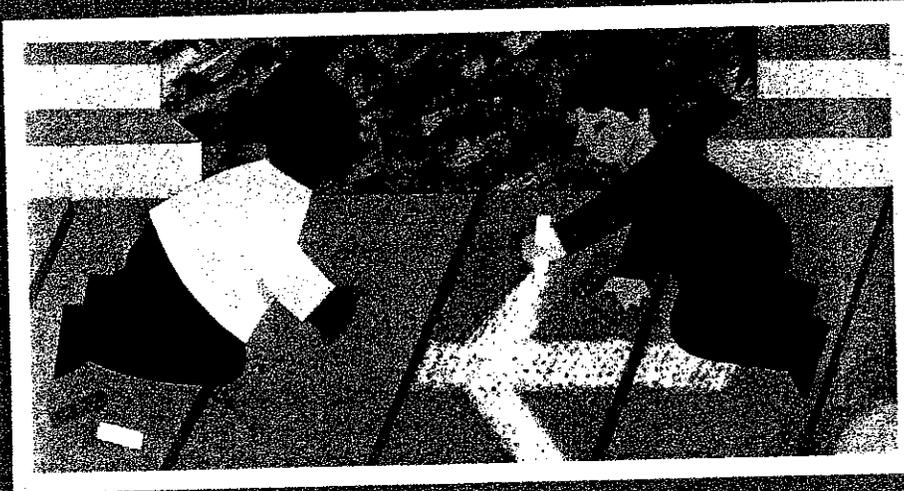




The Conflict Manager Program

Conflict Resolution Skills
for Community Boards

An Introductory Curriculum



Community Boards
since 1976

in association with the



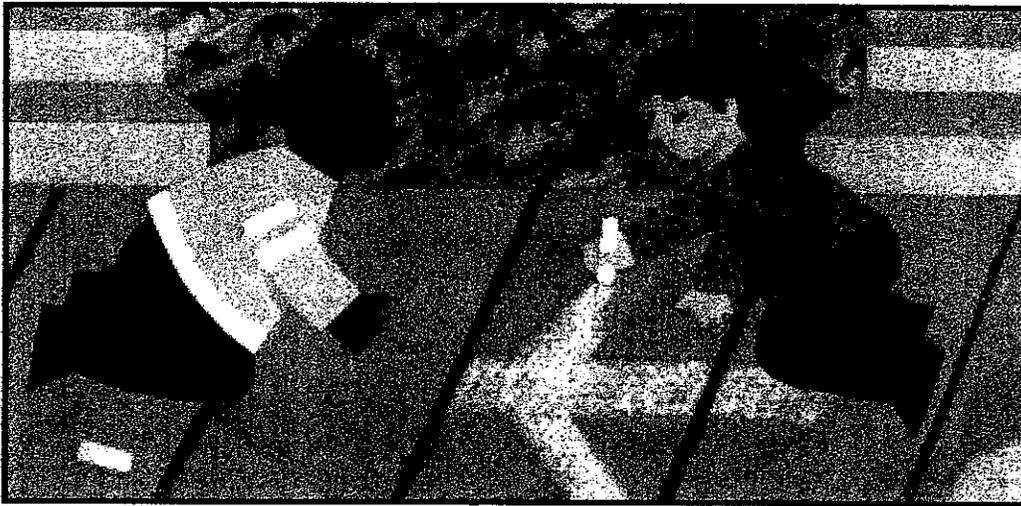
FOUNDATION



THE CONFLICT MANAGER PROGRAM

CONFLICT RESOLUTION LESSONS FOR GRADES 3-5

An Introductory Curriculum



Rebecca Araiz Iverson ▪ Lead Author
Rebecca Araiz Iverson ▪ Project Director

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COMMUNITY BOARDS

Community Boards empowers individuals, groups, schools and communities with the skills and resources to manage conflicts creatively, collaboratively and constructively.

PUBLIC SERVICE SINCE 1976

THIS CURRENT EDITION WAS MADE
POSSIBLE THROUGH THE GENEROUS
SUPPORT OF THE JAMS FOUNDATION.



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CONFLICT RESOLUTION LESSONS FOR GRADES 3-5
AN INTRODUCTORY CURRICULUM

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PREFACE

Since 1982, Community Boards has been a leader in the development and establishment of school-based conflict resolution programs. As a peer mediation model, Community Boards' Conflict Manager Program has been widely and successfully implemented in the United States, Canada, Europe and Latin America, and quickly became a popular and effective means of addressing conflict and violence at many schools. Most schools implementing programs have seen a reduction in disciplinary referrals and fighting.

When we took on the task of updating all our peer mediation and conflict resolution materials, we were fortunate to have our own years of experience and the insights of hundreds of teachers, practitioners and trainers who have used Community Boards' material. The result is a separate and complete training and implementation guide for Conflict Manager programs at each of the three school levels. This introductory curriculum for grades 3-5 is a further refinement and expansion of *Classroom Conflict Resolution Lessons for Grades 3-6*. Its intent is to prepare younger students for identifying and managing conflicts as a precursor to implementing an elementary-level peer mediation program.

Over the years we have collected a great deal of information regarding what youth can do as Conflict Managers at certain ages. Therefore, we have tried to create material that meets students' developmental needs in two ways. First, we have shaped the conflict resolution processes at each school level to fit the general abilities of peer mediators at those ages. The process used for grades 3-5 is comprised of relatively simple and linear steps, and fits elementary students' level of maturation and skills.

Secondly, we have tried to base the training designs and activities on the same developmental information, choosing formats and approaches that will engage and appropriately challenge students at each level.

In this era of increased focus on standards and testing, and more cuts in funding for non-academic programs, it is important to note the huge amount of territory a conflict management program—especially a comprehensive one—can cover. Aside from the direct benefits that will be discussed in this guide, a comprehensive conflict management program includes and reinforces aspects of:

- Asset Development
- Social and Emotional Learning

■ Character Education

We hope teachers using this introductory curriculum—with or without a peer mediation program as a goal—will find many other opportunities to employ it in fostering the critical life skills all students need for navigating the challenges they face in their future years.



DEDICATION

There are many people whose generous efforts contributed to the completion of this guide. First and foremost we extend enormous gratitude to the JAMS foundation for providing funding for this important project. They have literally made this exciting endeavor possible.

A lion's share of appreciation for these new guides goes to those adults and students who have been advocates and practitioners of the conflict management programs. Your feedback has helped us immensely in making the changes required to meet the current needs in schools. Since we value you, our colleagues-in-the-field, we appreciate any further feedback you wish to provide on (a) what works (b) variations that you develop, and (c) challenges to the premises on which we base our guides.

The Community Boards writers and editors of the manuals that preceded this guide and the current support staff have pulled together a diverse team to make this guide a reality. The support received from everyone working together has been essential and sustaining.

The experienced and talented team of writers of these guides includes:

Rebecca Araiz Iverson, Executive Director of Community Boards and current Director of Training, who has had the great pleasure and honor to work with the other members of this team over the years in helping schools around the world implement comprehensive school conflict resolution programs.

Jim Halligan, former Director of Training at Community Boards, author of a number of conflict resolution curricula, and a veteran trainer and consultant.

Marcia Peterzell, coordinator for many years of a very successful high school Conflict Manager program, and an experienced trainer and consultant in the conflict resolution and peer resources models.

Meg Sanders, coordinator of the CREST (Conflict Resolution Essentials for School Transformation) Program of the Dispute Resolution Program Services in the office of Human Relations, County of Santa Clara County.

A key figure in the creation and production of these guides is **Jim Garrison**. As project manager he has played multiple roles in this project—editor, designer, researcher,

consultant, production manager, and cheerleader. Jim's efforts, creative talent and patience were the glue that held the project together and moved it forward.

We hope the fruits of our collaborative effort will serve you, our colleagues, well, and that you will enjoy using them as much as we have enjoyed creating them.

SPECIAL ACKNOWLEDGEMENTS

The JAMS Foundation provided the critical funds and resources for this major revision of Community Boards' peer mediation materials. For this support, we wish to offer our deep and heartfelt gratitude.

JAMS Foundation

The mission of the JAMS Foundation

JAMS, its neutrals and associates have established the JAMS Foundation, a non-profit corporation, to provide financial assistance for conflict resolution initiatives with national impact, as well as to share its dispute resolution experience and judicial expertise for the benefit of the public interest. The Foundation encourages the use of alternative dispute resolution, supports education at all levels about collaborative processes for resolving differences, promotes innovation in conflict resolution, and advances the settlement of conflict worldwide.

Sharing our dispute resolution successes and expertise

JAMS is the nation's premier provider of private dispute resolution services. JAMS created the JAMS Foundation to broaden its contribution to the field of ADR and further its commitment to public service. In addition to providing grants, the JAMS Foundation marshals the experience and expertise of the people who comprise JAMS to help non-profit organizations and educational institutions make a difference in the way the world prevents, manages and resolves disputes.

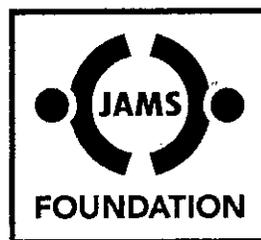
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One final thank you to **Cheryl Kohler**. Cheryl is the graphic artist and designer who developed the logo for the Conflict Manager Program and produced the covers for the new guides. She also provided ongoing technical and production input and recommendations. We have come to appreciate her professionalism and dedication to working with nonprofits, as well as her keen sensitivity to Community Boards' mission and a wonderful sense of humor.

REPRODUCTION GUIDELINES FOR CLASSROOM MATERIALS

The entire contents of this introductory curriculum are protected by U.S. and international copyright laws. No parts of the *Preface*, *Introduction*, *Grade 3 Lessons*, *Grade 4 Lessons*, *Grade 5 Lessons* or *Appendix* may be reproduced without authorized written permission from Community Boards. All exceptions are described below.

“Restrictions apply for reproducing this page.”

Community Boards designed this introductory curriculum to be a self-contained and complete classroom resource. We have included all necessary classroom handouts and worksheets in the *Classroom Handouts Section* for each grade level. They are indicated by the notation “Restrictions apply for reproducing this page” in the lower left footer on each page. These contents may be reproduced in limited quantities to meet the classroom needs of the immediate end-user. These selected items may be photocopied and distributed only within the confines of the school, organization, or agency site that has purchased the book(s).

Currently, Community Boards has not authorized any third-party delivery of its program and training services. Individuals who have received training and preparation for implementing its Conflict Manager Program, for which they received a certificate, may not identify themselves as “Community Boards” or “certified” Community Boards trainers. We encourage the dissemination of our mission and programs, but they must fall within the guidelines stipulated below:

1. All end-site schools, organizations and public/private agencies must purchase necessary materials.
2. Adequate numbers of materials must be purchased to meet the scope of the end-user's goals and needs.
3. Entities outside the end-user site—parents, community members and groups, local law enforcement, etc—must be trained within the sponsorship of the end-user. Outreach and community asset development (integral to *The Whole School Approach*) are encouraged, but each entity must purchase individual training materials adequate to its need.
4. Contract with Community Boards directly for training and program services.

For any additional questions or requests, please contact our offices: telephone (415.920.3820, ext 104) or www.communityboards.org.

FOR TEACHERS

Classroom Lesson Format

Each classroom lesson has been designed to be user friendly for those new to Community Boards' materials. Teachers are given suggested time limits per lesson [**DURATION**], which handouts or props are needed [**MATERIALS**], as well as the developmental goal(s) and outcome(s) expected [**OBJECTIVES**].

The activities' procedures [**PROCEDURES**] are intended to be used as core guidelines. Adapted from Community Boards' time-tested training approach, lesson instructions are presented in clear, step-by-step increments. Teachers are encouraged to adapt the activities—change the examples, make them easier or more challenging, use actual incidents, etc—as he or she thinks appropriate.

In some instances, later exercises and lessons build on earlier ones. For these, the selected lesson will indicate which previous one it builds on [**PREREQUISITE**]. Teachers may want to review these earlier lessons with their students as a warm up or refresher activity.

Some concepts or goals have been emphasized to stress their importance. Trainers should read these carefully [**NOTE**] and, in turn, stress their significance to the trainees.

INTRODUCTION

Why Train Students in Conflict Resolution?

The need for programs that teach the peaceful expression and early resolution of conflict arises not only from disruption and violence in overcrowded schools and the tensions inherent in multi-ethnic and multi-cultural student bodies and communities, but also from the range of day-to-day conflicts typical in any school setting. Several nationwide polls indicate that discipline in schools has been a prevalent issue over the last ten years, and that valuable teaching time is lost in maintaining order and resolving student disputes.

Truancy and dropout studies indicate a need for programs that foster self-esteem and encourage students to assume greater responsibility for improving the quality of their school and classroom environment.

The Goals of Conflict Resolution Training

- To help children learn effective communication and problem solving techniques as important "life skills"
- To promote social and emotional learning by:
 1. Helping children learn ways to express anger and other strong emotions constructively, so there is less likelihood of tension, hostility, violence, and vandalism at school
 2. Encouraging the development of empathy for others
 3. Providing students with strategies and tools that will help them develop better impulse control
 4. Learning to be an effective member of a group
- To enhance academic performance by:
 1. Helping students develop critical thinking skills (means-end thinking; weighing pros and cons; alternative solution thinking; and consequential thinking)
 2. Improving self-esteem (students feel a sense of power and accomplishment at being able to peacefully resolve their own conflicts)
- To foster resiliency by:
 1. Providing students with tools and strategies that will aid them in expressing and resolving many of their own conflicts peacefully without adult intervention



introduction – CONFLICT RESOLUTION LESSONS FOR GRADES 3-5

2. Providing experiences that enhance a sense of belonging
- To actively contribute to the improvement of the school environment by:
 1. Building a stronger sense of peer cooperation and community at school
 2. Improving working relationships between staff and students
 3. Encouraging students to take more responsibility for their actions and how they affect others and their surroundings
 4. Decreasing the need for disciplinary referrals

In summary, teaching students conflict resolution skills can improve the school classroom atmosphere and enhance the relationships so necessary for effective learning and teaching.



THE "CLASSROOM LABORATORY" BUILDING THE PROBLEM SOLVING CLASSROOM

Creating a "laboratory" environment has proven to be a very effective way to teach Community Boards' material. In the classroom "laboratory," students are encouraged, through an experiential approach, to apply what they learn to their real life experiences. They can then come back to the "lab" and discuss what went well and what didn't work. By asking questions and brainstorming alternatives, students can, if necessary, prepare themselves to try something different when they find themselves in similar situations in the future. Role plays and games are often used to accomplish and reinforce these ends.

The laboratory approach helps students:

1. Become aware of their present beliefs and attitudes toward conflict as well as how they acquired them
2. Analyze their behavior when they find themselves involved in a conflict and explore alternative ways of dealing with it
3. Learn and practice new skills and strategies
4. Determine how to match the appropriate approach to specific situations they encounter

Community Boards has chosen to call this laboratory approach *The Problem Solving Classroom*.

HOW TO CREATE THE PROBLEM SOLVING CLASSROOM

Step 1: The teacher serves as role model and mediator

Perhaps the best place to begin in applying the conflict resolution skills to your classroom is with yourself. By making an effort to listen to your students empathically and, by expressing your wants and feelings clearly, you will communicate to your students that you respect them as capable individuals who have valid feelings and opinions. They, in turn, will be drawn to cooperate with you in solving classroom problems.

But even more important, you will provide a powerful role model. Students often learn by imitating those who are significant in their lives. As they seek to please those who are important to them, they will imitate your behavior. Thus, you and the behaviors you model are the most powerful tools in your repertoire of teaching techniques.

Modeling the problem solving approach sometimes presents a challenge for teachers. Often, simply for lack of time teachers often find it necessary to assume the role of an authority who decides who is right and who is wrong. The conflict resolution method presented in this curriculum is based on a problem solving approach that initially may require more time. Situations that might have been dealt with by a quick instruction from the teacher may now need more attention as students are guided in talking the problem through to reach a mutually beneficial solution. At times this approach may not be practical or possible.

One solution to this dilemma is to postpone the conflict resolution process to a later time. For example, if two students are fighting over a book, the teacher might say, "Right now we don't have time to talk about this conflict, so for now I want you just to return the book to _____. We'll talk about it after lunch." It is essential to follow through with a discussion of the conflict. A set of problem-solving steps is presented in this book to help you guide students through a conflict.

Some problems will always require the teacher to exercise quick authority, but over time, as students gain confidence in using their skills, they will be better able to handle conflicts before they become serious. Thus the additional time spent in modeling a new approach to conflict can be seen as an investment that will eventually pay off in few demands on the teacher's time.

Step 2: The teacher establishes a safe environment

Since sensitive issues may be discussed, emotions may be aroused and because we are encouraging children to try out new behaviors, we need to create a safe and supportive environment. We can do this by:

- a. Building trust and community (cooperative activities and games)
- b. Establishing ground rules that you will need to make sure are upheld
- c. Acknowledging and validating children's responses even if they seem off track sometimes
- d. Respecting their privacy (examples: using fictitious scenarios for role plays at first and respecting their right not to share)
- e. Acknowledging and accepting that the approach to conflict in this book may be very different from what students see in their own homes. They may need help in understanding that people approach conflict in many different ways, and that their new skills may receive a more positive response in some settings than in others
- f. Serving as a guide or facilitator who encourages students to explore his or her own ideas and feelings

Step 3: The teacher prepares students to be problem solvers

If we expect students to become effective problem solvers, we must provide them with the



communication and problem solving tools to do so. The lesson sequences in this book will help them acquire those tools.

The following is a list of concepts and skills students will be learning:

UNDERSTANDING CONFLICT

- Conflict is a natural part of our lives. We all have problems.
- We can learn and grow because of conflict.
- We learn our conflict behaviors at an early age from:
 1. Parents and families
 2. Teachers
 3. Media heroes
 4. Other significant role models

APPROACHES TO CONFLICT

- We have each learned a way of approaching conflict.
- There are three common ways people deal with conflict:
 1. Avoidance
 2. Aggression
 3. Problem Solving
- The approach we use depends on the situation.

EMOTIONS

- Emotions can cause conflicts or escalate them.
- To handle emotions in conflict better, we need:
 1. To be able to identify emotions when they surface
 2. To express emotions in a healthy way

COMMUNICATION

- Communication can be improved by learning and practicing specific skills.
- Good communication skills can prevent conflicts or help resolve them.
- Good listening skills are essential to understanding what a person's problem is.
- Speaking effectively (without judgment or blame) helps others understand how we see the problem.

PROBLEM SOLVING

- In order to be effective problem solvers we also need:
 1. To correctly identify the problem
 2. To generate as many alternative solutions to a given problem as possible
 3. To anticipate and evaluate the possible outcomes of different solutions to a problem
 4. To learn a problem solving process that can be used to solve interpersonal

conflicts with peers, siblings and parents

Step 4: The teacher provides a range of problem solving options for students

As discussed earlier in this section, the teacher begins to mediate some disputes rather than deciding the outcome.

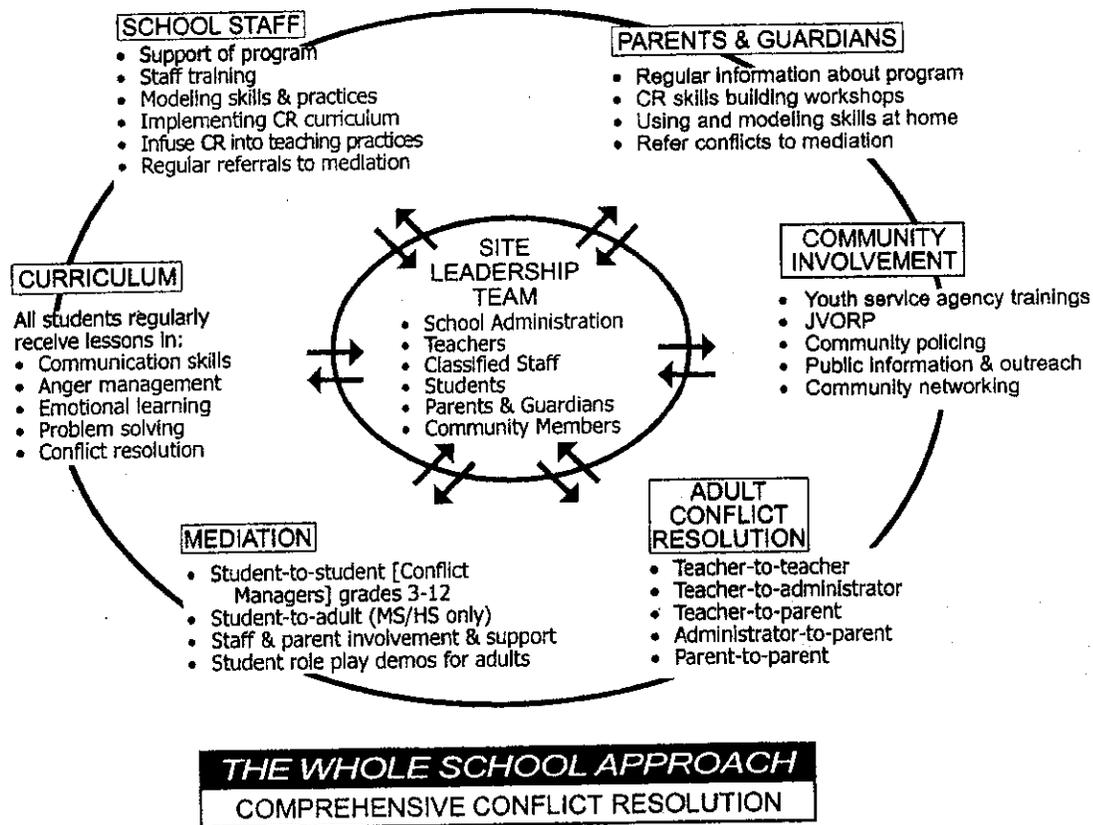
Students are taught a one-on-one problem solving process that they will be expected to apply to real conflicts after they have mastered it. (See lesson, *Steps to Resolve a Conflict*, p. 25)

“**Problem Solving Corner**” is established where students can practice the one-on-one process on their own or with the help of the teacher or peers.

