the exact middle between these two points to be the 'Not Sure' point.

4. Explain that Agree indicates that the participant completely agrees and Disagree indicates that the participant complete disagrees. Stronger and weaker opinions are along the spectrum between these two poles.

5. Explain to participants that when you read statements about certain opinions and beliefs, everyone should take a position around the room according to whether they agree, disagree or are not sure about the statement. Participants should not speak during this process.

Step 2:

1. Read the first statement:

One person cannot change a problem in the community.

2. Allow time for participants to find their position and then ask several students to explain why they chose this position.

3. Explain that participants may change their position on the statement if they wish.

4. Invite a few participants to explain why they moved.

5. Repeat the same process for the rest of the statements:

Poverty causes violence.
Everyone has an equal opportunity to go to school.
Only the government can solve the problems of a community.
The United States is one of the most violent countries in the world.

6. If participants start to debate each other over their position or explanations, remind them that this activity is an opportunity for each person to share his or her opinion.

Step 3:
1. After you have read the statements, ask the participants to return to their seats for a post-activity discussion.

2. Ask the participants to share their thoughts on the activity. The following questions can be used as a guide:

1. Were there any statements that were challenging for you?
**2. Are there experiences in your life that have influenced your
    positions on these statements? Explain.**

3. Link the Human Barometer to the next activity by explaining that Brazil has one of the highest homicide rates in the world.

Brazil & U.S. Factsheet (10 minutes)

1. Distribute the fact sheet and allow participants a couple of minutes to review the statistics in silence. Explain to the participants the meaning of terms such as homicide rate and PPP (see FactSheet).

2. Ask participants if anything surprised them about the statistics.

3. Tell students hold onto this FactSheet because it will be used as a reference throughout the learning unit.

Source Referenced:
www.campaignforeducationusa.org/documents/globaled1.doc

Lesson 2: Introduction to AfroReggae

Grade Level: High School

Time: 45 minutes

Materials:
➢ Television and VCR/DVD Player
➢ Film *Favela Rising*
➢ Brazil & U.S. FactSheet (see appendix i)
➢ Paper and Pens/Pencils
➢ Glossary (see appendix ii)

Concepts: World History, Civics, Behavioral Studies

Objectives:
1. To develop media literacy skills
2. To develop critical thinking skills
3. To understand the connection between poverty, corruption and violence at the local and international levels

Lesson Set-up:

1. Ask students to think about the following question during the film (write up on chalkboard):

   What problem(s) does AfroReggae address in the community?

2. Show the first half of the film (stop when there is 10 minutes left of class).

3. Ask participants for their opinions on the above question (possible answers may include violence, drugs, lack of opportunity).

4. Ask participants how these problems are connected.

5. Ask participants to return to the Brazil & U.S. FactSheet to look for further links between these problems.

Source Referenced:
 Documentary *Favela Rising*

Lesson 3: Global to Local: The Power of Community

Grade Level: High School

Time: 45 minutes

Materials:
- Television or Video Projector and DVD Player
- Film *Favela Rising*
- Brazil & U.S. FactSheet (see appendix i)
- Discussion Questions Handout
- Paper and Pens/Pencils
- Optional: FactSheet on Gun Violence Worldwide (see appendix iv)

Concepts: World History, Civics, Behavioral Studies

Objectives:
1. To develop media literacy skills
2. To identify common social and economic problems at the global and local levels
3. To discuss the ways in which voluntary organizations like AfroReggae work to solve these problems

Lesson Set-up:

1. Before the conclusion of the film, encourage the participants to write down any quotes in the film that have a special meaning for them.