Classroom meetings are used for resolving disputes that affect the group as a whole and allow individual students to practice one-on-one problem solving using fictitious or real scenarios. (See lessons in 4th and 5th grade sections entitled, *Resolving Group Conflicts*.)

The **teacher decides the outcome of conflicts** that require adult intervention (breaking school rules for example) or only as a last resort—when students have been unable to resolve interpersonal conflicts in other ways.

The Whole School Approach TO CONFLICT MANAGEMENT



BACKGROUND & OVERVIEW

During Community Boards' twenty-plus years of working with schools, the field of Conflict Resolution Education (CRE) has undergone significant changes. By the late 1980's practitioners began to realize that, although helping students resolve conflicts peacefully was a positive outcome, we were interested in a much larger goal. We needed to impact the climate of the *whole* school if we were going to make schools safer and more nurturing places for students to learn and teachers to teach. Stand-alone peer mediation programs definitely helped some students resolve their conflicts, but, unfortunately, seemed to have a minimal impact on the overall climate in most schools.

In response, Community Boards developed elementary and secondary classroom curricula

that focused on communication skills, problem solving, anger management, and social and emotional learning. The idea was to reach more students and teachers, and to place emphasis on the prevention and early intervention of conflicts. Teaching these skills and approaches to students prepared and encouraged them to address conflicts in the early stages and to solve many of them without third-party intervention.

Classroom curricula fostered more support for the Conflict Manager programs by spreading understanding and use of conflict management skills to more of the students. However, with the primary focus of conflict resolution in the schools remaining on the students, school-wide environments still were not being impacted significantly. CRE practitioners noted two major reasons:

1. Many of the policies and practices in schools run contradictory to the values of conflict management programs.
2. Some of those policies and practices needed to be re-evaluated if conflict management programs were going to realize their full potential.

Two key areas Community Boards targeted were the environments created:

1. In the **CLASSROOM**
2. By the **SCHOOL-WIDE NORMS** for managing students' behavior

At Community Boards we began to call this larger vision of our work in schools *The Whole School Approach*, and over the years we have developed a clear sense of what comprises this approach to developing comprehensive conflict management programs.

THE COMPONENTS OF A WHOLE SCHOOL PROGRAM

What makes up *The Whole School Approach* may look relatively complex on paper. However, upon assessment, many schools find that—directly or indirectly—they already have more pieces of the puzzle than they had assumed. We urge teachers to read this section with an eye open for what their school already does, and the areas of focus they may want to add or strengthen. Our general purpose is not to prepare schools to launch a full-fledged *Whole School Approach*. We do hope to give schools a solid overview and a renewed sense of inspiration and direction for developing a more comprehensive program.

In order to make this discussion of *The Whole School Approach* as useful as possible we will focus on two general areas, the classrooms themselves and the school wide environment.

1 - THE CLASSROOM ENVIRONMENT

In a comprehensive approach to establishing conflict management programs in schools, the most important building blocks are the classrooms. When more classrooms in a given

school are consistently caring and collaborative, the climate in the whole school will feel much more peaceable. We have had the privilege to be in many “peaceable” classrooms over the years. Depending on the school level, the students, and the teacher’s individual style, they all look slightly different, but they all contain many common elements.

Elements of *The Peaceable Classroom*

- Non-punitive discipline and classroom management
- Direct skill instruction in conflict resolution, communication, social and emotional skills, and intercultural understanding,
- Use of cooperative learning formats
- Integration of CR and SEL into the standard curriculum,
- Classroom practices and teaching strategies that foster students’ sense of belonging and community, such as regular class meetings
- An active appreciation of diversity, and ability to work together
- Collaborative approaches to conflict management & problem solving
- Opportunities for appropriate expression of emotions
- Students making responsible decisions themselves, with each other, and with teachers

There are a number of strong curricula available at all school levels for teaching conflict resolution and communication skills, including Community Boards’ curricula for elementary, middle and high school levels. The Community Boards curricula also include sections on implementing a conflict resolution curriculum, as well as guidelines for integrating the conflict resolution material into other elements of the district’s or school’s standard curriculum.

2 - THE SCHOOL-WIDE ENVIRONMENT

School wide policies and practices have a powerful effect on the school environment. For conflict management work in a school to truly take root and become part of the school culture, the peer mediation program’s values must be reflected in the policies and practices that govern the school. Since this is a long, winding path, remember that your school has probably traveled some distance down this path. The most important areas to consider are:

■ **School wide behavior management:** The goals of *The Whole School Approach* are best supported by a discipline approach that is non-coercive, non-punitive, logical, instructive, and focused on cooperation and problem solving. Although many staff members may include some of these aspects in their approach to discipline, this approach is probably not consistent or intentionalized across the staff.

Two good first steps for assessing the school’s approach to discipline:

1. Revisit the goals of the discipline approach
2. Discuss a discipline approach focused on:

- building relationships
- increasing sense of community
- building students' self-esteem
- modeling and reinforcing problem solving skills
- helping students choose skillful behavior consistently
- modeling caring communication
- self-responsibility

■ Adult modeling of conflict management skills and values

This is a critical and usually overlooked area of concern. It doesn't mean that everyone handles conflict perfectly (no such thing), or that everyone approaches conflict in the same way. It means that finding a collaborative approach to dealing with differences is a shared value among the adults. The goal is to help the adult constituencies, including parents and community partners, develop and model strategies for working more effectively and peacefully with each other. This is the only way that this value will become ingrained in the students.

Developing the capacity to model, teach, use and reinforce the skills and approaches that students are learning in school builds a strong foundation of support for the peer mediation program. But staffs can't assume that this will take care of itself. It requires training for all the adults, if possible, including administrators, counselors, certified and classified staff, parents, and interested members of the community.

CONCLUSION

A successful peer mediation program has the capability to positively affect the school environment and the climate in individual classrooms, but not all by itself. Without consistent modeling of the skills and values by adults, and the intentional infusion of these skills and values into students' daily lives, the program's potential for success is greatly reduced. If students see the adults around them operating as a community, trying to manage conflict constructively, they are much more likely to learn to function that way themselves.

We recognize that no school has the time or resources in this day and age to implement an entire "whole school approach" all at once. However, any aspect of *The Whole School Approach* that a school can include with their peer mediation program will increase the benefits to school environment (safety, sense of community), and enhance the long-range success of the peer mediation program. The first additional pieces that most schools choose are classroom-based skill instruction in communication and conflict resolution skills. Below, we have listed the implementation steps for *The Whole School Approach*.

- 1) Develop support onsite (administration, faculty, staff, students and parents), at the district level, and in the broader community.

- 2) Form an adult conflict resolution implementation team: teachers, counselors, peer services, coordinators, administration, aides, and parents.
- 3) Develop a 3-5 year, long-range strategic plan for implementation of school-wide conflict resolution with: conflict resolution for adults, meeting facilitation skills, large group conflict resolution, classroom lessons and curricula, and peer mediation.
- 4) Conduct adult trainings.
- 5) Implement conflict resolution curriculum for students.
- 6) Identify and select students for a student conflict management team.
- 7) Train student conflict managers.
- 8) Implement student-to-student conflict management: *The Conflict Manager Program* as peer mediation.
- 9) Maintenance of *The Conflict Manager Program* with bimonthly meetings, remedial training and coaching, and ongoing information sharing and outreach in the school and wider community.
- 10) Conduct evaluations of changes in school climate, program effectiveness and areas for improvement.
- 11) Revisit the strategic plan on a regular basis to build additional support, renew plans and work on continued refinements.

THIRD GRADE

**UNDERSTANDING CONFLICT
& COMMUNICATION SKILLS**

WHAT'S A CONFLICT?

DURATION: 20 minutes

OBJECTIVE: ● To make sure that students understand what we mean by "conflict(s)."

MATERIALS: ● Copies of *What's a Conflict?* (See *Classroom Handouts*, Grade 3 - p. 1.)
● Props for role plays (optional)

PROCEDURE:

1. Distribute copies of *What's a Conflict?* Tell students that you and they will be talking about how to solve or manage conflicts they may be having at school or at home. First, you want to be sure that they understand what is meant by "conflicts." You will be showing them some pictures of conflicts that students often have. (At this point, you are not attempting to show them how to resolve the conflicts).
2. Refer students to their handouts with the conflict pictures. For each picture, ask students:
 - What is happening in this picture? What is this person doing?
 - Did this ever happen to you?
 - Does this happen often here at school?
3. Let students know that "problem" is another word for a "conflict" and that you may be using either word in the future.
4. Ask students to observe conflicts that happen on the playground and be prepared to talk about them in class.
5. You may wish to read a grade-level appropriate story to the class that depicts a conflict. (A bibliography of children's literature with conflict themes is included in the *Appendix* on pages 3-5.)

NOTE: You may want to purchase a set of the conflict picture posters. You can use them by:

- Laminating or mounting them on poster board
- Pinning them on a bulletin board
- Projecting them on an overhead transparency

THREE WAYS TO SOLVE A CONFLICT

DURATION: 20 minutes

OBJECTIVE: ● To become aware of and learn to recognize three common conflict resolution styles.

MATERIALS: ● Copies of *Three Ways to Solve a Problem* (See *Classroom Handouts*, Grade 3 - p. 2.)

- PROCEDURE:**
1. Review: Ask students to share their playground observations—the conflicts that they observed.
 2. Tell students that there are two common ways that people use to cope with conflicts and that they are going to “spot” the ways in the conflict pictures.
 3. Distribute copies of *Three Ways to Solve a Problem*. Have students look at the bottom picture of the two whispering girls. Ask them to describe what they see happening. Explain that sometimes when people are upset, they don't say what is bothering them. They pretend that there is no problem or that they are not feeling upset. We call that “avoidance.”
 4. Show them the picture of children using “aggression” (the top picture of two boys fighting over a book). Again, ask them to tell what is happening in the picture. Explain that when there is a conflict, a person who is hurt or angry may try to solve the problem by hitting, pushing or yelling at the other person. We call this “aggression.”
 5. Explain to students that although avoidance and aggression are common ways people use to solve conflicts, there is another way. It's called “problem solving.” Problem solving happens when people admit they have a problem and try to think of many ways to solve it without hurting or yelling at the other person.
 6. Ask a student to help you demonstrate problem solving. Use the scenario of 2 children fighting over a book and do a role play showing how children could solve the problem by:
 - Admitting that they both want it .
 - Brainstorming ways to each get what they need: read

it together; one reads it for 5 minutes and then gives it to the other; one of them chooses a different book; both choose different books.

- Agreeing on a solution.

7. Explain that they will be learning how to use problem-solving to manage their conflicts.

REINFORCEMENT:

1. Point out styles used by different characters in stories.
2. Ask students to observe a conflict on the playground, at home, or on a TV program and notice which of the three styles are used to deal with it. Discuss their observations the next day.
3. On an ongoing basis, whenever students report a conflict they observed or participated in, ask them which style was used.
4. Post a chart with the names of the three styles to remind students what they are.

MEET ME AT THE ZOO

DURATION: 15 minutes

OBJECTIVE: ● To learn the importance of listening in preventing and resolving conflicts.
To learn that listening is a “skill” that can be learned.

MATERIALS: ● Copies of *Meet Me at the Zoo* (See *Classroom Handouts*, Grade 3 - p. 3.)

- PROCEDURE:**
1. Tell students how important it is to be a good listener when you are having a conflict with someone. Explain that sometimes conflicts happen because people don't listen to each other, and it hurts their feelings. Sometimes they get mad. If we want others to listen to us, we need to listen to them.
 2. Ask students if being a good listener means they have to have very large ears? (**OPTIONAL:** *Large rubber ears can be purchased in costume shops—you could try them on at this point.*) Emphasize that listening is a skill, like shooting basketball hoops. It takes lots of practice to be a good listener and that that you will be giving them opportunities to learn and practice good listening skills.
 3. Explain to them that one way to show you're listening is to repeat what you have heard someone say. Tell the students that you are going to read them something aloud and that when you're finished, you'll be asking them to repeat what they have heard.
 4. Read *Meet Me at the Zoo* and ask for volunteers to take turns repeating the passage.
 5. **OPTIONAL:** Give students copies of the reading to “test” each other or family members, or to color in.

REINFORCEMENT:

1. From time to time, when students raise their hands to give answers or make comments, ask them to repeat what the person just ahead of them said. *Let them know beforehand that you will be doing this so that they can pay special attention.*

2. Play listening games. (See *Appendix*, p. 7.)
3. Model the skill by restating what students say.

INTRODUCTION TO FEELINGS*

DURATION: Part A: 10 minutes
Part B: 15 minutes

OBJECTIVE:

- To identify and name feelings and the situations that cause them.
- To learn and expand a feeling word vocabulary.
- To use words, not actions, to communicate feelings.

MATERIALS:

- Part A: Copies of *Introduction to Feelings* (See *Classroom Handouts*, Grade 3 - p. 4.)
- Part B: Index cards with sentences printed on them (optional)
- A whiteboard/chart paper with the following list of feelings: HAPPY, MAD, SAD, SCARED, LONELY, SURPRISED, PROUD, EXCITED.

PROCEDURE: PART A

1. Explain to students that talking about our feelings can help to make a situation better, especially if we have angry or unhappy feelings. It's important to let others know how we feel by **telling** them, not by **showing** them (hitting, calling names). Showing them may cause conflicts.
2. Review the feeling words on the whiteboard/chart paper to insure that students understand their meanings.
3. Select two or three "Conflict Pictures" and show them to the class one at a time.
4. Ask students to tell how they think each person is feeling and why. Ask them to refer to one or more of the four feeling words on the board.

PART B

1. Tell students that you will be reading some sentences about things that happen to children. You will be asking students to finish the sentences with a feeling word. Model by completing the first sentence yourself. After each student gives an answer, ask other students to state how they might feel in the same situation.

Sample sentences:

- a. When someone pushes me, I feel _____.
- b. When someone calls me a name, I feel _____.
- c. When someone won't share with me, I feel _____.
- d. The morning of my birthday, I feel _____.
- e. When people ask me to play with them, I feel _____.
- f. When there is a horror movie on TV, I feel _____.
- g. When someone hits me, I feel _____.
- h. When I get new clothes, I feel _____.
- i. When someone tells me I'm cute, I feel _____.
- j. When the teacher calls on me and I know the answer, I feel _____.
- k. When I get in trouble, I feel _____.
- l. When no one will let me play, I feel _____.
- m. When I get lost, I feel _____.
- n. When someone teases me, I feel _____.

NOTE: At times, children may give unexpected responses, such as, "When my mother spends time with me, I feel sad." Rather than judging or exploring the reasons for such feelings, just accept them. Unless the child is "acting smart," responses should not be questioned or challenged. An important message to be conveyed is that all feelings are okay to have and to talk about.

VARIATION:

Give out index cards with one sentence on each card. Students take turns reading their cards aloud and finishing the sentence.

REINFORCEMENT:

1. Post the four words—mad, sad, happy, scared—on the wall and refer to them often. Ask students to use them in describing how they feel and in describing how others are feeling.
2. Ask students how characters in stories are feeling.
3. Do regular check-ins with students. For example, first thing in the morning or after lunch, conduct a “survey,” asking each student how he or she feels and why. Ask them to choose one of the words on the list.
4. Read books with “feelings” themes to them such as:
 - *The Feelings Box* by Randy M. Gold
 - *I'm Frustrated, Dealing with Feelings* by Elizabeth Crary
 - *A-Z-Do You Ever Feel Like Me?: A Guessing Alphabet of Feelings and Other Cool Stuff* by Bonnie Hausman and Sandi Fellman

*Adapted with permission from Weissberg, R., E.L. Gesten, Nancy L. Liebenstein, Kathy Doherty Schmid, Heidi Hutton. *The Rochester Social Program*, pp. 82-90, Rochester, NY: Primary Mental Health Project, 1980.

FEELING PICTURES

DURATION: 15-20 minutes

OBJECTIVE:

- To develop awareness of feeling-related behaviors (emotional intelligence).
- To develop empathy.

MATERIALS:

- Paper and crayons, or magazines, scissors, glue

PROCEDURE:

1. Ask students to write these four sentences on blank pages, one sentence to a page:

“When I feel MAD, I.....”

“When I feel SAD, I.....”

“When I feel HAPPY, I.....”

“When I feel SCARED, I.....”

2. Tell the students to “illustrate” their responses to the sentences by completing the sentence with a picture—either one that they draw or one cut and pasted from a magazine:
3. After students have completed their work, ask them to share their pictures with the group. Discuss the similarities and differences in the things that students do when they’re happy, sad, etc.

NOTE: Cultural differences may elicit very different responses. It’s important to validate those differences. For example, members of some cultural groups might be taught not to acknowledge or express anger.

INTERVIEW A FRIEND

DURATION: 20 minutes

OBJECTIVE:

- To practice listening skills.
- To explore differences.
- To develop empathy.

MATERIALS:

- Copies of *Interview a Friend* (See *Classroom Handouts*, Grade 3 - p. 5.)

PROCEDURE:

1. Explain to students that an interview is asking a person questions to learn more about that person. In this activity they will interview another student and write down their answers on special worksheets.
2. Ask students to find a partner they want to interview. They will each play both roles—the interviewer and the one interviewed.
3. Hand out the *Interview a Friend* worksheet. Instruct students to put their own name at the top of the page and the name of the person they will interview in the star in the middle of the page.
4. Read the following questions one at a time. Give students time to ask their partners for an answer to the question, and to write this answer in one of the circles.
 - A. What is your favorite food?
 - B. What is your favorite game?
 - C. What is your favorite TV show?
 - D. What month is your birthday?
 - E. What do you do when you feel scared?
 - F. What do you do when you feel angry?
 - G. Ask your partner one question you make up yourself.
5. Ask each student to read aloud her/his partner's answers to the interview questions. They often enjoy finding out more about one another.

REINFORCEMENT:
None

I-MESSAGES

- Duration:** 5-10 minutes for each picture
- Objective:** ● To express wants and needs in an assertive, non-threatening manner.
- Materials:** ● Copies of *I-Messages* (See *Classroom Handouts*, Grade 3 - p. 6.)
- Procedure:**
1. Discuss with students the following points:

When another person does something that upsets you, it helps to be able to talk to him or her about the problem. An "I-Message" is a way to tell another person what upset you without blaming or calling names.

When you give an I-Message, you do two* things:
 1. First you tell the other person how you feel.
 2. Then you say what the person did that upset you.
***NOTE:** In this version, the third step ("because...") has been omitted. It will be taught in the 4 and 5th grades.
 2. Write on the board the I-Message formula: "I feel.... when you....."
 3. Refer to the picture that depicts someone cutting in line at the water fountain. Ask the class to come up with I-Messages for this situation. For example, "I feel mad when you cut in front of me."
 4. Using the remaining conflict pictures, repeat this procedure. Have the class work together to formulate an appropriate I-Message for each of the situations.
 5. Ask students for examples of things other people do that they find upsetting. Have them construct an I-Message for each situation. Invite students to do role plays using I-Messages.

REINFORCEMENT:

1. Post I-Message formula on wall.
2. Ask children to practice I-Messages each time a problem occurs.

3. Ask students to formulate appropriate I-Messages for characters in stories.
4. Use I-Messages yourself.

NOTE: If you want to deliver an I-Message to one student, it's suggested that you take him or her aside to prevent loss of face. You can, however, deliver an I-Message to the class if it involves a concern that you have with the entire group.

VARIATIONS ON I-MESSAGES:

- "I don't like it when you (*name the behavior*) please stop it."
- "It bothers me when you (*name the behavior*). Please don't do it."
- "Please don't (*name the behavior*)."

“WHEN YOU.....”

PREREQUISITE: “I-Messages” activity

DURATION: 10 minutes for each picture

OBJECTIVE: ● To describe behavior without blaming or name calling.

MATERIALS: ● Copies of “When you...” (See *Classroom Handouts*, Grade 3 - p. 7.)

- PROCEDURE:**
1. Briefly review with the class the structure for an I-Message: “I feel...when you...”
 2. Review the following points:

“The ‘when you...’ part of the I-Message is very important, because it’s the part that tells the other person what they did that you did not like. If someone does not understand the ‘when you...’ part, he or she won’t know what you want them to change.
 3. Choose one of the conflict pictures. Ask students,
 - “What is happening in the picture?”
 - How might you feel if you were Person #1? Person #2?
 4. Ask for a volunteer to pretend that she or he is Person #1 and to say *exactly* what the other person did or said that bothered him or her—without blaming or name calling. The volunteer should start his or her sentence with, “When you...”
 5. Ask other students how they might feel if someone said this to them. Would saying this be helpful, or not helpful?
 6. If it is not helpful, ask another student to try making a “when you...” statement. This process may be repeated for each of the other people in the picture.
 7. Choose another conflict picture and repeat this procedure.

REINFORCEMENT:
None

IDENTIFY THE PROBLEM

DURATION: 15 minutes

OBJECTIVES: ● To develop skills in problem definition.

MATERIALS: ● Copies of *I-Messages* (See *Classroom Handouts*, Grade 3 - p. 6.)

PROCEDURE:

1. Refer students conflict picture with someone snatching the hat.
2. Ask students:
 - What is the problem for the boy who had his hat snatched off?
 - How might he be feeling?
3. Repeat questions for each person in the picture.
4. Explain that it's important to know what the problem is for each person in order to know how to solve it.
5. Repeat Steps 2-4 with the second conflict picture about kickball.
6. Ask a student to volunteer to do a role play with you. Choose and quickly rehearse a role play that portrays a problem. (It could be a student/student, parent/child or even a teacher/student problem).
7. Present the role play to the class and afterward process as you did with the pictures by asking, for each person in the role play,
 - What is the problem for this person?
 - How might this person be feeling?

REINFORCEMENT:

1. Ask children to figure out the problem for each character in storybooks, social studies or history lessons, movies and TV programs.
2. When children recount actual problems that have occurred in class or on the playground, ask students to identify the problem for each participant in the conflict. Encourage them to do a role play if they like, to "show" as well as "tell" what the problem was.

BRAINSTORM SOLUTIONS

DURATION: 15 minutes

OBJECTIVES:

- To give students practice in generating as many alternative solutions to a given problem as possible.
- To help students learn to anticipate and evaluate the consequences of different solutions to a problem.
- To help students learn to focus on selecting solutions, which will lead to favorable results.

MATERIALS:

- Copies of *Brainstorm Solutions* (See *Classroom Handouts*, Grade 3 - p. 9.)

PROCEDURE:

1. Explain that when we have a conflict or problem, it's important to think of many possible solutions. We often decide on the first solution that comes to mind and sometimes it's not the best solution.
2. Introduce and define the term "brainstorm": "Brainstorm means to think of as many solutions as possible to the same problem and then choose the best one."
3. Tell students that you would like the group to brainstorm solutions to some of the problem scenarios that you have discussed before. Have them brainstorm solutions to two or three of the problems depicted in the conflict pictures.
4. Write all the possible solutions on the chalkboard, encouraging everyone to participate.
5. Ask the group to select one or two of the solutions that they think would really solve the problem.

REINFORCEMENT:

1. Ask the class to use brainstorming when making group decisions or when group conflicts come up (students misusing equipment, not sharing, cutting in line, etc.)
2. When students recount real problems that have just occurred, ask them how they solved the problem and brainstorm other ways they could have solved them.
3. When a student asks for advice from you on how to solve a problem, you could brainstorm all the possibilities and

ask him or her to choose the one that fits best.

4. Read books on problem solving to class. There are two excellent books by Elizabeth Crary that touch on the theme of brainstorming and then let the reader decide on the outcomes: *I Can't Wait* and *I Want to Play*.

STEPS TO RESOLVE A CONFLICT

DURATION: 30 minutes

OBJECTIVES:

- To learn a problem-solving process that students can use to solve interpersonal conflicts with their peers, siblings and parents.

MATERIALS:

- The steps of the process copied on whiteboard/chart paper
- Copies of *Steps to Resolve a Conflict* (See *Classroom Handouts, Grade 3 - p. 10.*)
- Copies of *Steps to Resolve a Conflict Pictures* (See *Classroom Handouts, Grade 3 - p. 11.*)

PROCEDURE:

1. Hand out copies of steps or post chart with steps.
2. Tell students that it can be easier to resolve some conflicts if you have a set of steps to follow. These are some steps that two students involved in a conflict can use to try to work it out.
3. Explain each step.

STEP 1: In this step each person gets to tell what happened and how he or she feels while the other one listens.

STEP 2: Each student suggests something he or she can do to solve the problem.

NOTE: Since it's easy for students to suggest what the other person ought to do, it is important that they learn to say what they themselves can do to help solve the problem. This step teaches students from an early age to begin taking responsibility for their part of the problem.

STEP 3: Both students agree on a solution.

4. Demonstrate the conflict resolution steps using a scenario depicted in one of the conflict pictures.
5. Ask for two volunteers to come to the front of the class to role play a conflict situation and to try to work out a problem using the steps. Assist the students as they go

through the steps.

NOTE: You may want to use a “talking stick.” “Talking sticks” are any object that can be passed back and forth to designate whose turn it is to speak. The role of the student who does not have the talking stick, is to listen.

6. Using another conflict picture, ask for two more volunteers to practice using the steps.
7. Repeat procedures #5 and #6 as time allows, using a new conflict picture each time.
8. Tell students that once they have learned the steps, you will be expecting them to try to work out problems on their own using these steps. First, however, you’re going to give them lots of opportunities to learn and practice it.

REINFORCEMENT:

1. Post the “Steps to Resolve a Conflict” on the wall to remind students to use them.
2. Provide opportunities for students to practice the steps by staging role plays once or twice a week for ten minutes.
3. Establish a “Problem Solving Corner” where students can use the steps to try to solve problems on their own. The following are guidelines for setting one up:

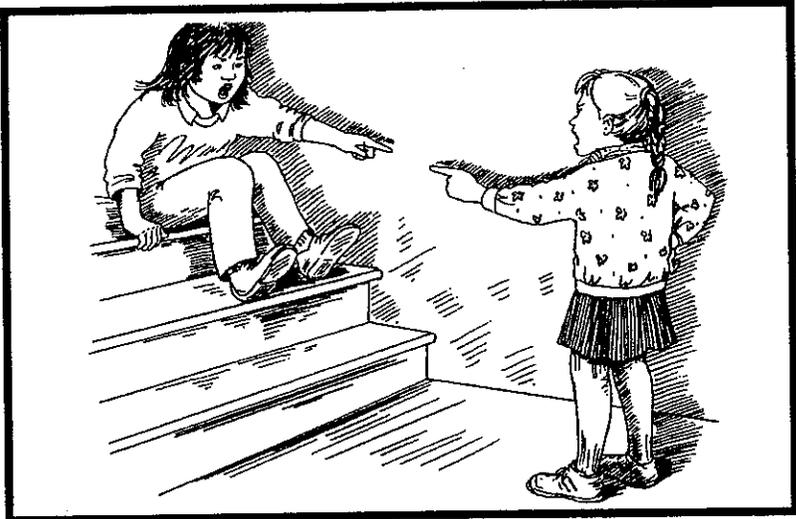
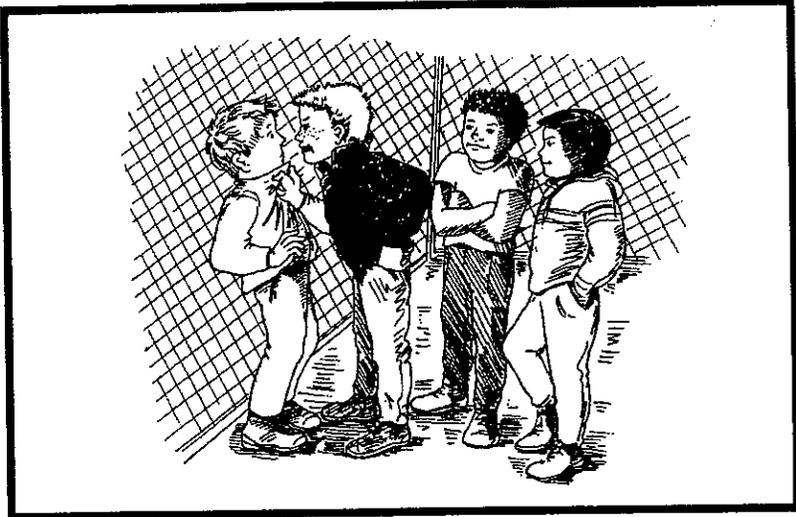
SPACE: Some classrooms don’t have the space to designate as a “Problem Solving Corner.” Alternatives are: Students are allowed to work out their problems just outside the classroom (the door is left open so that students can be supervised); a rug is laid out on the floor when needed—a moveable and temporary problem solving space; a set of chairs off to one side; students are allowed to use a space in the library or an office to do one-on-one problem solving.

TOOLS AND PROPS: Provide students with the tools to make problem solving easy and fun. They need to have a copy of the steps and of the I-Message formula to follow **or** these may be posted on the wall nearby, in large print. Props could include a talking stick, a timer to ensure equal “air time,” and scratch paper or a form to write out their agreements.

USE: To help preserve the special purpose of the quiet corner, you may want to develop a system for its use. For example, when they leave the corner, students might notify the teacher of the agreement they have reached. Or, you might require that they first ask to use the corner, giving you a brief explanation of the conflict. Some classrooms post a sign-up sheet for students to reserve a time in the designated area.

**THIRD
GRADE
classroom
handouts**

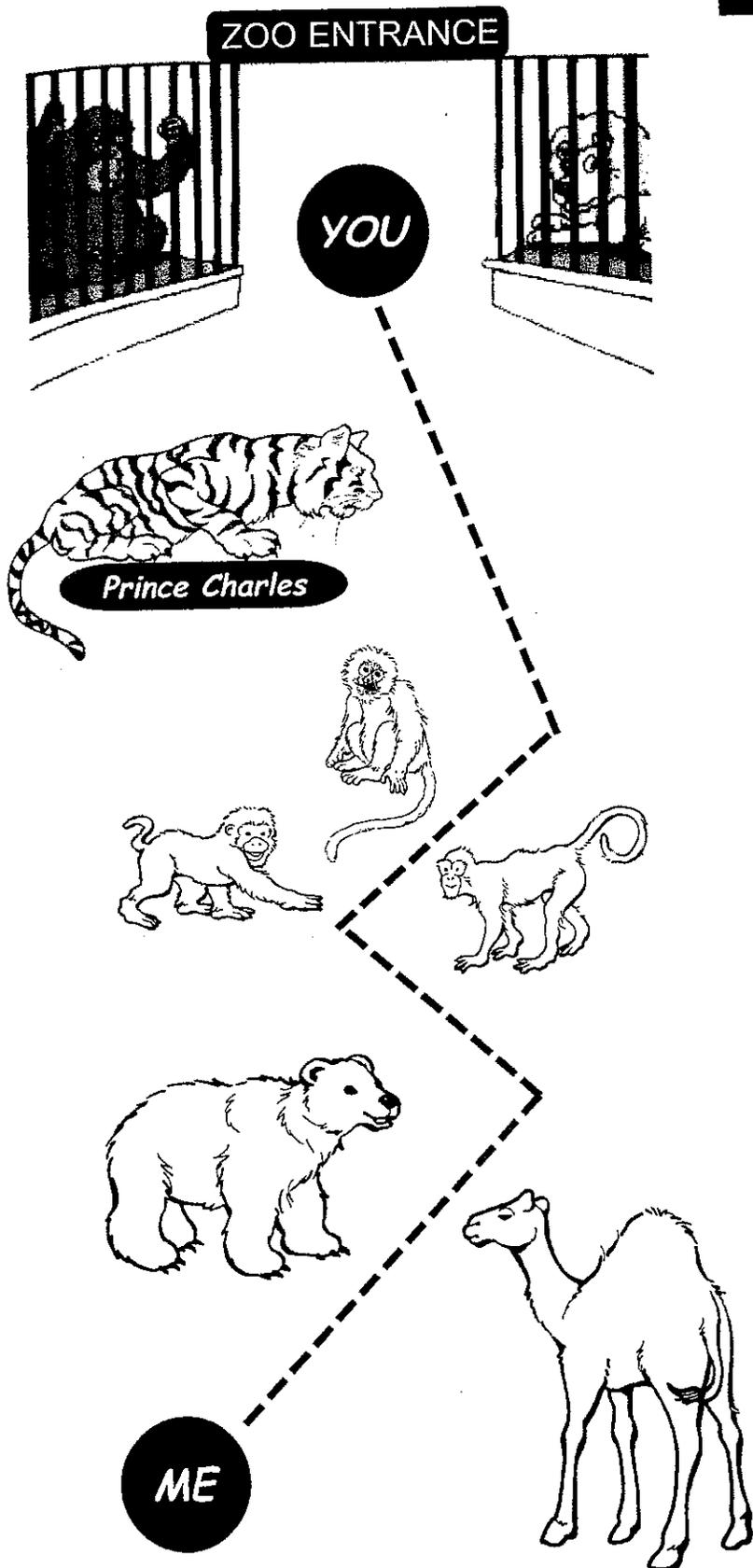
What Is A Conflict?



Three Ways to Solve a Problem



Meet Me at the Zoo



MEET ME AT
THE ZOO.

GO IN THE
FRONT GATE.

WALK BY THE
TIGER NAMED
PRINCE
CHARLES.

YOU WILL
PASS BY THE
SPITTING
MONKEYS, SO
DON'T GET
TOO CLOSE.

GO BY THE
BEARS AND
MEET ME IN
FRONT OF
THE CAMELS.

Introduction to Feelings



Interview a Friend

A
food

F
angry



B
game

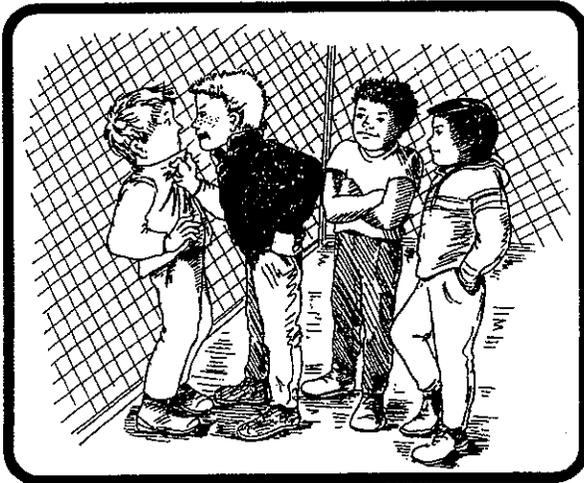
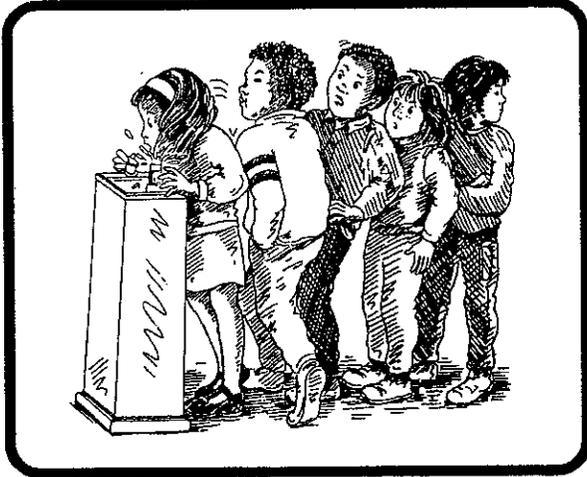
E
scared

G
your
question

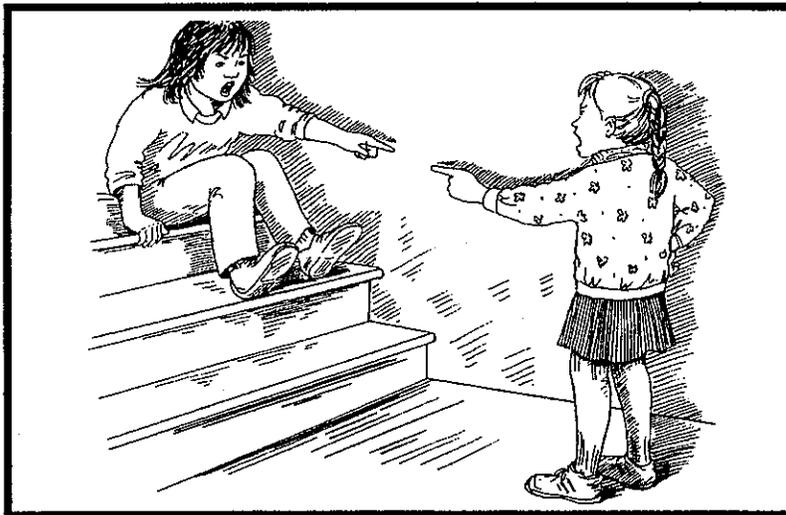
C
tv show

birthday
D
month

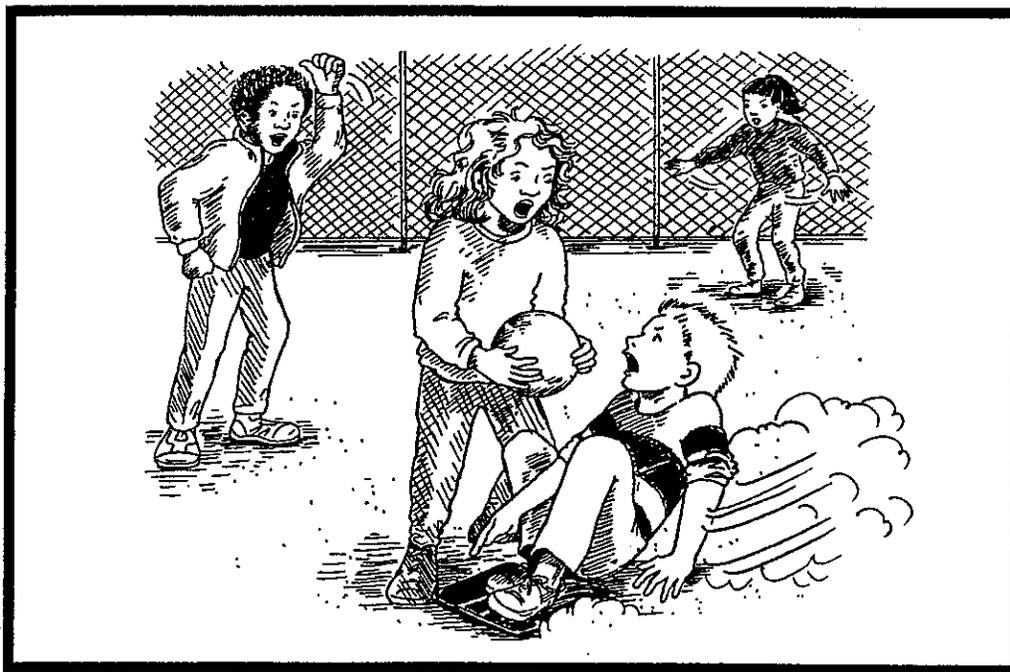
I-Messages



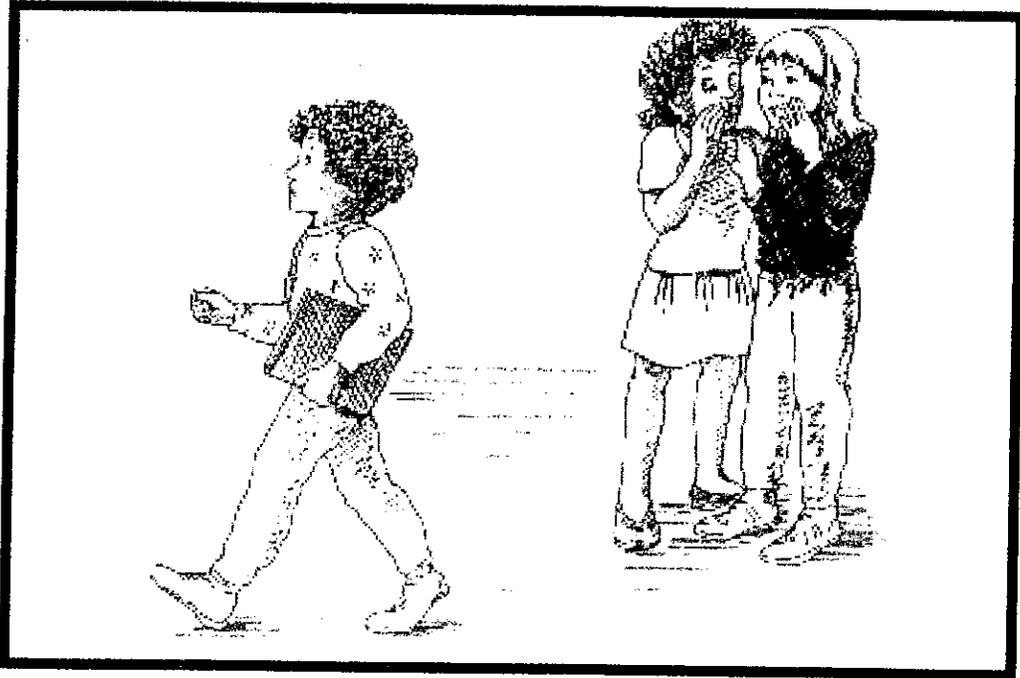
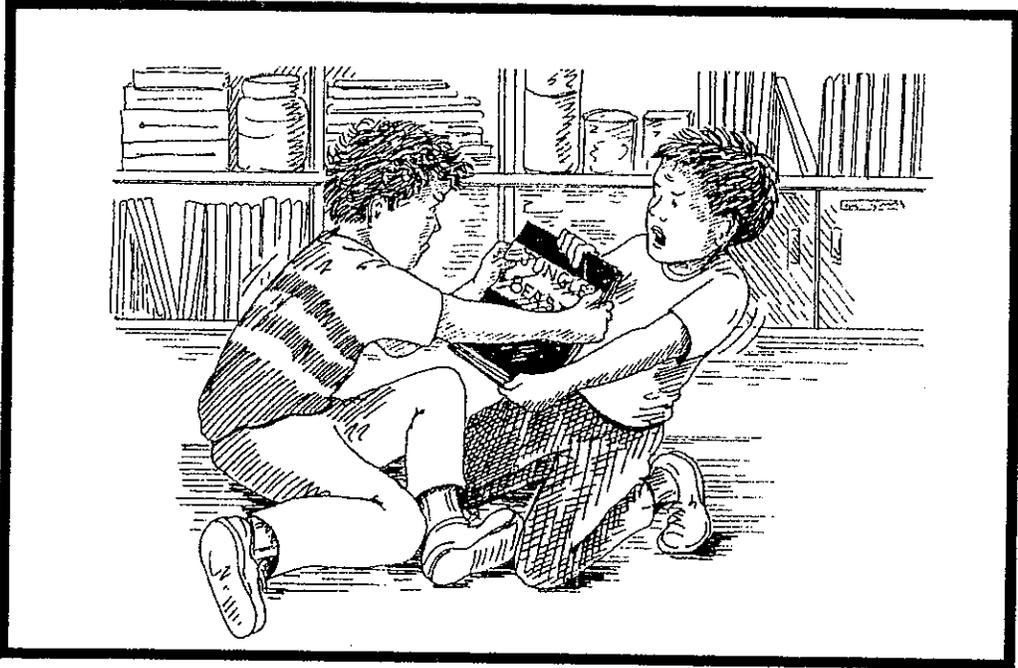
"When you..."