2. Finish documentary *Favela Rising*.

3. Post film discussion (20 minutes)

   - Distribute the discussion questions handout for the film and ask participants to retrieve their Brazil & U.S. FactSheets.
   - Discuss as many of the following questions as a class as time permits in a large group or in smaller break out groups with a facilitator in each group.

   a. **Film:**
      i. In the film, someone says, "Music changed our reality." What do you think he means by that?
      ii. In the film, Anderson says, "I am a warrior of the people." What do you think he means by this?

   b. **Brazil & U.S. FactSheet:**
      iii. (ask participants to look at the FactSheet) What are the similarities between the U.S. and Brazil?
      iv. What are the differences between the U.S. and Brazil?
      v. What surprises you about the death rates on the FactSheet?

    c. Global to Local:

        vi.   AfroReggae says they are part of a community. What does community mean to you?

        vii.   What's the relationship between your community and the police?

        viii.   How can violence be reduced in our neighborhoods and communities? What can young people do to help stop violence?

Homework Ideas:

1. Participants can write about the part of the film which they felt was the most powerful.
2. Participants can choose a quote from the QuoteSheet (see Appendix iii) and write a two paragraph reflection on the chosen quote.
3. If the there was not sufficient time to discuss all of the questions, ask the participants to write a response to one or more of the questions not discussed.

Sources Referenced:
Documentary *Favela Rising*
http://www.lgib.gov.uk/european_work/glossary.html#C

Lesson 4: Community Building

Grade Level: High School

Time: 45 minutes

Materials:
  ➢ Chalkboard/Chalk
  ➢ Paper and Pens/pencils
  ➢ Nametags
  ➢ Markers

Concepts: World History, Civics, Behavioral Studies

Objectives:
  1. To utilize awareness of global issues to solve problems on the local level
  2. To understand the interconnectedness of community actors
  3. To understand the ways in which civil society can work within the community
  4. To develop problem-solving skills
  5. To develop teamwork skills

Lesson Set-up:
Opening Discussion (5-10 minutes)

  1. Ask the participants to review their definition of community discussed in Lesson Three.

  2. Ask the participants for examples of the community leaders in Vigário Geral (eg. Parents, AfroReggae members, children band members, elders).

  3. Ask the participants to list some members in their community (eg. Mayor, teachers, students, businessmen, police, etc.).

  4. Depending on the size of the class, choose 4-5 of these community members for each group in the following activity, Human Knot. Count off by 4 or 5 and assign each group a variety of different community members. Ask the students to quickly fill out a nametag for their respective community member. Each group should have a mix of individuals who fulfill different roles (eg. Mayor, teachers, students, businessmen, police, etc.).

Activity Set-up:
Human Knot (20-25 minutes)

Step 1: Forming the knot
  1. Divide the class into equal groups of 10 or less with equal proportions of community members for each group.

2. Each group assembles into a circle, students standing shoulder-to-shoulder and facing inward. Everyone puts his or her hands in the center of the circle.

3. Tell each participant to take the hands of two *different people* (but not the people beside them).

Step 2: Untying the Knot

1. Tell students that they are in a knot to demonstrate the social state of their community. Instruct the students that "To rectify the community situation, you have to work together."

2. After forming the knot, tell the participants that they must undo it *without* releasing hands or talking. They may need to move below, over, and across one another in order to solve the problem and untie the knot.

3. When the knot is untied, or when students lose their patience, the game ends.

4. If there is more than one group, the teacher could have a contest to see which group can untie their knot first.

Step 3: Post Activity Discussion

1. Ask participants the following questions to encourage them to share their experiences in the activity:

   How did you feel being stuck in the knot?

   Which community members did you have to work with to untie the knot?

   How did you communicate with these community members since you couldn't talk?

Problem-solving (10 minutes)

1. Ask students to get into pairs to discuss the following questions:

   1. What is a problem in your community right now?

   2. Which community members are involved?

   3. How could community members work together to fix the problem?

2. Tell partners to bring their answers to class for the next day's activity.

Homework Ideas:
Ask the participants to write a journal entry describing their vision for their ideal community.