Identify the Problem



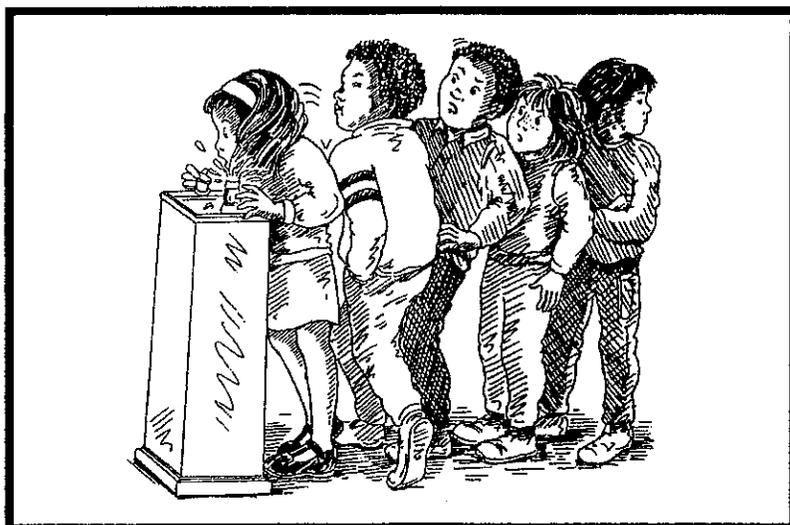
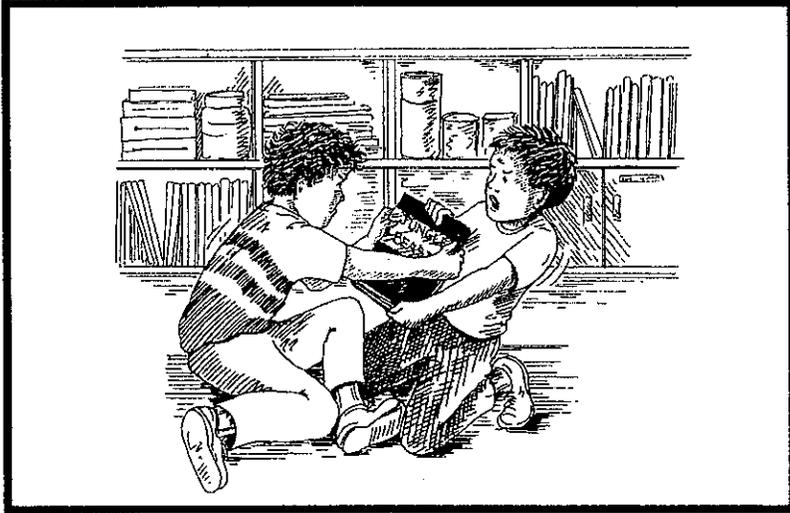
Brainstorm Solutions



Steps to Solve a Conflict

1. Each person gets to tell what happened and how he or she feels. I-Messages can be used.
2. Both people suggest possible solutions.
3. Both people agree on a solution.

"Steps to Solve a Conflict" Pictures



GRADE 4

**UNDERSTANDING CONFLICT
& COMMUNICATION SKILLS**

SHOW US THE CONFLICTS!

- DURATION:** 15 minutes
- OBJECTIVE:** ● To make sure that students understand what we mean by "conflict (s)."
- MATERIALS:** ● Props for role plays (optional)
- PROCEDURE:**
1. Tell students that you will be talking about how to solve or manage conflicts they may be having at school or at home. First you want to be sure that they understand what you mean by "conflicts." Instead of telling them, you want to show them by means of a type of skit called a role play.

NOTE: At this point, we are NOT attempting to resolve the problems.

2. Do at least three role plays initially. For each role play, select one or two students to help you act out the problems. (For these first role plays, it works better if you are one of the characters.)
3. Prepare for each role play by selecting or asking students to select a typical type of problem experienced by students at your school. You may want to choose one conflict from home—sibling conflicts over property are a good example. Quickly coach the student "actors" about their roles. (Optional: Choose some props that may be relevant to the conflict, making the role play more realistic and interesting.)
4. Present the role plays to the class.
5. Process each role play by asking students if they have ever experienced a similar problem and/or if the problem portrayed is a common one for them.
6. Let students know that "conflict" is another word for "problem."
7. Explain that "conflicts" happen because we have different needs and opinions about things. Sometimes we don't agree with each other. Most of us are involved

in conflict every day.

8. With students, brainstorm and record for future use, a list of common conflicts they experience.
9. You may wish to follow up by:
 - Reading stories to the class that depict conflict(s)*. Most stories do. Afterward ask: Who had a conflict in this story? What were the conflicts about?
 - Asking students to spot conflicts in their language arts, social studies or history lessons.
 - Allowing a specified time daily or weekly for students to describe conflicts they have experienced or observed.

NOTE: *A bibliography of children's literature with conflict themes is included in the *Appendix*.

UMBRELLAS OF CONFLICT

DURATION: 20 minutes

OBJECTIVE:

- To elicit words that students use for "conflict" in their own lives.
- To make the concept of conflict more real for them.
- To demonstrate that conflict is an umbrella term that includes all their words.

MATERIALS: Copies of *Umbrellas of Conflict* worksheet (See *Classroom Handouts*, Grade 4 - p. 1.)

PROCEDURE:

1. Refer students to their "umbrella" worksheets and ask them to write a different word for conflict in each section on the umbrella. Have them begin by filling in as many words from their experience as they can think of. If students speak more than one language, encourage them to also list words for "conflict" in those languages.
2. Pair students up and ask them to help each other fill in their umbrellas.
3. Here are some ways to process the activity:
 - Give some students the opportunity to describe their umbrella to the group and talk about what they have learned.
 - Have students call out their words "popcorn style" and record their answers on whiteboard/chart paper.
 - Post the worksheets on the bulletin board and have students do a "gallery walk" to review each other's answers.
4. Explain to the class that when they're describing conflicts, they can use any of the words they wrote on their worksheets. Just like all the different words they filled in, conflict is an "umbrella" word that can mean different things to different people.

OPTIONAL: Have students take their worksheets home and elicit words for "conflict" from family members.

FAMILY INTERVIEW

DURATION: 10 minutes in class
15 minutes at home

OBJECTIVE: ● To identify what students have learned about conflict from their families or guardians.

MATERIALS: ● Copies of the *Family Interview* worksheet (See *Classroom Handouts*, Grade 4 - p. 2.)

PROCEDURE:

1. Tell students that they are going to pretend to be newspaper reporters and that they are to interview one member of their family about conflict. The family member could be a parent or guardian, a grandparent, an older sibling, cousin, aunt or uncle.

NOTE: Participation is voluntary on the part of the family members and students should let them know that it's okay to decline to participate.

2. Explain to students that when you ask someone questions in order to learn more about them and what he or she thinks about something, it's called an interview. Demonstrate how to conduct an interview. Select one student in the class to be the interviewer. Have that student ask you the questions on the worksheet. Answer the questions while he or she writes your answers on the worksheet.

3. When you have responded to all the questions, thank your volunteer and distribute worksheets to each student.

4. Ask students to go home and interview a family member and record the answers on the worksheet in the spaces provided. You may want to allow more than one day for students to complete the assignment, as family members may be too busy to be interviewed immediately.

5. Once students have completed the worksheets, ask for several volunteers to report to the group about what they learned. Questions to ask:

- What was one interesting thing you learned about the person you interviewed?
- Did any of the answers surprise you?

- How is your way of handling conflict alike or different from the person you interviewed?

ONE STORY WITH THREE DIFFERENT ENDINGS

DURATION: 20 minutes

OBJECTIVE:

- To become aware of and recognize the three basic conflict resolution styles: avoidance, aggression, and problem solving.
- To know that there are options in deciding how to resolve conflicts.

MATERIALS:

- 3 copies of *One Story with Three Different Endings* reading (See *Classroom Handouts*, Grade 4 - p. 3.)
- Whiteboard/Chart paper

PROCEDURE:

1. The day before presenting this activity, select two student volunteers to help you perform the role play. The same students will participate in each of the three role plays. Give them each a copy of the reading and ask them to study the 3 scenarios and decide which role they want to play. The next day, spend a few minutes rehearsing the role play with them. You will be playing one of the roles.
2. For the role play: Tell the group that there are three ways or "styles" that people use to try to solve conflicts and that you and the two volunteers are going to demonstrate what they are by acting them out. Let them know that the actors will be portraying the same conflict scenario three times but each will have a different ending.
3. Present the three role plays to the class. After each role play:
 - a) Stop the action to describe the style used (descriptions below);
 - b) Write the name of the style on the whiteboard/chart paper
 - c) Ask the following questions:
 - Did Kim have a problem with Pat? Did he or she tell Pat? What did Kim do?
 - Did the problem get solved?
4. Let students know that the first two styles are very common, but the third—problem solving—is less so. They will need to learn some skills and get lots of practice to be good problem solvers.

Descriptions of Three Conflict Styles

“Avoidance” happens when someone is angry or upset because of a conflict or fight. Instead of saying what bothers them, they pretend that there is no problem or that they are not feeling angry. Sometimes the problem goes away, but often it gets worse.

“Aggression” happens when there is a conflict and one or both people attack the other, either by hitting or yelling. People get hurt and the problem still isn’t solved.

“Problem Solving” happens when people admit they have a problem and talk about it. They also try to think of ways to solve it without blaming or insulting each other.

REINFORCEMENT:

Post the three styles on the wall. Refer to them when problems come up between students in class or when the class is reading stories about people having problems.

GOOD AND POOR LISTENING (NON-VERBAL CUES)

DURATION: 20 minutes

OBJECTIVE:

- To identify good and poor non-verbal listening cues.
- To develop an awareness of what can be expressed non-verbally.
- To understand that the non-verbal expression of any particular emotion can differ from one culture to another.

MATERIALS: ● Whiteboard/Chart paper

PROCEDURE:

1. Remind students that listening is important in problem solving and that it's a skill that requires a lot of practice to develop.
2. Ask a student volunteer to come up to the front of the room and tell you about the last movie he or she saw. As the student speaks, demonstrate poor listening by:
 - looking and turning away
 - looking bored
 - looking at your watch or at the clock
 - waving at someone in the class
 - laughing inappropriately
3. Stop the role play after a few minutes and have the class applaud the student.
4. Ask the class:
 - Was I listening?
 - How did you know I wasn't listening?
 - What exactly did you see me do that told you I wasn't listening? (Write responses on the whiteboard/chart paper.)
 - How did (*student's name*) react when I didn't listen?
5. Ask the speaker: "How did you feel when I didn't listen?"

NOTE: You may want to apologize for not listening to the student so that the student does not feel hurt.

6. Add to the list on the board those things that you did, but the students did not mention.
7. Ask another student to come up to the front of the room

and tell you about his/her favorite movie.

8. As the student speaks, demonstrate with non-verbal behavior that you are interested in what she or he is saying by your facial expressions, posture, and gestures.
9. Stop the role play after a few minutes and have the class applaud the student.
10. Ask the class:
 - Was I listening?
 - How did you know I was listening?
 - What exactly did you see me do that told you I was listening? Write responses on the whiteboard/chart paper and introduce the term “body language” to describe non-verbal behaviors. [See **NOTE** below.]
 - How did (*student’s name*) react when I listened?
11. Ask the speaker, “How did you feel this time?”
12. Again, add to the list on the board those things that you did, but the students did not mention.
13. Give students an opportunity to practice non-verbal listening by:
 - Divide students into pairs (explain that one will be the listener and one will be the speaker).
 - Ask the speaker in each group to talk about something for 60 seconds.
 - Explain that while the speaker is talking, the listener will use **body language** to show that he or she is listening. The listener should try to imitate the listening behavior the teacher modeled in the second role play.
 - Time the practice (60 seconds), then rotate the roles so each student has a chance to be a speaker and a listener.

NOTE: Body language cues sometimes mean different things in different cultures. Depending on their backgrounds, some students may have different interpretations of what a speaker's body language is expressing. It will be important to discuss these different interpretations, and to point out that there aren't necessarily right or wrong answers. Remind your students that they cannot know exactly what someone is feeling from just observing body language. It's important to check with the person to find out what she/he is actually feeling.

WHAT DID I SAY?

DURATION: 15 minutes

OBJECTIVE: ● To practice restating what another person has said.

MATERIALS: ● None

PROCEDURE: 1. Explain to students that often, even when we think we are listening to someone, we may incorrectly hear or misinterpret what has been said. To avoid this misunderstanding, it is helpful to check back with the person by restating what they have said.

NOTE: Emphasize that it is not necessary to repeat every word the person said, but to make sure you have understood the main message.

2. Announce to students that we will now practice this skill by playing the *What Did I Say Game*. In this game, everyone has a chance to speak, but before each one does, he or she must repeat or restate what the previous speaker has just said.

3. Ask one student to be the "leader of the day." Then using one of the sample topics below, ask students to raise their hand to volunteer to answer the question, i.e., "If you could have one wish, what would it be?" The leader will call on a student to answer the question. After the answer has been given, the leader will call on another student to repeat what the first student said.

Sample topics:

- If you could be an animal, what kind of animal would you be and why?
 - If you could have one wish, what would you wish for and why?
 - If you could be someone else, who would you be and why?
4. Ask the group if it was hard to restate? Why? Ask also how students felt when others restated what they had said.

REINFORCEMENT:

1. From time to time, when students raise their hands to give answers or make comments, ask them to repeat what the person just ahead of them said. Let them know before hand that you will be doing this so that they can pay special attention.
2. Play listening games. (See *Appendix* for suggestions.)
3. Model the skill by restating what students say.

INTRODUCTION TO FEELINGS*

DURATION: 20 minutes

OBJECTIVE:

- To identify and name feelings and the situations that cause them.
- To learn and expand a feeling word vocabulary.
- To use words, not actions, to communicate feelings.

MATERIALS:

- Copies of *Feelings Situations* (See *Classroom Handouts*, Grade 4 - p. 4.)
- A soft object to toss such a plush toy, Nerf ball, etc.
- Whiteboard/Chart paper with the following list of feelings:

excited	happy	mad
embarrassed	jealous	surprised
proud	pleased	sad
upset	angry	lonely
disappointed	worried	scared
frustrated	lazy	important

PROCEDURE:

1. Explain to students that talking about our feelings can help to make a situation better, especially if we have angry or hurt feelings. It's important to let others know how we feel by **telling** them, not by **showing** them (hitting, calling names). Showing them may **cause** conflicts or make the situation worse.
2. Review the feeling words on whiteboard/chart paper to insure that students understand their meaning.
3. Hand out *Feelings Situations* worksheets and tell students that you will be asking them to match the feeling words to the situations described on the worksheet.
4. Toss the soft object to one of the students in the group and ask that student to read the first sentence fragment and complete it with one of the words from the feelings list. Next, that student tosses it to another student who will complete sentence #2. Continue this process until all the

sentences have been completed and/or everyone has had a turn.

NOTE: At times students may give unexpected responses, such as “When my mother spends time with me, I feel sad.” Rather than judging or exploring the reasons for such feelings, just accept them. Unless the child is “acting smart,” responses should not be questioned or challenged. An important message to be conveyed is that all feelings are okay to have and to talk about.

REINFORCEMENT:

1. Post the feeling words on the wall and refer to them often. Ask students to use them in describing how they feel and in describing how others are feeling.
2. Ask students how characters in stories are feeling.
3. Do regular check-ins with students. For example: First thing in the morning or after lunch, conduct a “survey,” asking each student how he or she feels and why. Ask them to choose one of the words on the list.
4. Read books with “feelings” themes to them such as:
 - *The Feelings Box* by Randy M. Gold
 - *I'm Frustrated (Dealing with Feelings)* by Elizabeth Crary
 - *A-Z-Do You Ever Feel Like Me?: A Guessing Alphabet of Feelings and Other Cool Stuff* by Bonnie Hausman and Sandi Fellman

*Adapted with permission from Weissberg, R., E.L. Gesten, Nancy L. Liebenstein, Kathy Doherty Schmid, and Heidi Hutton. *The Rochester Social Program*, pp. 82-90, Rochester, NY: Primary Mental Health Project, 1980.

FEELINGS CHARADES

DURATION: 15-20 minutes

OBJECTIVE:

- To practice reading "body language."
- To develop empathy.

MATERIALS:

- Feeling cards (Make using 3 x 5 index cards, each with one feeling word on it listed in previous activity.)

PROCEDURE:

1. Explain to the students that part of communication is sending and receiving words, and another part is developing the ability to understand people's feelings even when they aren't saying anything. Define "body language" again. Give one example.
2. Ask the students to think of some ways in which they communicate without words. Ask for volunteers to act out their responses in front of the group.
3. Announce the following:
Now we will play a game in which I will give different "feeling cards" to different students. Each student with a card will come to the middle of the circle one at a time and act out (non-verbally) the feeling on their card. Then the rest of the group can try to name the feeling that the one in the center is acting out.
4. Ask for volunteers. Give these students the cards and proceed with the game.
5. Process the game by asking students:
 - How did you figure out the feelings?
 - Why is it important to understand people's feelings?
 - Do people have different ways of expressing their feelings?
 - How can we make sure we understand what someone is feeling?

ROBOT WALK

DURATION: 15 minutes

OBJECTIVE: ● To understand the importance of speaking clearly.

MATERIALS: ● A blindfold

- PROCEDURE:**
1. Place a chair at one end of the room. Select two students to come to the front of the class.
 2. Explain that you will be the robot, and one of the students will be the robot's master. Let students know that the job of the robot is to follow its master's directions exactly. The robot is very intelligent but cannot ask questions. If a command is not clear, the robot may only say, "Does not compute!" and stop to wait for further directions.
 3. Ask the second student to "spot" you—that is, to keep you out of danger such as running into objects or people, tripping over something, or sitting down where there is no chair—since you will be blindfolded.
 4. Explain that the robot master will give you the robot a series of instructions to tell the you how to reach the chair and sit down. The robot will carry out each direction very slowly and deliberately, like a machine.
 5. Put on the blindfold and await instructions. Take the instructions literally and assume nothing. If the robot master says, for example, "Turn around," you can spin in place. If he or she says "Walk straight ahead," walk forward and keep walking since you were not told when to stop.
 6. Repeat the exercise several times, with different children taking the role of the robot and the robot master.
 7. Afterward ask the **robot masters**: Was it harder or easier than you expected to get the robot to the chair? What made it hard? Easy?
 8. Ask the **robots**: What did the robot masters do that helped you follow the directions? What did he or she do that made it more difficult to follow directions?

REINFORCEMENT:

Students love this game. You may want to allow them to play it whenever they finish assignments early or as a mini-break from their studies, or as a reward for working hard.

I-MESSAGES AND YOU-MESSAGES

DURATION: 20 minutes

OBJECTIVE:

- To express wants and needs in an assertive, non-threatening manner.

MATERIALS:

- 2 copies of *I-Message* and *You-Message Role plays* (See *Classroom Handouts, Grade 4 - p. 5.*)
- Whiteboard/Chart paper

PROCEDURE:

1. The day before you present the activity, select two students who will be the actors in the role plays. Give each student a copy of the "I-Message" role play and the "You-Message" role play. Assign one student to be Carlos, and one Bobby. Ask them to read through their parts before the next day.

2. Introduce the activity to the class in the following way:
In this activity, you are going to learn how to talk to people when you are mad at them or frustrated with them, and you really want them to hear what you are saying.

The first thing we will do is to show you two role plays about the same story. You will see two different ways a person can talk about a problem. Listen carefully for the kinds of words the actors use and how they express their feelings towards each other.

3. Present the *You-Message Role play*.

4. On the whiteboard/chart paper, draw a vertical line to make two columns. Above the left-hand column write "Role play #1"; above the right-hand column write "Role play #2." Discuss the following questions, recording student responses under "Role play #1":

- What happened in the role play?
- What were some of the things Carlos said to Bobby?
- What were some of the things Bobby said to Carlos?
- How do you think Carlos felt about Bobby?
- How do you think Bobby felt about Carlos?
- Do you think that Bobby is going to stop taking extra turns? Why or why not?

5. Present the *I-Message Role play*.
6. Discuss the same questions with the class and record responses, this time under the column for Role play #2.
7. Ask the students to compare the two role plays:
 - What was different about the way Carlos communicated in the two role plays?
 - Which way of communicating helped Carlos and Bobby to feel better about one another and the situation?

NOTE: Help students to identify the first role play as containing You-Messages, and the second role play as containing I-Messages.

8. Summarize the effects of You-Messages and how they differ from I-Messages.

VARIATION:

Begin the activity by giving half of the room each part of the role play. Have students underline all the "You's" and "I's." Discuss the differences, then have them do the role play and proceed with activity as described.

REINFORCEMENT:

1. Post I-Message formula on wall.
2. Ask children to practice I-Messages each time a problem occurs.
3. Ask students to formulate appropriate I-Messages for characters in stories.
4. Use I-Messages yourself.

NOTE: If you want to deliver an I-Message to one student, it's suggested that you take him or her aside to prevent loss of face. You can, however, deliver an I-Message to the class if it involves a concern that you have with the entire group.

CONSTRUCT AN I-MESSAGE

PREREQUISITE: Builds directly on *I-Messages and You Messages* lesson

DURATION: ● 20 minutes

OBJECTIVE: ● To learn to construct a clear I-Message.

MATERIALS:

- Whiteboard/Chart paper with I-Message formula
- Copies of *Design an I-Message* for each small group (See *Classroom Handouts*, Grade 4 – pp. 6-7.)

- PROCEDURE:**
1. Show the students the I-Message formula on whiteboard/chart paper and go over the steps:
 - I feel (state the feeling)
 - When you (state the specific behavior)
 - Because (state the effect on your life)
 2. Review the following idea:
 The important thing to remember is the I-Message should focus on **the speaker**, not on the listener. It should state **your** feelings and what **you** want rather than placing the blame on the listener.
 3. Provide the class with some situations that can be responded to with I-Messages. Ask students to think of effective I-Messages for each of the situations. Encourage them to use the I-Message formula.