Source Referenced:
http://www.nps.gov/bibe/teachers/lessonplans/biodiversity/humanknot.htm

Lesson 5: Envisioning Civil Society

Grade Level: High School

Time: 45 minutes

Materials:
- ➢ Chalkboard and Chalk
- ➢ Flipchart paper or Newsprint
- ➢ Markers, Pens/Pencils

Concepts: History, Civics, Behavioral Studies

Objectives:
1. To review and apply participant's knowledge of civil society
2. To work with others to address a problem in the community
3. McRel Standard 44: To understand the search for community, stability, and peace in an interdependent world

Lesson Set-up:

Opening Discussion (5 minutes)

1. Review problems in the community discussed in Lesson Four.
2. Ask for examples of voluntary organizations in the community surrounding the school.
3. Brainstorm the ways in which these organizations address different issues in the community (e.g. education, violence, drugs, etc.).

Activity Set-up:

Step 1: (5 minutes)

1. Ask students to review the problems in their communities that have been discussed over the previous four lessons. Record their responses on a sheet of newsprint or on the chalkboard.

2. Divide participants into groups of three to four students each. Give each group a piece of flip chart paper or newsprint, and markers.

3. Tell participants that their objective is to create a program that will work to solve one or more of the problems in their community that the class has listed on the board. They should use their notes from their partner work in Lesson 4 and their knowledge of community from the film to design this program, which they will present at the end of class.

4. For the program design, each group must think about the following questions:

> 1. What is the name of the program?
> 2. What is the goal of the program?
> 3. Who would be involved?
> 4. How would these community members work together?
> 5. Who would support this program?

> (Note to teacher: Because of time constraints, question 5 does not have to be included, but it would help to maintain a realistic focus on the activity.)

5. Encourage participants to be creative and original in their description of the program.

Step 2: (25 minutes)

Participant groups will design their projects

Step 3: (10 minutes)

Each group presents their project to the class. Other groups may ask questions when all of the groups have presented.

Ideas for Further Action:

1. Have participants review nongovernmental organization (NGO) resources online.

2. Invite community leaders to speak to the class about civic participation.

3. Visit a local organization to learn what they are doing in the community.

4. Visit the local police station to raise awareness about violence in the community.

5. Raise money for a local project by putting on a music concert or talent show at school.

6. Start a youth mentoring program after school or on weekends.

7. Adopt a highway or road to clean up the community.

8. Have students interview community members about issues of violence, gangs, drugs, police brutality, community action, etc…