Examples:

- You loaned a comic book to Bobbie. When he returns it, six of the pages have been ripped out.

"I felt angry when you returned the comic book I loaned you with six of the pages ripped out because now I can't read it. I want to be sure that if I loan you my comic books they won't be torn when I get them back."

- Your brother leaves a mess in the kitchen. When your mother gets home from work, she gets mad at you because she thinks you did it.

To your brother:

"I feel mad when you leave a mess in the kitchen and

don't tell Mom that you did it, because I get blamed for it. I want you to tell her it was your mess."

To your mother:

"I feel frustrated when you blame me for leaving a mess in the kitchen, because I'm getting yelled at for something I didn't do. I want you to ask if I did it before you yell at me."

4. Distribute copies of the *Construct an I-Message* worksheet. Students may work individually or in groups of three. Give students 10 minutes to complete the worksheet. Then reconvene the class to discuss the following questions:
 - Was it difficult for you/your group to make these I-Messages?
 - Why was it difficult (or easy)?
 - If these situations were really happening to you, do you think that giving an I-Message would work? Why or why not?

5. In conclusion, review the following ideas:

I-Messages will become easier to use with practice. They are especially helpful for people who do not ask for what they want because they are afraid that the other person will get angry.

Often, conflicts get worse because one or both parties have stored up anger to the exploding point before talking to one another about how they feel and what is bothering them.

If, when the conflict was small and simple, they had talked together using I-Messages, the conflict might have been resolved quickly and easily.

"WHEN YOU....."

PREREQUISITE: *I-Messages* lesson (Grade 3 - p. 17)

DURATION: 20 minutes

OBJECTIVE: ● To describe behavior specifically and objectively.

MATERIALS: ● Copies of "*When You...*" worksheet (See *Classroom Handouts*, Grade 4 - p. 8.)

PROCEDURE: 1. Briefly review with the class the structure for an I-Message.

"I feel...when you...because..."

2. Review the following points:

The 'when you...' part of the I-Message is very important, because it's the part that tells the other person what they did that you found upsetting or annoying. If the 'When you...' part is unclear, the other person won't know what you want them to change, and the I-Message won't be very effective.

3. Read the following "When you..." phrases one at a time. After each phrase, discuss with students how they would feel if someone said this to them, what is wrong with the phrase, and what could be changed to make the "When you..." a more objective description of the behavior.

■ "When you **didn't care** how you broke the zipper on my backpack..."

[The speaker is making a judgment of the other person.]

■ "When you pushed me down **on purpose**..."

[The speaker assumes the behavior was intentional.]

■ "When you're **always** wrecking my stuff..."

[The speaker is probably exaggerating.]

4. Distribute a set of "*When You...*" worksheets to each student and ask them to complete the worksheets as

homework. Explain that for each worksheet they should:

- Read the conflict situation at the top of the page.
 - Read the “When you...” phrases listed below it.
 - For each phrase, write how they would feel if someone said this to them.
 - For each phrase, mark whether the phrase is “helpful” or “not helpful” and write just a few words about why.
 - If a better “when you...” comes to mind, write it at the bottom of the worksheet.
5. The next day in class, discuss the worksheets. Focus on how students react when their own behavior is described in the various ways used on the worksheet. Allow time to hear suggestions for “a better response” from as many students as possible.

THE MALIGNED WOLF

DURATION: 20 minutes

OBJECTIVE: ● To understand the importance of hearing both sides of an issue.

MATERIALS: ● Copies of *Little Red Riding Hood* and *The Maligned Wolf* (See *Classroom Handouts*, Grade 4 - pp. 9-10.)

- PROCEDURE:**
1. Have students retell or improvise the story "Little Red Riding Hood" for the class. If you feel your students are already familiar enough with this story, you may begin this exercise with Step 3.
 2. Ask the class:
 - What happened?
 - How did you feel about Red Riding Hood?
 - How did you feel about the wolf?
 3. Pass out handouts and read "The Maligned Wolf" aloud to the group.
 4. At the conclusion, ask:
 - How did you feel about the wolf in "Little Red Riding Hood" before you heard this story?
 - Now that you've heard the wolf's story, how do you feel about him?
 - How did you feel about Little Red Riding Hood before you heard this story?
 - How do you feel about Little Red Riding Hood now?
 - What have you learned from this story and our discussion?
 - How could this help you resolve conflicts of your own?

VARIATION:

This can be done as part of the lesson or as follow-up or homework. Put the children in small groups. Ask each group to pick a "villain" from another fairy tale, movie or TV show and write or tell the story from that villain's point of view. Some suggestions:

- The step-mother in *Cinderella*
- The Prince in *Shrek*
- Draco Malfoy in the "Harry Potter" novels

WHAT'S THE PROBLEM?

DURATION: 30 minutes

OBJECTIVE: ● To develop skills in problem definition.

MATERIALS: ● Whiteboard/Chart paper
● Copies of *What's the Problem?* worksheet (See *Classroom Handouts*, Grade 4 - p. 11.)

- PROCEDURE:**
1. Let students know that before they can solve conflicts they have to figure out what the problem is. Sometimes it's not what they think it is.
 2. Read the following example to the class:
Alice borrowed Felicia's new umbrella and tore a hole in it. Alice was so embarrassed that she just left the umbrella on Felicia's desk and didn't explain what happened. She wanted to save enough money to buy a new one. Felicia was hurt because Alice didn't apologize to her and because Alice didn't tell her what happened. Felicia didn't need a new umbrella because her mother said she could fix the torn umbrella.
 3. Explain to the class that Alice assumed the problem was that Felicia would need a new umbrella. Yet what Felicia really wanted was an apology and for the two girls to continue being friends. Even if Alice had bought Felicia a beautiful new umbrella, it wouldn't have solved the real problem.
 4. In pairs or in small groups, or as a homework assignment, ask students to complete the *What's the Problem?* worksheets by reading the scenario and answering the questions.
 5. Ask students to report their responses to the class.

VARIATION:

Instead of using the worksheets, have students "chart out" the conflict on a blank piece of paper. Read them a scenario and then ask them to draw diagrams to show who the characters in each scenario are, what each thinks the problem is and how they may be feeling.

BRAINSTORM SOLUTIONS

DURATION: 15 minutes

OBJECTIVE:

- To give students practice in generating as many alternative solutions to a given problem as possible.
- To anticipate and evaluate the possible outcomes of different solutions to a problem.

MATERIALS:

- Whiteboard/Chart paper

PROCEDURE:

1. Explain that thinking of many possible solutions is important. We often choose just the first solution that comes to mind and never consider others.

2. Introduce or remind students what "brainstorming" is:
 - Consider every idea that comes to mind
 - Do not criticize any idea—your own or anyone else's
 - Come up with as many ideas as you can

3. Announce that you would like the group to brainstorm solutions to the following problem. Be sure to remind them that it's a fictitious problem. Read:

Students of a 4th grade class are having a lot of conflicts over playground balls. Just before the recess bell rings, students push and shove each other to get the balls from a bin at the back of the classroom. It's usually the same people who get the balls and they don't share them with their classmates. Since there are only three balls left, only a few of the students get to use them. There were more balls, but some of them went flat and others were kicked over the school fence and lost.

4. Instruct students to work in pairs or small groups, think of as many solutions as possible in just two minutes, and write down their answers. Remind students not to evaluate or comment on their ideas during brainstorming—that comes later.
5. Ask each pair to share one or two of their answers with the class and write them on the chalkboard or chart paper.

REINFORCEMENT:

Read or have students read books that give them practice brainstorming solutions, such as *I Want to Play* by Elizabeth Crary.

WHAT MIGHT HAPPEN NEXT?*

DURATION: 15 minutes

OBJECTIVE:

- To give students practice in generating as many alternative solutions to a given problem as possible.
- To anticipate and evaluate the possible outcomes of different solutions to a problem.

MATERIALS:

- Copies of *What Might Happen Next?* (See *Classroom Handouts*, Grade 4 - p. 12.)

PROCEDURE:

1. Explain the term "consequence" to students: it's what might happen next after doing or saying something. For example, if children are playing baseball near a house, someone may hit a ball through a window. Or, if Kristy helps Rosario do her chores at home, they will be able to play together sooner. So, if two people try to work a conflict out, the consequence might be that the problem will get better.
2. Distribute worksheets to students. Ask them to read the story silently while you read it aloud.
3. For each of the three possible solutions listed, ask the class what they think might happen next if this solution were tried. Ask students to guess how each person might **feel**?
4. When all the solutions have been reviewed, ask students to think of an additional fourth solution and write it down along with its consequences on their worksheets. Ask them to share their answers and discuss them as a class.

*Adapted with permission from Weissberg, R., E.L. Gesten, Nancy L. Liebenstein, Kathleen Doherty Schmid, and Heidi Hutton. *The Rochester Social Problem Solving Program*, pp. 82-90, Rochester, NY: Primary Mental Health Project, 1980.

STEPS TO RESOLVE A CONFLICT

DURATION: 30 minutes

OBJECTIVES:

- To learn a problem-solving process that can students can use to solve interpersonal conflicts with their peers, siblings and parents.

MATERIALS:

- The steps of the process copied onto whiteboard/chart paper
- Copies of *Steps to Resolve a Conflict* (See *Classroom Handouts, Grade 4 - p. 13.*) (optional)

- PROCEDURE:**
1. Tell students that you will be teaching them some steps to follow for working out conflicts and, that once they learn the steps, you will be expecting them to try to work out problems on their own using these steps. First, however, you're going to give them lots of opportunities to learn and practice the whole process.
 2. Ask for two volunteers to come to the front of the class to role play a conflict situation and to try to resolve it using the steps.
 3. Take a minute to prepare the volunteers by asking them to think of a conflict scenario they can use for the role play. Screen the conflict to make sure that it does not involve breaking school rules and that it's a problem that can be solved. Have them brainstorm some ways to solve the problem.
 4. Ask the volunteers to sit in chairs next to each other and facing the group.
 5. Explain to the group that you will be walking the two volunteers through the steps. Once they know the steps, they can solve problems on their own.
 6. Take the volunteers through the seven steps.

NOTE: You may want to use a "talking stick." "Talking sticks" are any object that can be passed back and forth to designate whose turn it is to speak. The role of the student without the talking stick is to listen.

7. If time permits, ask for two new volunteers to come forward, and repeat the procedure. You may want to schedule practice sessions once or twice a week until students have learned the process well enough to use it on their own.

REINFORCEMENT:

1. Post the "Steps to Resolve a Conflict" on the wall to remind students to use them.
2. Provide opportunities for students to practice the steps by staging role plays, once or twice a week for 10 minutes.
3. Establish a "Problem Solving Corner" where students can use the steps to try to solve problems on their own. The following are guidelines for setting one up:

SPACE: Some classrooms don't have the space to designate as a "Problem Solving Corner." Alternatives are: Students are allowed to work out their problems just outside the classroom (the door is left open so that students can be supervised); a rug is laid out on the floor when needed—a moveable and temporary problem solving space; a set of chairs off to one side; students are allowed to use a space in the library or an office to do one-on-one problem solving.

TOOLS AND PROPS: Provide students with the tools to make problem solving easy and fun. They need to have a copy of the steps and of the I-Message formula to follow **or** these may be posted on the wall nearby, in large print. Props could include a talking stick, a timer to ensure equal "air time," and scratch paper or a form to write out their agreements.

USE: To help preserve the special purpose of the corner, you may want to develop a system for its use. For example, when they leave the corner, students might notify the teacher of the agreement they have reached. Or, you might require that they first ask to use the corner, giving you a brief explanation of the conflict. Some classrooms post a sign-up sheet for students to reserve the space.

RESOLVING GROUP CONFLICTS

DURATION: 30 minutes

OBJECTIVES:

- To learn a problem-solving process that can be used to address and solve conflicts that affect the class as a whole.

MATERIALS:

- *Steps for Resolving Conflicts* copied onto whiteboard/chart paper or copies of *Steps for Resolving Conflicts* (See Classroom Handouts, Grade 4 - p. 13.)
- Whiteboard/Chart paper

PROCEDURE:

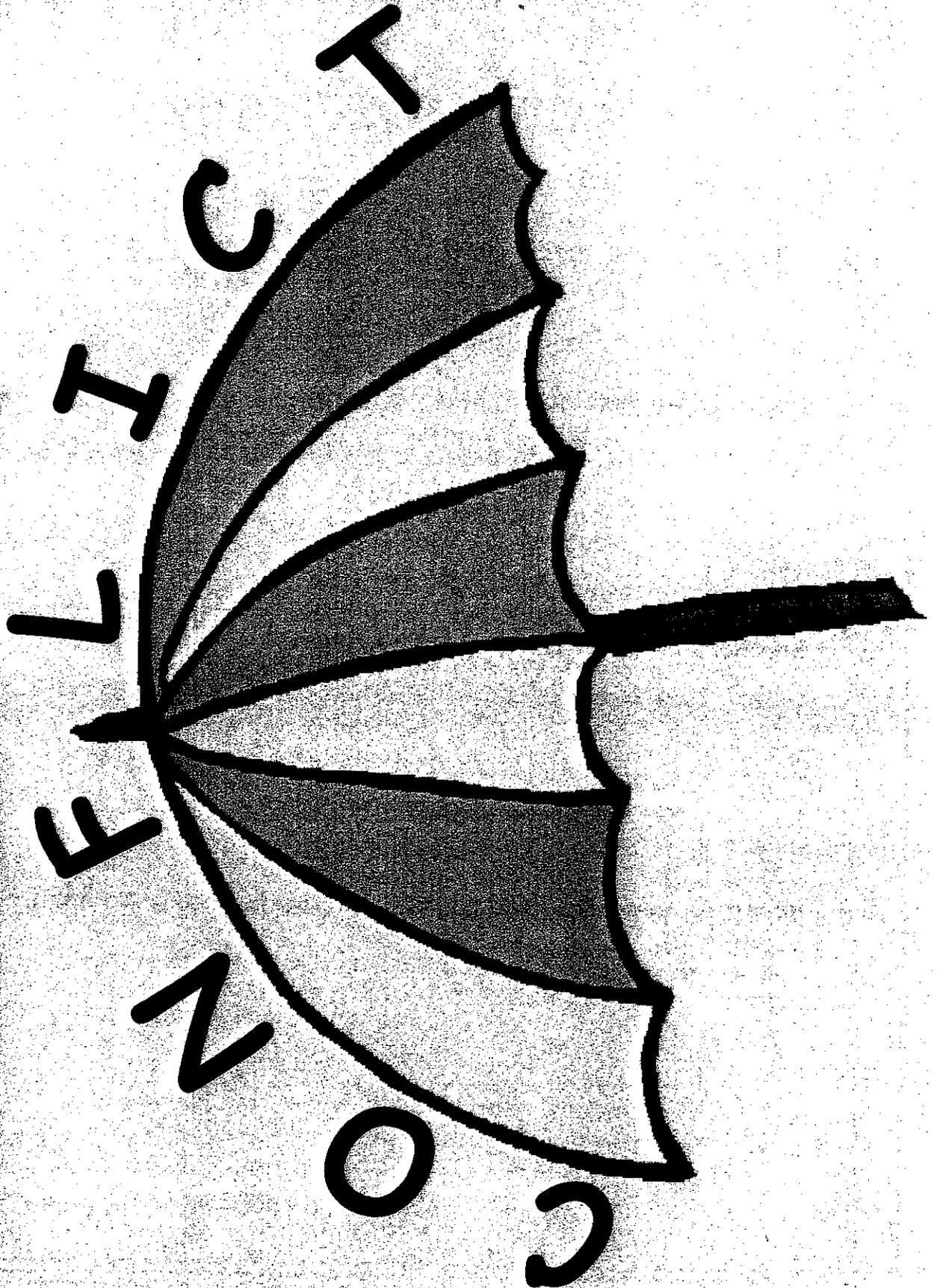
1. Tell students that you will be teaching them some steps to follow for working out conflicts that affect the whole class, including teacher/group disputes. After explaining the steps, you will be conducting a role play so that they can practice them.
2. If possible, arrange the class in a large circle so that all students to promote a sense of community.
3. Explain each step of the process.
4. Before beginning the role play:
 - a. Clarify your role in group problem solving - that of a facilitator who creates a safe environment where honest feelings and opinions can be expressed and who guides students in finding their own solutions
 - b. Ask for two volunteers - one to record the group's ideas (on the board or on whiteboard/chart paper) and one to keep time. Tell students that whenever you do group problem solving, you will limit the problem solving sessions to no more than 15 minutes. If the problem is not completely solved within that time, the discussion can be continued at the next session.
 - c. Choose some props. For example, You many want to use a "talking stick" (explained in the last lesson) to help determine the order of those who speak and to ensure listening. Tell students that not everyone has to speak, especially if someone has already made her/his point.
 - d. Ask students to brainstorm a list of group conflicts that have come up in the past or might happen in the future. Choose one of the scenarios to use for the

role play. Brief the class on what their issues are.

5. Begin the role play by asking the group to agree to follow the ground rules listed on the "Resolving Group Conflicts" handout. Once agreed upon, these rules should be posted in clear view and enforced consistently.
6. Guide students through the steps. For Step 2 and Step 3 of the process, ask the recorder to make a list of the group's ideas. First, list the issues or parts of the problem, and then the possible solutions, and finally the solutions agreed upon.
7. After the role play, conduct a large group summary to get students' impressions of the process. Tell students that you will be scheduling more practice sessions before having them deal with a real group conflict.
8. Post a sheet for students to request group problem solving sessions **or** schedule regular meetings each week to deal with group conflicts. If there aren't any, you may want to use that time for practice sessions.

**FOURTH
GRADE
classroom
handouts**

Umbrellas of Conflict



FAMILY INTERVIEW

Name of person interviewed: _____

1. What does the word "conflict" mean to you

2. How do you feel about being in conflict?

3. When you were my age and you got into an argument with your brothers or sisters, how was it settled?

4. Based on your experience, what is the best way to handle a conflict?



One Story, Three Different Endings

Narrator: Terry and Kim are playing basketball, taking turns shooting at the basket. Pat comes over and asks if he can play too.

ENDING #1

Terry: "Sure."

Kim: "Whatever!"

Narrator: Kim doesn't like Pat very much and would rather that he didn't play with them. Instead of saying anything, he just shrugs his shoulders and plays half-heartedly. Whenever it is Pat's turn, Kim throws the ball at him much too hard, and two or three times, he shoves Pat out of the way when it isn't necessary. After a few minutes of this, Pat says....

Pat: "Hey, what's your problem?"

Kim: "Nothing! What makes you think there's a problem?"

Narrator: Kim shrugs his shoulders and walks away from Pat.

ENDING #2

Terry: "Sure."

Kim: "Forget it!"

Pat: "Why can't I play?"

Kim: "I don't like to play ball with you because you hog the ball so that no one else can have a turn."

Pat: "You're a liar. You just don't want me to play because I can run faster than you and I'm a better basketball player."

Kim: "You'd better get out of here!"

Pat: "You just try to make me get out."

Narrator: Kim moves forward, and he and Pat look like they're about to fight.

ENDING #3

Terry: "Sure."

Kim: "Forget it!"

Terry: "Why don't you want Pat to play with us?"

Kim: "Pat, the last time we played basketball, you took more turns than you were supposed to, and when you wouldn't give up the ball, I got mad. I didn't get to play as much as I do when everyone takes turns."

Pat: "So you don't want me to play because you think I take too many turns? Well you have the only ball, and I can't play unless I play with you. How about if we agree to take only three turns each and then give the ball to the next person? Would both of you guys agree?"

Terry: "Sounds okay to me."

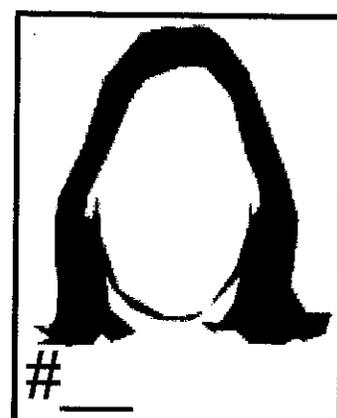
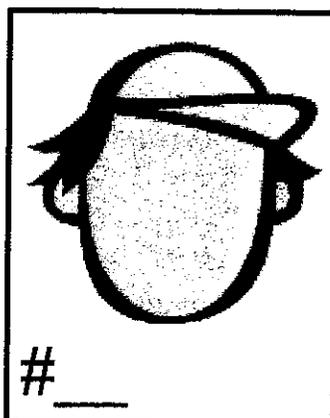
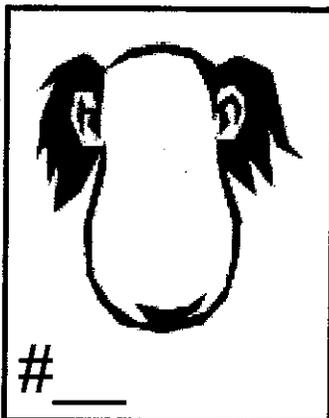
Kim: "And if anyone takes more than three turns, he's out of the game. Agree?"

Pat and Terry: "Yeah, let's play."

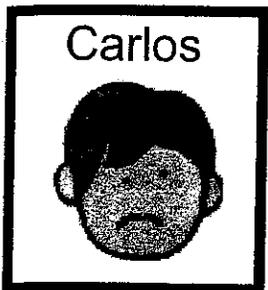
Feeling Situations

1. When someone pushes me, I feel _____.
2. When someone calls me a name, I feel _____.
3. When someone won't share with me, I feel _____.
4. When I make a mistake, I feel _____.
5. When people ask me to play with them, I feel _____.
6. When there is a horror movie on TV, I feel _____.
7. When I get a star on my homework, I feel _____.
8. When someone hits me, I feel _____.
9. When I get in trouble, I feel _____.
10. When someone likes me, I feel _____.
11. When I wear new clothes, I feel _____.
12. When my new clothes get dirty, I feel _____.
13. When no one will let me play, I feel _____.
14. When I get lost, I feel _____.
15. When I lose something, I feel _____.
16. When someone doesn't answer me after I say hello, I feel _____.

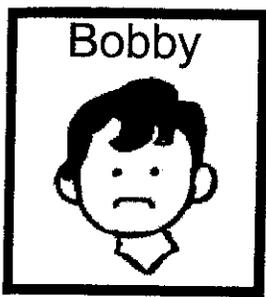
Pick three of your answers from above and draw a face that shows that feeling.



You-Message Skit



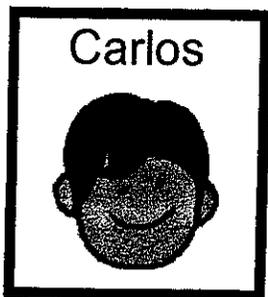
Bobby, every time we play board games together, you take too many turns. You're a cheater. You don't play fair. Every time we play, you do the same thing. Even when we play with more people you cheat. I don't want to play with you ever again.



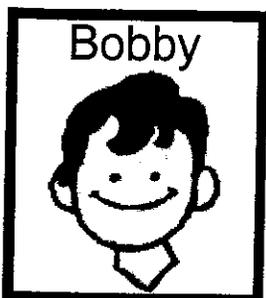
Shut up! I am not a cheater. You're a liar! You're just a sore loser, too! LOSER! LOSER! LOSER!! You're always crying when you don't get your way. You're just jealous because I play better than you. Ha, ha!



I-Message Skit



Bobby, you took two extra turns. It makes me mad when you do that because I don't get all of my turns. I like playing board games with you. But it's not much fun when you take extra turns. You need to let me take as many turns as you do.



All right! I guess it's no fun for you if I win all the time because I take extra turns. I like playing board games with you, too. I promise I won't take extra turns.

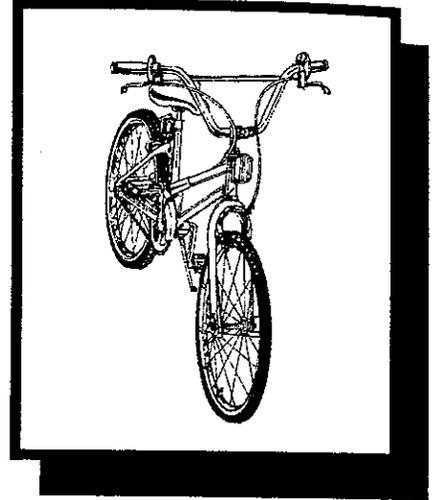
Construct an I-Message

1) You lent your new bike to a friend. When she returns it, the bike has a flat tire.

I feel

when you

because



2) You're standing in the water fountain line. All of a sudden, someone pushes right in front of you.

I feel

when you

because



Construct an I-Message

3) When you walk past Willie at recess, he calls you a name.

I feel

when you

because

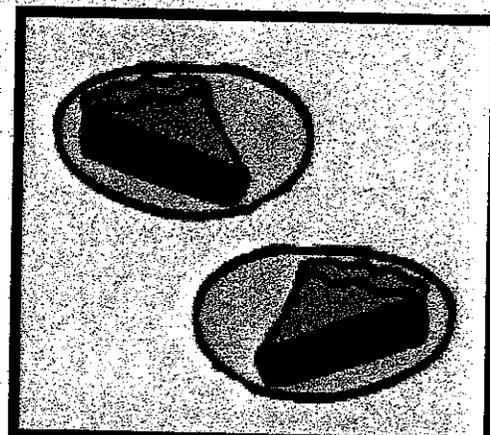


4) When you get home from school, you go to the kitchen to get a piece of pie. You find out that your sister ate the last two pieces.

I feel

when you

because



"When you..."

You loaned a friend one of your favorite comic books from your collection. When you get it back, there is a large tear in the cover...

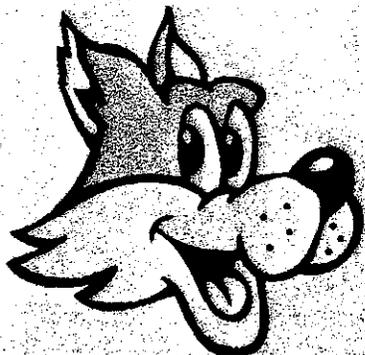
You say...	Is this helpful?		If someone said this to you, how would you feel and why?
	YES	NO	
1) "When you're careless with my stuff....."			
2) "When you mess up stuff on purpose....."			
3) "When you return one of my good comic books with a rip..."			
4) "When you return my favorite comic book and it's completely destroyed..."			
5)			

Several kids are hurrying to the drinking fountain at recess. Someone pushes you and knocks you out of the way...

1) "When you push me out of the way when I want a drink..."			
2) "When you pushed me on purpose..."			
3) "When you're so pushy every time I want a drink..."			
4) "When you are such a pig..."			
5)			

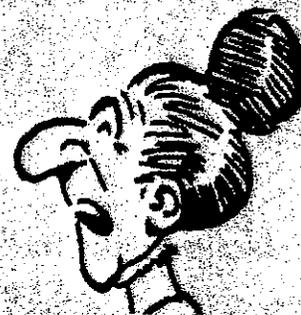
The Maligned Wolf*

The forest was my home. I lived there, and I cared about it. I tried to keep it neat and clean.



Then one sunny day, while I was cleaning up some garbage a messy camper had left behind, I heard footsteps. I leaped behind a tree and saw this little girl coming down the trail carrying a basket of food. I was suspicious of the little girl right away because she was dressed all funny—all in red, and her

head covered up as if she didn't want people to know who she was. Naturally, I stopped to check her out. I asked who she was, where she was going, where she had come from, and all that. She gave me a song and dance about going to visit her grandmother's house with a basket of lunch. She appeared to be a basically honest person, but she was in my forest, and she certainly looked suspicious with that getup of hers. So I decided to teach her just how serious it was to prance through the forest unannounced and dressed funny.



I let her go on her way, but I ran ahead to her grandmother's house. When I saw the nice old woman, I explained my problem and she agreed that her granddaughter needed to learn a lesson all right. The old woman agreed to stay out of sight until I called her. Actually she hid under the bed.



When the girl arrived, I invited her into the bedroom where I was in the bed, dressed like her grandmother. The girl came in all rosy-cheeked and said something nasty about my big ears. I've been insulted before, so I made the best of it by suggesting that my big ears would help me to hear better. Now, what I meant was that I liked her and wanted to pay close attention to what she was saying. But she made another insulting crack about my bulging eyes. Now you can see how I was beginning to feel about this girl who put on such a nice front, but was apparently a very nasty person. Still, I've made it a policy to turn the other cheek, so I told her that my big eyes helped me to see her better.

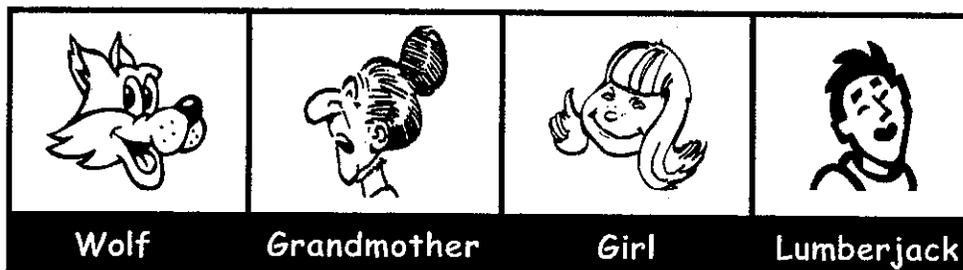
Her next insult really got to me. I've got this problem with having big teeth, and that little girl made an insulting crack about them. I know I should have had better control, but I leapt from that bed and growled that my big teeth would help me to eat her better.

Now let's face it—no wolf could ever eat a little girl—everyone knows that—but that crazy girl started running around the house screaming—me chasing her to calm her down. I'd taken off the grandmother's clothes, but that only seemed to make it worse. All of a sudden the door came crashing open, and a big lumberjack is standing there with his axe. I looked at him, and all of a sudden it came clear that I was in trouble. There was an open window behind me and out I jumped.



I'd like to say that this was the end of it. But that grandmother character never told my side of the story. Before long, word got around that I was a mean, nasty guy. Everybody started avoiding me. I don't know about that little girl with the funny red outfit, but I didn't live happily ever after.

Our Cast of Characters



*Reprinted from *A Curriculum on Conflict Management* by Uvaldo Palomares et al, Human Development Training Institute, San Diego, CA, 1975. In turn it was adapted from "The Malignant Wolf" by Leif Fearn, Individual Development Creativity, Educational Improvement Associates, San Diego, CA, 1974. Currently published by Magic Circle Publishing Company, P.O. Box 1577, Spring Valley, CA 92077.

What's the Problem?**STORY #1**

When Ricardo is at school during the day, his little brother, Marcos, plays with his toys. One day Ricardo comes home and finds that Marcos has broken one of his favorite toys. When Marcos complains to his mother, she just laughs and tells him not to get too upset. "Marcos is just a baby," she says, "and doesn't know better." Ricardo is furious and yells at Marcos. Ricardo's mother tells him he's being "unfair" and sends him to his room "to cool off."

- 1) What is the problem for Ricardo?
- 2) What might Ricardo be feeling?
- 3) What is the problem for Ricardo's mother?
- 4) What might Ricardo's mother be feeling?

STORY #2

Tanya is walking behind Derek and Carmen while carrying her lunch tray. Derek and Carmen are playing around. Derek stops to show Carmen a new dance step he just learned and accidentally bumps into Tanya. Her drink tips over and spills orange juice all over her clothes. Derek, Carmen and the other children in the lunchroom start laughing. Tanya starts to cry and insists Derek pushed her on purpose.

- 1) What is the problem for Tanya?
- 2) What might Tanya be feeling?
- 3) What is the problem for Derek?
- 4) What might Derek be feeling?

What Might Happen Next?

Alex stood on his tiptoes to get a piece of chocolate from the candy dish his mother had put a high shelf. It was an expensive candy dish. When Alex teetered and knocked it off the shelf, the candy dish shattered. Alex was afraid to tell his mother because he didn't have permission to take the chocolate and because he broke the candy dish.

What might happen if...

- 1** Alex hides the pieces of the broken candy dish.
- 2** Alex tells his mother and says he's sorry.
- 3** Alex tells his mother that his sister, Molly, did it.

Name another solution Alex could try.

- 4** Your idea:

What might happen next if he tried this solution?

Why might this solution be a good one?

Steps to Resolve A Conflict

- 1.** Both people agree to the ground rules:
 - No interrupting
 - No name calling or put downs
 - Work to resolve the conflict
- 2.** The first person tells his or her side of the story (what happened and how he or she is feeling).
- 3.** The second person restates what the other person's problem is.
- 4.** The second person tells his or her side of the story.
- 5.** The first person restates what he or she understands the problem to be.
- 6.** Both people suggest possible solutions.
- 7.** Both agree on a solution.

Steps to Resolve A Group Conflict

GROUND RULES

- 1) Do not interrupt. Listen when other people are talking.
- 2) No teasing, name-calling or putdowns.
- 3) Be honest as you can.
- 4) Do not repeat what you hear outside of the class.
- 5) Raise your hand before talking.

TELL WHAT HAPPENED (DEFINE THE PROBLEM)

- 1) Each person who wants to talk gets to talk.
- 2) Try to use I-Messages when talking.
- 3) Use Active Listening when others are talking.
- 4) Before you talk, repeat what the person before you said.

BRAINSTORM SOLUTIONS

- 1) Everybody helps to list possible solutions.

AGREE ON SOLUTIONS

- 1) All agreements will be read out loud.
- 2) All agreements will be written out.

SEE IF SOLUTIONS ARE WORKING

- 1) Review agreements to see if they are working.

GRADE 5

**UNDERSTANDING CONFLICT
& COMMUNICATION SKILLS**

GRADE 5

**UNDERSTANDING CONFLICT
& COMMUNICATION SKILLS**

THAT'S A CONFLICT!

DURATION: 15 minutes

OBJECTIVE: ● To remind students what we mean by “conflict(s).”

MATERIALS: ● Props for role plays (optional)

- PROCEDURE:**
1. Tell students that you want to review what is meant by a conflict.
 2. Ask for two volunteers to come up and do a role play portraying a typical type of problem experienced by students at your school.
 3. Prepare volunteers for each role play by screening the conflict to make sure it's appropriate, coaching them as to how they will act out their conflict and asking them if they need some props that may be needed to make the scene more realistic and interesting.
 4. Have the students present the role play to the class.
 5. Process each role play by asking students if they have ever experienced a similar problem and/or if the problem portrayed is a common one for them.
 6. Let students know that “conflict” is another word for “problem.”
 7. Explain that “conflicts” happen because we have different needs and opinions about things. Sometimes we don't agree with each other. Most of us are involved in conflict every day.
 8. With students, brainstorm and record for future use a list of common conflicts they experience.
 9. You may wish to follow up by:
 - Reading stories to the class that depict conflict(s)*. Most stories do. Afterward ask: Who had a conflict in this story? What were the conflicts about?
 - Asking students to spot conflicts in their language arts, social studies or history lessons.
 - Allowing a specified time daily or weekly for students

grade 5 – CONFLICT RESOLUTION LESSONS FOR GRADES 3-5

to describe conflicts they have experienced or observed.

NOTE: *A bibliography of children's literature with conflict themes is included in the *Appendix*.

THREE STYLES

DURATION: 20 minutes

OBJECTIVES:

- To practice recognizing three conflict resolution styles.
- To remember that there are options in deciding how to resolve conflicts.

MATERIALS:

- 8 index cards, four with “#1 Avoidance – #2 Problem Solving” and four with “#1 Aggression – #2 Problem Solving” on them

PROCEDURE:

1. Review the three styles. Here are the descriptions of each:
 - “Avoidance” happens when someone is angry or upset because of a conflict or fight. Instead of saying what bothers them, they pretend that there is no problem or that they are not feeling angry. Sometimes the problem goes away, but often it gets worse.
 - “Aggression” happens when there is a conflict and one or both people attack the other, either by hitting or yelling. People get hurt and the problem still isn’t solved.
 - “Problem Solving” happens when people admit they have a problem and talk about it. They also try to think of ways to solve it without blaming or insulting each other.
2. Ask students to break up into groups of four or five. Have each group go to a different area of the room. Give each group one of the index cards.
3. Ask each group to prepare a role play that portrays a conflict. In the role play, students should use the resolution styles written on their index card. Groups should first act out the conflict with avoidance or aggression ending and then act it out again, this time with problem solving ending.
4. Come together as a large group and have each small group perform its conflict role play. After each role play, ask the students to figure out which style was used.

Discuss the way each actor felt and handled the situation.

REINFORCEMENT:

Post the three styles on the wall and refer to them when problems come up between students in class or when you or they read stories about children having problems.

THE CONFLICTS I SAW

DURATION: 5 minutes to give instructions for assignment
20 minutes in class after the assignment is completed

OBJECTIVE: ● To practice recognizing three conflict resolution styles.

MATERIALS: ● Copies of *The Conflicts I Saw* worksheet (See *Classroom Handouts, Grade 5 – p. 1.*)

PROCEDURE: **Giving Instructions [5 min]**

1. Distribute *The Conflicts I Saw* worksheet.
2. Give the following instructions:
 - You are to look for three conflicts at school, at home, on TV, from a movie, in a comic book, etc.
 - After each conflict, record on your observation form:
 - What the conflict was about
 - How the conflict ended
 - Which resolution style was used
 - Try to be as accurate as you can.
 - Be a silent observer. Report what you see and hear without getting involved.
 - Bring your completed observation form with you to the next class.
3. Briefly review the form and explain how to use it.

Processing the Assignment [20 min]

1. Ask students to share some of the observations they made.
2. Questions to ask: What were most of the conflicts about? What conflict resolution styles were used most often?

A ROSE BY ANY OTHER NAME

- DURATION:** 5 minutes to give instructions for assignment
20 minutes in class after the assignment is completed
- OBJECTIVE:**
- To explore what our names mean to us.
 - To appreciate our differences.
 - To understand the effects of jokes about names.
- MATERIALS:**
- Copies of *My Name* worksheet (See *Classroom Handouts*, Grade 5 – p. 2.)
- PROCEDURE:**
1. Demonstrate to the students how to complete their *My Name* worksheets by answering the questions yourself, using your own your own name.
 2. As homework, ask students to complete the *My Name* worksheet.
 3. In class, discuss students' responses to the worksheet, focusing on questions:
#1 (Where does your name come from?)
#4 (What do you like best about your name?) and
#5 (What do you like least about your name?).
 4. Then, beginning with questions #8 and #9, discuss the concept that jokes are sometimes made of people's names.
 5. Have the class discuss the following questions:
 - Can a joke be made out of anyone's name?
 - Why do we make jokes about others' names?
 - How does it affect another person when we joke about his/her name?
 6. Summarize: Calling someone a name can hurt just as much as hitting someone. When you are about to call someone a name, you should think about what you really want, and how you might get what you need from someone in a way you can both feel good about.

NOTE: Name calling can be a sensitive topic, but addressing it can help to demystify and remove some of the power from an interaction that is painful to many children.

ACTIVE LISTENING

DURATION: 25 minutes

OBJECTIVE: ● To demonstrate that a person can be a more effective listener by giving the speaker verbal as well as non-verbal cues.

MATERIALS: ● Chart with the Active Listening Steps or copies of *Active Listening Steps* (See *Classroom Handouts*, Grade 5 – p. 3.)

- PROCEDURE:**
1. Introduce the activity by explaining the following points:
We know that using "body language" is one way to show someone that you are listening. It's part of a special way to listen to people called "Active Listening." Active Listening helps us to hear better what someone has to say and how he or she feels. It helps us understand and remember what is important. This also makes the speaker feel good.
 2. Present and demonstrate each of the six *Active Listening Guidelines*, referring to the chart paper. Review the non-verbal behaviors briefly and focus on the verbal behavior, explaining and demonstrating how to restate what the other has said and how to ask open-ended questions.
 3. To demonstrate, you may choose a student to come to the front of the room to talk about something that is important to him or her. As the student talks, you demonstrate positive body language and the verbal techniques. Have students identify which of the Active Listening techniques you have demonstrated.
 4. For practice, ask students to form pairs. Distribute a copy of the *Active Listening Guidelines* handout to each student. Explain that one student will be the "Speaker" and one will be the "Listener."
 5. Ask the speaker in each group to talk about something for 90 seconds. Explain that while the speaker is talking, the listener will use positive body language and verbal behaviors (restating and asking open-ended questions) to show he or she is listening.

6. Rotate the roles so that each student has a chance to be the "speaker" and "listener."
7. Ask the class:
 - How is Active Listening different from other kinds of listening?
 - How did you feel when you were the "Speaker"?
 - How did you feel when you were the "Listener"?
 - Why is it important to be an Active Listener in a conflict situation?

REINFORCEMENT:

1. Play listening games (See *Appendix*.)
2. Post the Active Listening guidelines on wall.
3. Encourage students to use Active Listening in class discussions.

WHAT DID I SAY?

DURATION: 15 minutes

OBJECTIVE: ● To practice restating what another person has said.

MATERIALS: ● Whiteboard/chart paper

PROCEDURE:

1. Write these questions on whiteboard/chart paper:
 - If you could be an animal, what kind of animal would you be and why?
 - If you could have one wish, what would you wish for and why?
 - If you could be someone famous, who would you be and why?
 - If your class was given \$1,000, how would you want to spend it?

2. Explain to students that in this exercise they will get to practice the Active Listening technique of restating what the speaker has said.

NOTE: Emphasize that it is not necessary to repeat every word the person said, but to make sure you have understood the main message.

3. Divide class into small groups.

4. Each group will discuss one of the sample questions. You may want to have one student in each group act as a referee. The referee's job is to make sure that before someone speaks, she or he has restated what the other person just said.

5. Demonstrate briefly.

6. Allow groups about three-five minutes to practice.

7. Discuss with the group if it was hard to restate. Why? Ask also how students felt when others restated what they had said.

FEELING CLUSTERS

PREREQUISITE: *Introductions to Feelings* activity (Grade 4 - pp. 43-44)

DURATION: 20 minutes*

OBJECTIVE: ● To enlarge a vocabulary of emotions.
To recognize similarities and differences in the associations people have with different feelings.

MATERIALS: ● Copies of *Feeling Clusters* (See *Classroom Handouts*, Grade 5 – p. 4.)

PROCEDURE:

1. Refer students to their *Feeling Clusters* worksheets. Select a feeling word like “sad” or “angry” and have students write it in the center space of the worksheet.
2. Ask students to fill in the blank spaces with words that the emotion in the center oval brings to mind.
3. Demonstrate by using the whiteboard/chart paper to complete an example with the whole class.
4. This activity may be repeated with different feelings.

REINFORCEMENT:

1. This activity may be repeated many times at weekly intervals, changing the emotion in the center oval.
2. Post a chart of feeling words on the wall and refer to them often. Ask students to use them in describing how they feel and in describing how others are feeling.
3. Ask students how characters in stories are feeling.
4. Do regular check-ins with students. For example, first thing in the morning or after lunch, conduct a “survey,” asking each student how he or she feels and why. Ask them to choose from the words on the list.
5. Read books with “feelings” themes to them such as:
 - *The Feelings Box* by Randy M. Gold
 - *I'm Frustrated, Dealing with Feelings* by Elizabeth Crary

- ■ *A-Z-Do You Ever Feel Like Me?*, by Bonnie Hausman and Sandi Fellman

*Adapted with permission from Weissberg, R., E.L. Gesten, Nancy L. Liebenstein, Kathy Doherty Schmid, and Heidi Hutton. *The Rochester Social Program*, pp. 82-90, Rochester, NY: Primary Mental Health Project, 1980.