Appendices

© Favela Rising, from www.favelarising.org

BRAZIL & U.S. FACTSHEET
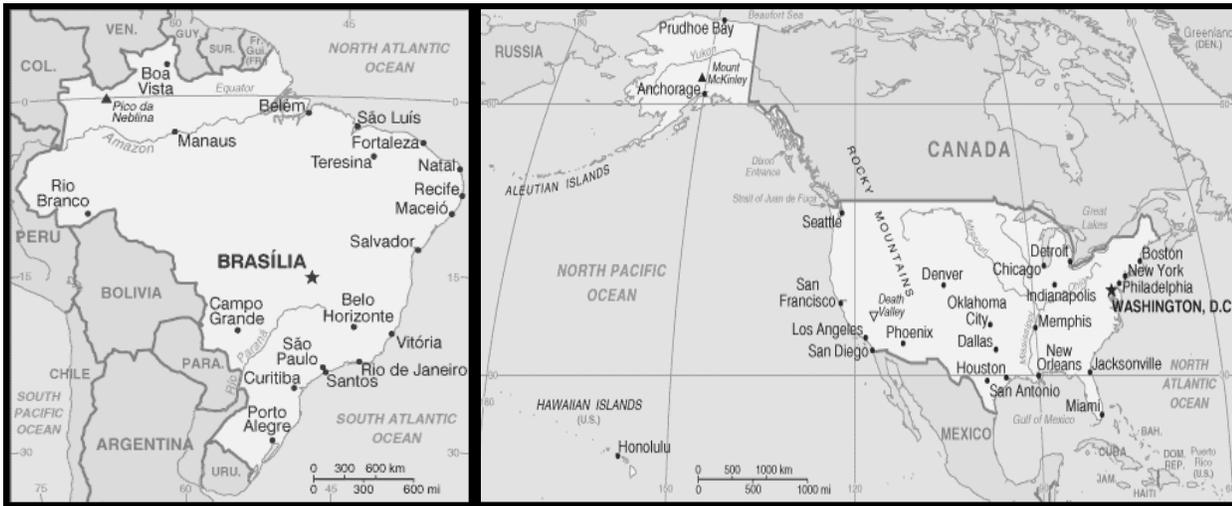
BRAZIL

Population: 186,000,000

Average Salary: $8,500 PPP [1]

Poverty Rate: 22%

Literacy Rate: 86.4%

Unemployment Rate: 10%

Life Expectancy: 71.97 years

    Male: 68.02 yrs.

    Female: 76.12 yrs.

Voting Rate: 80%

---

[1] PPP: Purchasing Power Parity: a measure used as an appropriate exchange rate for comparison of different currencies.

UNITED STATES

Population: 296,000,000

Average Salary: $41,800 PPP

Poverty Rate: 12%

Literacy Rate: 97%

Unemployment Rate: 5%

Life Expectancy: 77.85 years

    Male: 75.02

    Female: 80.82

Voting Rate: 64%

Homicide Rates Worldwide

Country	Homicide Rate per 100,000 population
Colombia	63
South Africa	51
Brazil	28.4
Russia	19
Mexico	13
United States	5.5
Canada	3.95
Australia	2.94
Japan	.7
England & Wales	.4

Homicide Rates in Brazil and U.S. Cities

City	Homicide Rate per 100,000 population
São Paulo	53.9
New Orleans	53.1
Rio de Janeiro	50.5
Washington, D.C.	45.9
Los Angeles	17.1
New York	7.3

➢ In Brazil, the population with the highest homicide rate is young men between the ages of 20-29. Each year, 121 of every 100,000 are killed by firearms (2004/2005 statistics).

➢ In the United States, the population with the highest homicide rate is young men between the ages of 20-24. Each year, 27.7 of every 100,000 young men are killed by firearms (2004/2005 statistics).

Glossary

AfroReggae: Born out of desire to counteract the violent drug industry and police oppression, Grupo Cultural AfroReggae – GCAR ("AfroReggae Cultural Group") was formed in January 1993, initially around AfroReggae Notícias ("AfroReggae News") – a newspaper designed to add value and disseminate black culture. The newspaper primarily targeted young people interested in reggae, soul, and hip-hop, among other musical genres. The group soon thereafter opened its first Núcleo Comunitário de Cultura ("Culture Community Center") in the Vigário Geral favela (a slum area) in 1993. In a short period of time, this center was offering its first workshops – dance, percussion, garbage recycling, soccer and *capoeira* – the foundations for new social projects. AFROREGGAE knew exactly what it was seeking with its programs: to offer a cultural and artistic education for adolescents living in slums. By affording local youth more chances of strengthening their citizenship, AFROREGGAE hoped to provide a viable path away from entanglement in the prevalent drug trade.

Civil Society: Civil society refers to the totality of voluntary civic and social organizations and institutions that form the basis of a functioning society as opposed to the governmental structures of a state (regardless of that state's political system).

Community: A community is a set of people (or agents in a more abstract sense) with some shared element — in particular a group of people who live in the same area is a community. The substance of shared element varies widely, from a situation to interest to lives and values. The term is widely used to evoke sense of collectivism.

Favela: In Brazil, an illegal slum or ghetto; illegal squatter settlement.

Police Brutality: Police brutality is a term used to describe the excessive use of physical force, assault, verbal attacks, and threats by police officers. Widespread, systematic police brutality exists in many countries, even those which prosecute it. Brutality is one of several forms of police misconduct which include; false arrest, intimidation, racial profiling, political repression, surveillance abuse, sexual abuse, and police corruption.

Social Movement: Social movements are a type of group action. They are a large scale informal groupings of individuals and/or organizations focused on specific political or social issues, in other words, on carrying out a social change.

Sources: www.wikipedia.org; www.favelarising.org

Favela Rising Quote sheet

Note: These quotations can be used for homework assignments or class discussions as the facilitator/educator sees fit. They are provided here as a resource, but are not necessarily tied to any specific lesson in the curriculum unit.

- � "I am a warrior of the people."

- ✖ "Music changed our reality."

- ✖ "I was educated on the street."

- ✖ "The young people need a nonviolent black role model."

- ✖ "As long as we live in a war zone, our ideology won't allow us to live passively, in comfort."

- ✖ "Hatred breeds violence. I've had enough. I love my community."

- ✖ "Youth need to be involved in a collective identity."

- ✖ "Police corruption may be the cause of lack of control in the *favelas*."

- ✖ "We can't wait for the government because they have no control."

- ✖ "The movement has to come from the community itself."

- ✖ "In the *favelas*, we are capable of creating our own cultural universe."

- ✖ "When I have a negative thought, I reach my hand into my head and throw it out."

- ✖ "We go to war to demand peace."

- ✖ "I want to be a miracle."

- ✖ "Our actions will be infinite."

- ✖ "It is as if the spinal chord of the *favelas* has always been broken."

FactSheet: Gun Violence Worldwide

© Favela Rising, from www.favelarising.org

➢ Guns are a major cause of death: 30 countries in the UN study reported more than 200,000 deaths per year in murder, accidents and suicide. Many are preventable.

➢ Guns figure prominently in the cycle of violence against women.

➢ 25,000 South Africans were murdered in 1997 alone. Violence in South Africa has been defined as "the greatest threat to human rights" facing the country.

➢ The unrestrained proliferation of firearms leads to a cycle of violence which is difficult to break: fear leads to arming, which breeds violence which leads to insecurity, which leads to further arming. Firearms undermine long term efforts to build civil society, whether in war zones or inner cities.

➢ In Brazil, 10% of GDP (national wealth) is consumed by violence but in Colombia the figure rises to 25%. Firearms figure prominently, accounting for over 70% of homicides in Colombia and 88% of homicides in Brazil.

Even in developed countries, the economic costs of violence are staggering. In Canada, the costs of firearm deaths and injury (including murder, suicide and unintentional injuries) alone have been estimated at 6 billion dollars per year. In the U.S., the number of deaths and attendant costs are much higher – 13 billion dollars per year. In addition to the costs measured in terms of the economic value of lost lives, violence in the US diverts health, policing and social resources from other problems.

Source: The Coalition for Gun Control (2001).
http://www.guncontrol.ca/Content/international.html

Using the Arts for Peace Education: a Note to Educators

Peace Education is a field dedicated to transforming the content, structures and pedagogy of education in order to bring about peace and justice in society. Drawing on education scholars who have long noted the link between schools and society, peace educators draw heavily on Paulo Freire's belief that by cultivating a critical consciousness, students can understand the world in new ways and develop strategies to act upon the injustices they see around them. Youth organizations are one venue for students to cultivate a sense of agency, or a belief in their ability to positively influence society. Utilizing the arts, in the manner that Grupo Cultural AfroReggae does, is a means of empowering urban youth-in Brazil and in the U.S.-with the confidence, skills and alternatives to the violence that pervades their communities.

In her study of nonformal youth organizations, Leonisa Ardizzone (2003) describes the need for peace education to address the scapegoating of youth as the cause of violence in society. Ardizzone (2003) states that youth violence is a buzzword that "distracts from the structural roots of violence" (p. 425). To combat this negative image of youth, effective nonformal youth organizations are designed at the community level to foster positive youth involvement and empowerment address these societal concerns (Ardizzone, 2003). By utilizing Reardon's (1988) three core value sets, or what Ardizzone (2003) refers to as the three spheres necessary for social action and change, nonformal youth organizations promote "values of justice, responsibility, and equity" (Ardizzone, 2003, p. 423). Furthermore, by incorporating the interests of youth into their programs, "youth organizations offer another alternative for marginalized youth to find their voice" (Ardizzone, 2003, p. 429) Nonformal youth organizations provide a space to build relationships and a support network, which creates a positive sense of belonging for youth within their community (Ardizzone, 2003). Organizations that successfully integrate these peace education components into their programs recognize the "potential youth have to be agents of long-term societal change" (Ardizzone, 2003, p. 425).