SAY IT LIKE YOU MEAN IT

DURATION: 20 minutes

OBJECTIVE: ● To demonstrate how tone of voice can communicate feelings.

MATERIALS: ● For each group of students, one set of “feeling cards” in a large envelope [NOTE: To prepare these, use 3x5 cards. On each card write one of those feelings listed on *Names of Feelings* worksheet. (See *Classroom Handouts, Grade 5 – p. 5.*)]

● One “sentence strip” (a piece of paper with a single short sentence) placed inside another large envelope. Some sample sentences include:

- “That’s my pencil.”
- “I got new sweats for my birthday.”
- “Look at the picture I drew.”
- “She’s my friend.”
- “I’m going to my aunt’s wedding on Sunday.”
- “I did it.”
- “Summer vacation is almost over.”
- “Everyone in our class has to share.”
- “I got a ‘Very Good’ on my homework.”

- PROCEDURE:**
1. Divide the class into groups of four to five. Distribute to each group an envelope containing one set of “feeling cards” and one “sentence strip.”
 2. Explain that each student in each group will draw a feeling card out of the envelope, taking care to hold the card so that others in the group can’t see what it says.
 3. Then she or he will speak the sentence word for word, using a tone of voice that communicates the feeling named on the “feeling card.” The other students in the group will try to guess the feeling. Continue with this same procedure until each student in the group has said the sentence in the manner of the feeling on his or her card.
 4. Continue this procedure until all the sentence strips have been read or time is called.

5. If time permits, have the students return their feeling cards into the large envelope and draw new ones. Have the students read the same sentence strip using the emotion on their new cards.
6. Ask each group to select a representative who will speak the sentence for the whole class communicating the same feeling that he or she expressed in the small group. Group members can help their representative practice saying the sentence. As each representative says the sentence, the other groups will guess the feeling being conveyed.
7. Discuss the following questions with the class:
 - Which feelings were harder to identify? Which were easier?
 - How did your reaction to the sentence change when it was said with different feelings?
 - How does the tone of voice change the meaning of what is being said?
 - Can you tell what someone is feeling from listening to the tone of his or her voice?
 - Was there ever a time when someone got upset with you because of how you said something, not what you said? Explain.
8. Repeat this procedure with other sentence strips.

REINFORCEMENT:

1. Instead of individual groups having sentence strips, the activity can be done with the whole class. Different students read the same strip in different ways.
2. Students can “play this game” from time to TIME. Suggest that they create their own sentence strips and add new feeling cards to the envelopes. This will keep the “game” interesting.

DO YOU HEAR WHAT I FEEL?

OBJECTIVE: To identify a speaker's feelings.

DURATION: ● 20 minutes

MATERIALS: ● Copies of *Names of Feelings* handout (See *Classroom Handouts*, Grade 5 – p. 5.) or whiteboard/chart paper with names of the feelings

PROCEDURE:

1. Introduce the activity in the following way:

Now we will do an exercise where we will try to hear people's feelings even when they don't tell us how they're feeling. This is something we do all the time, without even knowing it. But now we will practice so we can understand each other even better.

2. Explain that you will read some passages to the class and that they should guess what feelings are being expressed, using their handouts to get ideas. Ask to write them down as you speak if it will help them to remember.

3. Pause at regular intervals to allow students to share the feelings they've heard expressed/

4. Read Passage #1:

Sarah woke up early—she just couldn't sleep any longer. It was her birthday and she couldn't wait to open her gifts. For months, she had been wishing and asking for a new silver and red leotard to wear in her after-school gymnastics class. [Pause.]

She had three presents from her parents. One of them had to be the leotard. She opened two of the wrapped boxes: in one, a backpack, and pajamas in the other one. She held her breath as she opened the third box. She quickly pulled away the tissue paper inside. In the box was...a corduroy jacket! Her heart seemed to stop. There must be some mistake. [Pause.]

5. Read Passage #2

Ever since your little brother, Mike, who's in the 2nd grade

now, was allowed to play on the same playground as the fifth grade students, he's been following you around all the time. Mike wants you to play with him, but you want to hang out with your friends. [Pause.]

The other kids were making fun of you and your little "shadow." So you yelled at Mike and told him to go play with his friends and to leave you alone. [Pause.]

Mike says he's going to tell Grandma, who takes care of you both, that you're being mean to him. He tells you that Grandma told you to take care of him because you're the older brother. [Pause.]

6. Discuss the following questions:
 - Was it hard to figure out the feeling being stated?
 - What gave you some clues?
 - How can you make sure you understand someone else's feelings?
 - Can people have more than one feeling at a time?

REINFORCEMENT

1. Ask students to select passages from stories they are reading and figure out what the characters are feeling.
2. Students can rewrite the two passages from above in which the characters name their feelings:

Sarah woke up early. She couldn't sleep any longer. Sarah said, "I'm so excited that it's my birthday!"

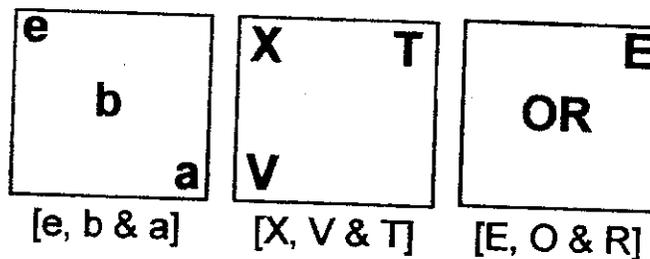
ALPHABET DESIGNS

DURATION: 20 minutes

OBJECTIVE: ● To practice giving clear directions.

MATERIALS: ● Paper and pencil for each student
● Whiteboard/Chart paper

- PROCEDURE:**
1. Ask each student to select three letters from the alphabet and to write them on the top of his or her sheet of paper. (Students might want to select the letters of their initials, or any three favorite letters.)
 2. On the whiteboard/chart paper, copy the following design examples (or others of your own making).



3. Ask each student to make a design out of the three letters he or she has chosen.
4. Put students in pairs.
5. Explain that one student will be the "Speaker." The other student will be the "Writer." The "Speaker" should stand and describe her or his design to the "Writer." The "Writer" will follow these directions and attempt to reproduce the same design on his or her own paper.
6. When each pair has finished, have the "Speaker" and the "Writer" compare their designs.
7. With the entire class, discuss the following:
 - Did your designs look the same?

- What made it hard or easy to follow directions? To give directions?
- Repeat the exercise in the same pairs, but with the roles reversed.

VARIATION:

Do the same activity and have students use three colors and four geometric shapes. This way you reinforce the concept and give a mini-geometry review.

I-MESSAGES

PREREQUISITE: *I-Messages and You-Messages and Construct an I-Message*
(See Grade 4 – pp. 49-51.)

DURATION: 20 minutes

OBJECTIVE: ● To review and practice the construction of I-Messages.

MATERIALS: ● Whiteboard/chart paper with the I-Message formula
● Copies of *Design an I-Message* (See *Classroom Handouts*, Grade 5 – p. 6.)

- PROCEDURE:**
1. Remind students of the reason for using I-Messages:
I-Messages are a way to let people know how you feel and to make sure they hear what you are saying without blaming or attacking them. Remember that the I-Message should focus on the **speaker**, not on the listener. It should state **your** feelings and what **you** want.
 2. Review the I-Message formula on the whiteboard/chart paper.
 3. Provide the class with some situations that can be responded to with I-Messages. Ask students to think of effective I-Messages for each of the situations. Here are some examples:

To a Friend:

Situation: You and your friend are playing around after school, and he or she grabs your homework and tears it up.

I-Message: I feel angry when you rip up my homework because now I will have to do it over again.

To a Brother or Sister:

Situation: Your brother or sister leaves a mess in the kitchen. When your father gets home, he gets mad at you because he thinks you did it.

I-Message: I feel frustrated when you blame me for leaving a mess in the kitchen because I'm getting yelled at for something I didn't do.

4. Distribute copies of the *Construct an I-Message* worksheet and give students ten minutes to complete it. Students may work individually or in groups of three.
5. Reconvene and ask:
 - Was it difficult for you/your group to make these I-Messages?
 - Why was it difficult (or easy)?
 - If these situations were really happening to you, do you think that giving an I-Message would work? Why or why not?
6. In conclusion, let students know that:
 - I-Messages become easier to use with practice.
 - They are best used with someone you know, not with strangers who probably don't care how you feel.
 - The formula helps them learn what an I-Message is, but it can also sound artificial. So they will also be learning how to make it to sound more natural. For example, students can change the order of the parts and use their own words.
 - I-Messages don't necessarily solve the problem, but at least the other person knows how you feel and why.

REINFORCEMENT:

1. Keep the I-Message formula posted in your classroom.
2. Ask children to practice I-Messages each time a problem occurs.
3. Ask students to formulate appropriate I-Messages for characters in stories.
4. Use I-Messages yourself.

NOTE: If you want to deliver an I-Message to one student, it's suggested that you take him or her aside to prevent loss of face. You can, however, deliver an I-Message to the class if it involves a concern that you have with the entire group.

“BECAUSE.....”

PREREQUISITE: I-Messages

OBJECTIVE: ● To practice describing how they have been affected by something another person has said or done.

MATERIALS: ● Copies of “Because...” (See *Classroom Handouts*, Grade 5 – p. 7.)

- PROCEDURE:**
1. Briefly review with the class the structure of an I-Message: I feel...when you...because....
 2. Discuss with the class the following ideas:
An important part of an I-Message is the “because” section—the part where you tell the other person how his or her behavior affects you and your life. This will help him/her better understand **why** changing his/her behavior is important.
 3. Read these “because” statements from I-Messages. Ask the students how they might be made more effective.
 - a. “...because it bothers me...”
[Too vague—doesn’t really tell what the effect is on the speaker.]
 - b. “...because you are mean...”
[Makes a judgment about the other person.]
 - c. “...because I can’t be your friend anymore...”
[Exaggerates the effect on the speaker.]
 4. Distribute and have students fill out the first conflict situation worksheet. Explain that they should:
 - Read the conflict situation at the top of the page.
 - Read the “because...” phrases listed below it.
 - For each phrase, write how they would feel if someone said this to them.
 - For each phrase, mark whether the phrase is “helpful” or “not helpful” and write just a few words about why.
 - If a better “because...” comes to mind, write it at the bottom of the worksheet.

5. Discuss with the class why they think each response is appropriate or inappropriate.
6. Distribute the remaining two worksheets. Ask students to fill them out in the remaining class time or as homework.

I-LETTERS

DURATION: 30 minutes

OBJECTIVE: ● To understand the importance of hearing both sides of an issue.

MATERIALS: ● Paper and pencil or pen for each student

- PROCEDURE:**
1. Read aloud the following story:
Jimmy and Richard are brothers. They share a bedroom. Jimmy is playing his radio loudly, listening to a very special program. Richard is trying to read a very difficult book for a social studies test the next day. Richard can't think about what he is reading because Jimmy has the radio volume up so high. Richard yells at Jimmy to turn off the radio. Jimmy tells Richard to shut up. An argument starts.
 2. Ask half of the students to pretend that they are Richard and to write a letter to Jimmy. Ask the other half of the class to pretend they are Jimmy and to write a letter to Richard. In the letter, explain:
 - How you felt
 - What happened from your point of view
 - Why it bothered you
 - What would make the situation better for you
 3. Read some of the "Jimmy" letters and some of the "Richard" letters aloud.

VARIATION:

1. Ask students to write a letter in the same format to someone they are having a conflict with in real life.
2. Have students role play the conflict using different I-letters to express their view of the conflict.

REINFORCEMENT:

Ask students to write I-Letters for characters in fairy tales, comic books, television programs, or the movies.

ON THE TRAIL...IDENTIFY THE PROBLEM

DURATION: 30 minutes

OBJECTIVE: ● To develop skills in problem definition.

MATERIALS: ● Whiteboard/Chart paper
● Copies of *On the Trail...Identify the Problem* (See *Classroom Handouts, Grade 5 – p. 8.*)

- PROCEDURE:**
1. Let students know that before they can solve conflicts they need to figure out what the problem is. Sometimes it's not always what they think it is.
 2. Tell students that in this activity, they will be getting practice in identifying problems. You will read them several examples of situations and they will need to work in pairs as a team to figure out what the problem is. They will act like "detectives on the trail," looking for clues and discussing "the case" together.
 3. Assign pairs or ask them to pick a partner. Distribute the worksheets and ask them to work together and fill out a section on the sheet for each situation that you describe.
 4. Read the following examples to the class:
 - Randy wants to play kickball, but Miguel won't let him play because Randy doesn't play very well. Randy grabs the ball, runs to the other side of the playground and refuses to give the ball back.
 - Carmen left her new pen on her desk when she went to lunch. When she came back to class, her pen was gone. She sees David with a similar pen and tells the teacher he has taken hers. Peter calls Carmen a liar.
 - Rachel didn't invite Lin-Sau to her birthday party on Saturday. On Monday, during a geography test, Lin-Sau accuses Rachel of cheating off her paper. Rachel says Lin-Sau is just jealous because everyone likes her better. The teacher tells both girls to stay after school.
 5. For each situation, ask students to answer the following

questions on their worksheets:

- What is the problem for each person?
 - How might Person #1 be feeling? Person #2?
6. Explain that some problems will be fairly simple and others will be more complicated. It's important to know what the problem is for each person so a good resolution can be reached.
 7. Ask teams to report their responses to the class and compare their assessments.

VARIATION:

Instead of using the worksheets, have students "chart out" the conflict on a blank piece of paper. Read them a scenario and then ask them to draw diagrams to show who the characters in each scenario are, what each thinks the problem is and how they may be feeling.

HOMEWORK ASSIGNMENT:

Ask students to write a brief description of a conflict in a movie or TV show they watched and to answer the following questions for two of the characters:

- What is the **problem** for each person?
- How might Person #1 be **feeling**? Person #2?

REINFORCEMENT:

Ask students to answer the two questions about real interpersonal conflicts that come up as well as conflicts that they read about or hear about in literature books, the news, lessons, etc.

IT'S RAINING SOLUTIONS

DURATION: 15 minutes

OBJECTIVES:

- To give students practice in generating as many alternative solutions to a given problem as possible.
- To anticipate and evaluate the possible outcomes of different solutions to a problem.

MATERIALS:

- Whiteboard/Chart paper

PROCEDURE:

1. Explain that thinking of many possible solutions is important. We often decide on just the first solution that comes to mind and never consider others.

2. Remind students what "brainstorming" is
 - Consider every idea that comes to mind;
 - Do not criticize any idea—your own or anyone else's
 - Come up with as many ideas as you can).

3. Announce that you would like the group to brainstorm solutions to the following problem. (Let them know it's a fictitious problem.) Read the following:

A fifth grade class is having a conflict about basketball. The school has a rule that no children should be left of games on the playground. The boys, however, have been telling the girls that they can't play basketball with them. "Boys only!" they shout if any girls ever try to join a game of basketball.

Many girls like playing basketball as much as the boys do. They feel it is not only unfair, it's wrong to be turned away from the basketball games. The boys think the girls aren't very good players and they slow the games down. They don't understand why the girls don't play all-girl teams in basketball.

4. Instruct students to work in pairs or small groups, think of as many solutions as possible **in 2 minutes**, and write down their answers. Remind students not to evaluate or comment on their ideas during brainstorming—that comes later.
5. Ask each pair or group to share one or two of their answers with the class and write them on the chalkboard

or chart paper.

REINFORCEMENT:

Read or have students read books that give them practice brainstorming solutions such as *I Want to Play* by Elizabeth Crary.

CHOOSE A FORTUNE

PREREQUISITES: *Brainstorm Solutions* (See Grade 4 – pp. 59-60.)
On the Trail...Identify the Problem (See Grade 4 – pp. 95-96.)

DURATION: Homework and 20 minutes in class afterward

OBJECTIVE:

- To practice identifying problems.
- To generate many solutions to a given problem.
- To anticipate and evaluate the consequences of different solutions to a problem.

MATERIALS:

- Copies of *Choose a Fortune* (See *Classroom Handouts*, Grade 5 – p. 9.)

PROCEDURE:

1. Distribute copies of the *Choose a Fortune* handout. Ask each student to select one fortune and to write a story that answer the questions listed below.
2. At the next class, ask students to read their stories aloud. Discuss the conflicts that were predicted and how they could be solved.

STEPS TO RESOLVE A CONFLICT

DURATION: 30 minutes

OBJECTIVES: ● To learn a problem solving process that can students can use to solve interpersonal conflicts with their peers, siblings and parents.

MATERIALS: ● Whiteboard/Chart paper with the steps of the process
● Copies *Steps to Resolve a Conflict* (See *Classroom Handouts*, Grade 5 – p. 10.) (optional)

- PROCEDURE:**
1. Tell students that you will be teaching them some steps to follow for working out conflicts and that once they learn the steps, you will be expecting them to try to work out problems on their own using these steps. First, however, you're going to give them lots of opportunities to learn and practice it.
 2. Ask for two volunteers to come to the front of the class to role play a conflict situation and to try to resolve it using the steps.
 3. Take a minute to prepare the volunteers by asking them to think of a conflict scenario they can use for the role play. (Screen the conflict to make sure that it does not involve breaking school rules and that it's a problem that can be solved.) Have them brainstorm some ways to solve the problem.
 4. Ask the volunteers to sit in chairs next to each other and facing the group.
 5. Explain to the group that you will be walking the two volunteers through the steps. Once they know the steps, they can solve problems on their own.
 6. Take the volunteers through the five steps. *You may want to use a "talking stick."* Talking sticks are any object that can be passed back and forth to designate whose turn it is to speak. The role of the student who does not have the talking stick, is to listen.
 7. If time permits, ask for two new volunteers to come forward, and repeat the procedure.

8. Schedule additional practice sessions to ensure that students have learned the process before asking them to use it for solving problems on their own.

REINFORCEMENT:

1. Post the "Steps to Resolve a Conflict" on the wall to remind students to use them.
2. Provide opportunities for students to practice the steps by staging role plays, once or twice a week for ten minutes.
3. Establish a "Problem Solving Corner" where students can use the steps to try to solve problems on their own.

RESOLVING GROUP CONFLICTS

DURATION: 30 minutes

OBJECTIVES: ● To learn a problem-solving process that can be used to address and solve conflicts that affect the class as a whole.

MATERIALS: ● *Steps for Resolving Conflicts* copied onto whiteboard/chart paper or copies of *Steps for Resolving Conflicts* (See *Classroom Handouts, Grade 5* – p. 11.)
● Whiteboard/chart paper

PROCEDURE:

1. Tell students that you will be teaching them some steps to follow for working out conflicts that affect the whole class, including teacher/group disputes. After explaining the steps, you will be conducting a role play so that they can practice them.
2. If possible, arrange the class in a large circle to promote a sense of community.
3. Explain each step of the process.
4. Before beginning the role play:
 - a. Clarify your role in group problem solving—that of a facilitator who creates a safe environment where honest feelings and opinions can be expressed and who guides students in finding their own solutions.
 - b. Ask for two volunteers—one to record the group's ideas (on the board or on chart paper) and one to keep time. Tell students that whenever you do group problem solving, you will limit the problem solving sessions to no more than fifteen minutes. If the problem is not completely solved within that time, the discussion can be continued at the next session.
 - c. Choose some props. For example, you may want to use a “talking stick” (explained in the last lesson) to help determine the order of those who speak and to ensure listening. Tell students that not everyone has to speak, nor should someone talk again if he/she has already made his/her point.

- d. Ask students to brainstorm a list of group conflicts that have come up in the past or might happen in the future. Choose one of the scenarios to use for the role play. Brief the class on what their issues are.
5. Begin the role play by asking the group to agree to follow the ground rules listed on the "Resolving Group Conflicts" handout. Once agreed upon, these rules should be posted in clear view and enforced consistently.
6. Guide students through the steps. For Step 2 and Step 3 of the process, ask the recorder to make a list the group's ideas: first, the issues or parts of the problem, and then the possible solutions, and finally the solutions agreed upon.
7. After the role play, conduct a large group discussion and summary to get students' impressions of the process. Tell students that you will be scheduling more practice sessions before having them deal with a real group conflict. Ask for suggestions of possible scenarios for these practices.
8. Post a sheet for students to request group problem solving sessions **or** schedule regular meetings each week to deal with group conflicts. If there aren't any, you may want to use that time for practice sessions.

**FIFTH
GRADE
classroom
handouts**

The Conflicts I Saw

NAME: _____

CONFLICT 1	CONFLICT 2	CONFLICT 3

What was the conflict about?

Examples:

- ARGUMENT
- FIGHT
- NAME CALLING
- LINE ORDER
- VIOLATING RULES
- OTHER

How did the conflict end?

- IN A FIGHT
- WITH AN AGREEMENT
- YELLING
- AN ADULT STOPPED IT
- SENT TO THE PRINCIPAL
- OTHER

What type of resolution style was used?