Creative expression is one path to self empowerment and social change. Holloway and Krensky (2001) report that "youth involved in the arts were shown to be significantly more likely to participate in positive social activities and to feel positively about themselves" (p. 355). In referring to the research of John Dewey (1934) and Maxine Greene (1995), Holloway and Krensky (2001) relate that changes in society cannot occur without changes in the imagination because the arts "create spaces where anything is possible" (p.358). In particular, multicultural arts education can lead to social transformation because it expands the study of the arts to greater social, cultural, political and historical dimensions (Holloway & Krensky, 2001). This type of art education can, as Cahan and Kocur (1996) illustrate,:

> enhance multicultural and socially activist education by helping to build students'
> understanding of their own place in history and emphasizing the capacity and ability of all
> human beings, including those who have been culturally degraded, politically oppressed, and
> economically exploited. (p. xxiii, as cited in Holloway & Krensky, 2001, p. 362)

The combined work of Holloway and Krensky (2001), Ardizzone (2003), Freire (1970), and Reardon (1988) illustrate how nonformal youth organizations could incorporate multicultural arts education as a valuable tool to address the inequities in imposed societal structures while providing a setting for youth self-expression and creativity.

References

Grupo Cultural AfroReggae. www.afroreggae.org.br (site in Portuguese)

Ardizzone, L. (2003). Generating Peace: A Study of Nonformal Youth Organizations. *Peace & Change*, Vol. 28, No. 3: 420-444. Peace and Justice Studies Association.

BBC News. 21 Oct 2005. Rio Slums Blighted by Gun Crime. http://news.bbc.co.uk/2/hi/americas/4338652.stm

BBC News. 13 Apr 2006. Brazil Army ends Rio Occupation. http://news.bbc.co.uk/2/hi/americas/4803944.stm

Dowdney, L. (2003) Children of the Drug Trade: A Case Study of Children in Organized Armed Violence in Rio de Janeiro. pp. 1-265. Rio de Janeiro: 7 Letras.

Freire, P. (1970) Chapter 2. *Pedagogy of the Oppressed.* (pp. 71-86). Rio de Janeiro: Paz e Terra.

Definition of Civil Society. http://www.lgib.gov.uk/european_work/glossary.html#C

Favela Rising. www.favelarising.com

Holloway, D.L. & Krensky, B. (2001). Introduction, The Arts, Urban Education and Social Change. *Education and Urban Society.*

Human Knot. http://www.nps.gov/bibe/teachers/lessonplans/biodiversity/humanknot.htm

Lemgruber, J. & Ramos, S. (2004) Criminalidade e respostas brasileiras à violência. *Observatorio da Cidadania* 2004 pp. 45-52.

Reardon, B. (1988). Education for Positive Peace. *Comprehensive Peace Education.* (pp. 26-37). New York: Teachers College Press.

Rubin, J. (2004). Meaning and Mobilizations: A Cultural Politics Approach to Social Movements and States. *Latin American Research Review*, Vol. 39, No. 3: pp.106-142. Austin, Texas: University of Texas Press.

Salles, E. (2005, November 30). Email Personal Communication.

UNICEF (2003). Documentary. *AfroReggae: The Beat of Change.* Produced by UNICEF in association with Off Ramp Films.

Yúdice, G. (2001) AfroReggae Parlaying Culture into Social Justice. *Social Text* 69, Vol. 19, No. 4, Winter 2001. Duke University Press.