- AVOIDANCE
- AGRESSION
- PROBLEM SOLVING

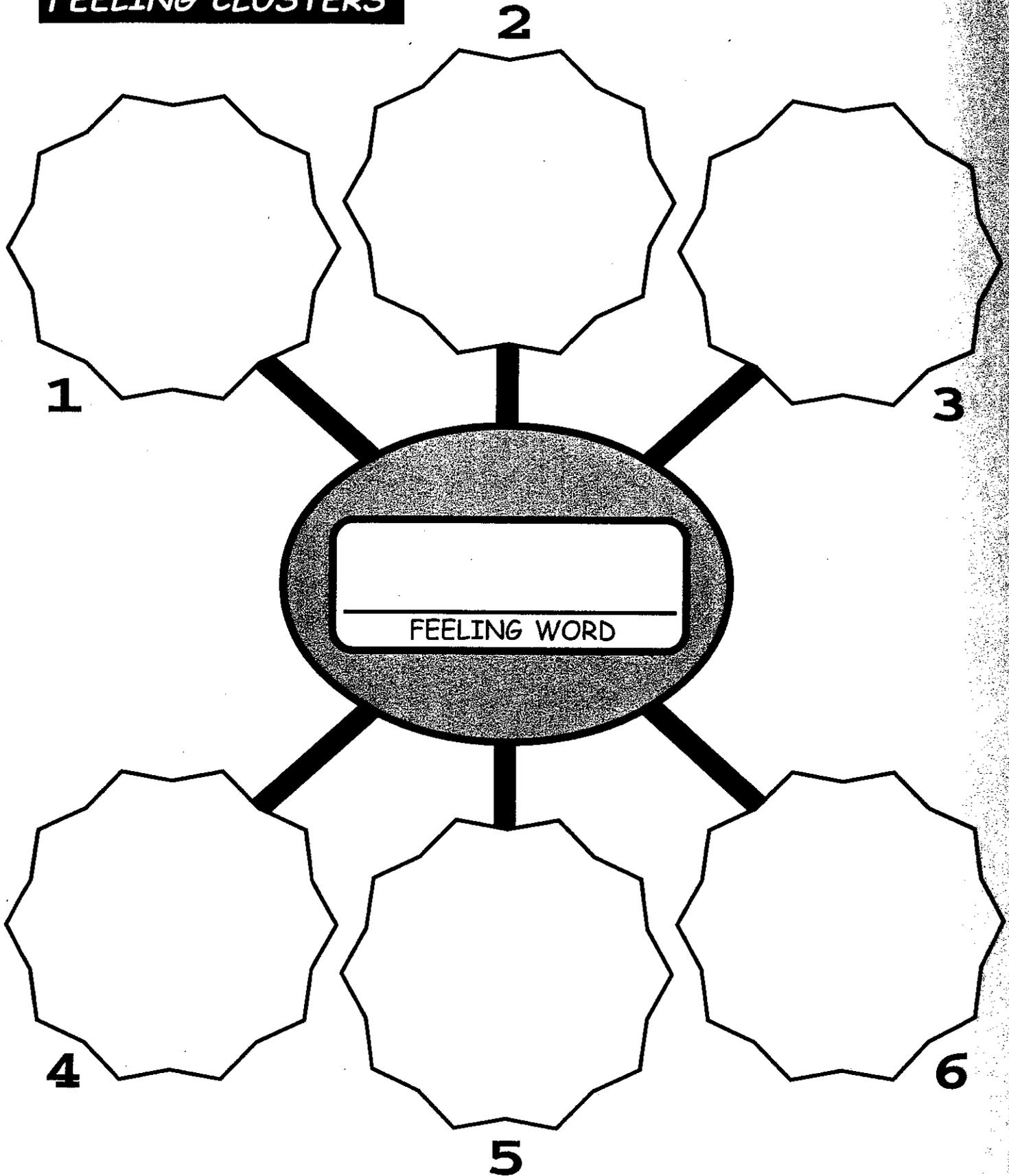
My Name

- 1) Do you know where your name came from or what it means?
- 2) Who picked your name?
- 3) What was this person's reasons for picking this name?
- 4) What do you like **BEST** about your name?
- 5) What do you like **LEAST** about your name?
- 6) If you could, would you change your name?
- 7) What new name would you pick? Why?
- 8) Has anyone ever made a joke or teased you about your name? If some one did, how did you feel?
- 9) Have **YOU** ever made a joke about someone else's name?
If you did, how did you feel?
How do you think the other person felt?
Why do you think that person felt this way?

ACTIVE LISTENING STEPS

- 1.** Put yourself in the other person's place to understand what that person is saying and how he or she feels.
- 2.** Show understanding and acceptance by nonverbal behaviors:
 - Tone of voice
 - Facial expressions
 - Gestures
 - Posture
- 3.** Restate the person's most important thoughts and feelings. Try to do this in your own words.
- 4.** Do **NOT** interrupt, offer advice, or give suggestions. Do **NOT** bring up similar feelings and problems from your own experience.
- 5.** Remain neutral. Don't take sides.
- 6.** Ask open questions to understand better what's bothering the other person.

FEELING CLUSTERS



NAMES OF FEELINGS

EXCITED	ANGRY
EMBARRASSED	WORRIED
LAZY	SURPRISED
UPSET	MAD
JEALOUS	DISAPPOINTED
FRUSTRATED	SAD
HAPPY	LONELY
PROUD	SCARED
PLEASED	IMPORTANT

DESIGN AN I-MESSAGE

Design an I-Message for each of the following situations.

- 1.** When it's time to choose people to be on teams, one of your classmates tells everyone not to choose you.

I feel _____

when you _____

because _____

- 2.** During silent reading, your neighbor keeps kicking your legs under the desk and laughing.

I feel _____

when you _____

because _____

- 3.** Your younger sister always wants to play with you and your friends after school.

I feel _____

when you _____

because _____

- 4.** The teacher doesn't call on you to be monitor.

I feel _____

when you _____

because _____

"BECAUSE..."

Someone in your class keeps making fun of your new haircut. You decide to tell her how it affects you. You say, "I feel terrible when you make fun of my haircut because..."

You say...	Is this helpful?		If someone said this to you, how would you feel and why?
	YES	NO	
1) ...because you're mean to talk about someone else."			
2) ...because your hair doesn't look so great either."			
3) ...because it's too late to do anything about it and I get even more embarrassed."			
4)			
5)			

One morning you want a bowl of your favorite cereal and discover your brother had two bowls and used the last of the milk. To tell him how this affects you, you say "I feel frustrated that you used all the milk..."

1) ...because I really wanted to eat my cereal now."			
2) ...because you always eat the last of stuff I want."			
3) ...because you're a selfish pig for drinking all the milk."			
4)			
5)			



**ON THE TRAIL...
IDENTIFY THE PROBLEM**



SITUATION #1

Person #1: _____ Person #2: _____

Person #1's problem: _____

Person #2's problem: _____

Person #1's feelings: _____

Person #2's feelings: _____

SITUATION #2



Person #1: _____ Person #2: _____

Person #1's problem: _____

Person #2's problem: _____

Person #1's feelings: _____

Person #2's feelings: _____

SITUATION #3



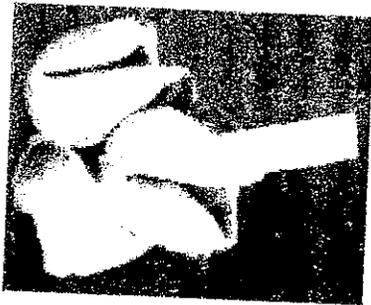
Person #1: _____ Person #2: _____

Person #1's problem: _____

Person #2's problem: _____

Person #1's feelings: _____

Person #2's feelings: _____



CHOOSE A FORTUNE

FORTUNE 1: It will rain for two months.

What will people do?
How will they feel and act?
What conflicts might occur?
How might they be solved?

FORTUNE 2: Everyone will look exactly alike.

How will people treat each other?
What conflicts might occur?
How might they be solved?

FORTUNE 3: You must live in another country.

Which culture will you choose?
How will you live?
How will your life change?
What conflicts might occur?
How might they be solved?

FORTUNE 4: Everyone will do something nice for another person each day.

How will things change?
What conflicts might occur?
How might they be solved?

FORTUNE 5: People will be unable to talk.

How will they communicate?
How will this affect how people get along?
What conflicts might occur?
How might they be solved?

FORTUNE 6: You can change one thing in the world.

What would you change? Why?
What would happen because of the change?
What conflicts might occur as a result of your decision?
How might they be solved?

FORTUNE 7: People will have wheels instead of legs.

How will life be different?
What conflicts might occur?
How might they be solved?

STEPS TO RESOLVE A CONFLICT

- 1.** Both people agree to the ground rules:
 - No interrupting
 - No name calling or put downs
 - Work to resolve the conflict
- 2.** The first person tells his or her side of the story (what happened and how he or she is feeling)
- 3.** The second person restates what the other person's problem is.
- 4.** The second person tells his or her side of the story.
- 5.** The first person restates what he or she understands the problem to be.
- 6.** Both people suggest possible solutions.
- 7.** Both agree on a solution.

Steps to Resolve a Group Conflict

GROUND RULES

- 1) Do not interrupt. Listen when other people are talking.
- 2) No teasing, name-calling or putdowns.
- 3) Be honest as you can.
- 4) Do not repeat what you hear outside of the class.
- 5) Raise your hand before talking.

TELL WHAT HAPPENED (DEFINE THE PROBLEM)

- 1) Each person who wants to talk gets to talk.
- 2) Use I-Messages when talking.
- 3) Use Active Listening when others are talking.
- 4) Before you talk, repeat what the person before you said.

BRAINSTORM SOLUTIONS

- 1) Everybody helps to list possible solutions.

AGREE ON SOLUTIONS

- 1) All agreements will be read out loud.
- 2) All agreements will be written out.

SEE IF SOLUTIONS ARE WORKING

- 1) Review agreements to see if they are working.

APPENDIX

APPENDIX

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- *If We Were all the Same*, Fred Rogers. New York: Random House, 1987. (K-2)
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PERSPECTIVE AND POINT OF VIEW

- *Alexander and the Terrible, Horrible, No Good, Very Bad day*, Judith Viorst. (K-3)
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- *Here Comes the Cat*, F. Asch and V. Vagin. New York: Scholastic Press, 1989. (K-3)
- *Molly's Pilgrim*, Barbara Cohen. William Morrow & Co., 1984. (1-3)
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- *Take Another Look*, Tana Hobson. New York: Greenwillow Books, 1981. (?)
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- *The Big Pile of Dirt*, Eleanor Clymer. New York: Holt Publishers, 1968. (K-2)
- *The Island of the Skog*, Steven Kellogg. New York: Dial, 1979.
- *The Pain and the Great One*, Judy Blume, Yearling Books, 1974. (1-4)
- *The Star Fisher*, Lawrence Yep. Puffin (Penguin), 1991. (1-4)

LISTENING GAMES

TELEPHONE

1. Sit in a circle.
2. Start the game by whispering something in the ear of the person to your right.
3. Ask that person to whisper to the person on his or her right.
4. Repeat this pattern, until the message is whispered back to you.
5. Tell the group what you said and the version that came back to you.
6. Repeat several times with a different person starting each time.

I WENT TO THE STORE

1. Sit in a circle.
2. Start the game by saying, "I went to the store and I bought a (name some item found in grocery stores)".
3. Ask the person to your right to repeat what you said and to add an item to the list (I went to the store and I bought a _____ and a _____).
4. Continue around the circle, each person repeating all that has been said and adding a new item to the list.

THE RHYMING GAME

1. Ask participants to choose two rhyming words. For example, "money" and "bunny".
2. Ask them to make a rhyming nonsense sentence from them. Example: "If I were a bunny, I'd use carrots for money".
3. Each participant needs to repeat what the person just ahead of them has said before offering his or her nonsense rhyme.

WHO'S KNOCKING?

1. Place a chair at the front of the room facing the wall and another chair just behind it. Ask for a volunteer (Person #1) to come sit in the chair.
2. Tap someone's shoulder and instruct him or her (Person #2) to sit in the empty chair.
3. Person #2 will knock on the back of Person #1's chair and disguising his or her voice, ask: "Guess who's knocking?" Then Person #2 will give clues. For example, he or she might say, "It's me, somebody who's wearing a red sweater today".
4. When Person #1 guesses the identity of Person #2, Person #2 takes Person #1's chair, and a new person comes up to take Person #2's chair.
5. Repeat this pattern for as long as time allows.

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RESOURCE MATERIALS

Please visit www.communityboards.org for more information, current prices and ordering information on the resource materials listed below. Online orders will be processed with either a credit card or purchase order number.

■ CURRICULUM GUIDES

CONFLICT RESOLUTION: A MIDDLE AND HIGH SCHOOL CURRICULUM

With more than 80 activities, this curriculum offers secondary school students (grades 6-12) the opportunity to develop their communication and conflict resolution skills. Topics include: understanding conflict, conflict styles, skills for effective communication, managing strong emotions and resolving conflicts. Chapters contain background reading for teachers and classroom activities. Additional sections focus on special concerns and values in teaching about conflict resolution, infusing conflict resolution into the curriculum and communicating effectively across cultures. Ideal for use as an independent curriculum or to augment other courses.

CONFLICT RESOLUTION: AN ELEMENTARY SCHOOL CURRICULUM

With 81 activities and numerous illustrations for preliterate and younger students, this curriculum offers elementary school students (grades K-5) the opportunity to develop their communication and conflict resolution skills. Topics include: understanding conflict, appreciating differences, understanding feelings, talking and listening to others and resolving conflicts. Chapters contain background reading for teachers and classroom activities. Additional sections focus on special concerns and values in teaching conflict resolution integrating conflict resolution into other subjects.

■ NEW ELEMENTARY CLASSROOM RESOURCE

Conflict Resolution Lessons for Grades 3-5, An Introductory Curriculum

■ NEW IMPLEMENTATION AND TRAINING GUIDES

The Conflict Manager Program, Peer Mediation for Elementary Schools

This guide provides the step-by-step methods and means for implementing a Conflict Manager program in elementary schools.

The Conflict Manager Program, Peer Mediation for Middle Schools

This guide provides the step-by-step methods and means for implementing a Conflict Manager program in middle schools.

The Conflict Manager Program, Peer Mediation for High Schools

This guide provides the step-by-step methods and means for implementing a Conflict Manager program in high schools.

■ VIDEOS

Conflict Managers in Action / Mediadores Estudiantiles en Accion (VHS Video)

This video features national TV coverage of the Conflict Manager Program in elementary, middle and high schools. Its short length makes it ideal for introducing the Program to staff, students, parents and others. *Mediadores Estudiantiles* video is a dubbed version of the English. 13 minutes, 1987

Peacemakers of the Future (VHS Video)

Peacemakers demonstrates how the peer conflict management process works at all levels in

schools. This video explains the foundation of a successful peer mediation program and presents examples of such in elementary, middle and high schools. Includes comments from teachers and administrators. Produced by Phyllis Bankier, Lloyd Street School, Milwaukee, WI. Distributed by The Community Board Program. 23 minutes, 1996.

■ POSTERS

CONFLICT PICTURES POSTER SERIES

Bring classroom discussions about conflict resolution to life with our poster series. Each set contains 10 vivid 17" x 22" posters depicting everyday school conflicts from the classroom to the playground. Designed to be used with Conflict Resolution: An Elementary School Curriculum, these posters make an excellent aid while training peer mediators.

"THERE IS AN ANSWER, MEDIATE" POSTER SET

Promote school mediation with There is an Answer poster. This 17" x 22" poster, in shades of purple and teal, presents a diverse group of high school students encouraging the use of mediation to resolve conflicts. Space is available to write in the location of your mediation center. Sold in a set of five. Created by the New York State Dispute Resolution Association.

"EVERYONE WINS" POSTER SET

Inform your school about the benefits of mediation with Everyone Wins poster. In shades of purple and teal, this 17" x 22" poster conveys the positive effects of using mediation versus using the ineffective ways to resolve disputes. Space is available to write location and contact person of mediation center. Sold in a set of five. Created by the New York State Dispute Resolution Center.

DEMONSTRATIONS OF PROVEN EFFECTIVENESS

BACKGROUND: In 1994-95, Congress amended the Elementary and Secondary Education Act with Title IV, instituting the Safe and Drug-Free Schools and Communities Program. One key requirement of Title IV demanded that any violence prevention programming using Safe and Drug-Free Schools grants be research based and have demonstrations of proven effectiveness. Today's "No Child Left Behind" federal program similarly requires empirical demonstrations of effectiveness for programs, services and materials.

Community Boards' initiated one of the United State's first K-12 violence prevention and conflict resolution programs in 1981-82. This program has two key components: a peer mediation program (Conflict Manager Program) and two curriculum guides (*Conflict Resolution: An Elementary School Curriculum* and *Conflict Resolution: A Middle and High School Curriculum*). An essential strength of Community Boards' programming is the immense flexibility found within its comprehensive scope. Schools may opt to train peer mediators without using the curricula, or to integrate lessons and activities from the curriculum guide, for example, into their broader health curriculum.

The information below testifies to the measured and demonstrated effectiveness of Community Boards' materials (curriculum guides) and its programming (Conflict Manager Program). Educators can confidently purchase Community Boards' publications or contract for its training services, while satisfying federal requirements and guidelines.

ELEMENTARY LEVEL STUDY SUMMARY

Clark County Social Service Study

John N. Carpenter, Ph.D., Program Evaluator, Federal Programs with Clark County School District, in collaboration with Maureen A. Parco, Management Analyst with Clark County Social Service, conducted an evaluation of school mediation programs at two elementary schools in Clark County, Nevada, during the 1992-93 school year.

METHODOLOGY: The evaluation process began in January 1993 and concluded in June 1993. The evaluator conducted three formal observations and interviewed "key personnel" during the project to assess how the programs were running at each school. At Gilbert, exit interviews were conducted with two counselors, two student Conflict Managers (CMs) and the principal. At Booker the evaluator conducted exit interviews with two assistant principals.

Conflict Managers filled out *Conflict Managers Report Forms* for each of the 145 disputes they handled at Gilbert and 18 disputes they handled at Booker. At Gilbert, pre- and post-test attitude change surveys were completed by most CMs (n=22) and less than half of the teachers (n=24-29). These attitude change surveys were completed by a small percentage of Booker CMs (n=8) and about half of the teachers (n=20-23). Pre- and post-test surveys assessing time spent on discipline was also completed by less than half of the teachers at Gilbert (n=17-29) and about half of the teachers at Booker (n=19-22). Two-thirds of the students at Gilbert (n=781-796) and almost all of the students at Booker (n=645-666) completed a survey to assess their attitudes about the school mediation program at the end of the school year. (See pages 10-16 and Tables

4-9 of enclosed study.)

RESULTS: Overall, the evaluators found that the School Mediation Programs reduced the amount of conflict among students in the two schools and helped prevent fights among students. At the two schools, 163 conflicts were mediated and 138 (85%) were resolved.

"The peer mediators performed mediation using a structured process that successfully reduced the amount of conflict that occurred between students at the two schools. The counselors who managed the program at Gilbert stated that they spent considerably less time dealing with student conflicts than they did when the program was not in place. This allowed them to help students and other staff with more pressing problems. Administrators and staff at both schools indicated that the program promoted a safer and more secure environment. All of the primary participants agreed that the peer mediators received significant increases in their conflict management skills, their self-esteem, and their assertiveness at school. There was also evidence that these skills and attributes were displayed at home and away from school." (p. 16, Clark County study)

The Gilbert Sixth Grade Center's School Mediation Program showed greater success than did Booker Sixth Grade Center's program. Gilbert's implementation of the program more closely resembled what Community Boards outlines in *Starting a Conflict Manager Program* and *Conflict Managers Training Manual for Grades 3-6* by doing the following things that Booker did not:

MIDDLE & HIGH LEVEL STUDY SUMMARY

Whole Schools Conflict Resolution Project Report (WSCR)

Harder+Company Community Research, a research consulting firm located in San Francisco, was contracted by Community Boards (Community Board Program) and San Francisco Peer Resources to conduct an evaluation of the third year of a project—Whole Schools Conflict Resolution Project—aimed at implementing comprehensive conflict resolution programming into several San Francisco schools.

This report evaluated the success in implementation and effectiveness of programs in two schools participating in the project, A.P. Giannini Middle School and Mission High School, during the 1996-97 school year.

METHODOLOGY: The Harder+Company evaluation explored the following questions:

- What are the perceived impacts of the Whole Schools Conflict Resolution Project in terms of school safety and culture as reported by students, faculty and administration in the two schools?
- What are the "keys" and barriers to successful program implementation as perceived by program staff and school faculty who have been involved in implementing both peer mediation and the conflict resolution curriculum? (p. 5, Harder+Company report)

Focus groups, key informant interviews, and a student survey were conducted at both schools.

At Giannini Middle School, qualitative evaluation findings were gathered through three focus groups: one with eight student Conflict Managers (CMs), one with six Core Faculty Leadership Team members and one with three parents of Giannini students. Interviews with the Peer Resource Coordinator, Dean of Students and the Principal were also conducted. A survey was completed by a sample of 171 students, grades 6-8.

At Mission, a focus group was conducted with eight of the CMs and an interview was conducted with the one teacher implementing the curriculum. Interviews were conducted with the Principal, Dean of Students and Peer Resources staff. A survey was completed by a sample of 139 students, grades 9-12.

Interviews were also conducted with two San Francisco Unified School District (SFUSD), district-level personnel, two trainers from Community Boards and two individuals from two school conflict resolution programs (one middle school and one high school) outside of SFUSD.

For an overview of the evaluation design, including a further description of the assessment methods used, when the assessments occurred and the limitations of the evaluation, please see pages 5-7 of the Harder+Company study. For the demographics of the student survey respondents, see page 21 of the report. The assessment instruments used, including the student surveys, the focus group questions and the key informant interview questions are appended.

RESULTS: Harder+Company summarized their conclusions as follows:

IMPACT ON PREVALENCE OF STUDENT VIOLENCE

- 56% of Giannini and 48% of Mission students surveyed reported finding it easier than before to talk things out instead of fighting.
- 56% of students at each school felt that the amount of the time spent handling fights between students in class had not increased.
- One school administrator felt that the WSCRП had a positive impact on student violence, noting, *"If it wasn't here, the level of violence and conflict would be higher."*
- Student Conflict Managers at both schools felt the Project reduced fights and suspensions by providing students with an additional option for resolving disputes.

IMPACT ON GENERAL SCHOOL ENVIRONMENT

- 41% of Giannini and 36% of Mission students surveyed reported feeling **safer** while at school than before.
- 80% of Giannini and 64% of Mission students surveyed had favorable opinions of their school.
- As described by teachers and administrators, the WSCRП made significant contributions to creating and supporting positive school environments. Teachers and students had begun to use a common vocabulary and had a shared understanding of more effective strategies for handling conflicts.
- Faculty and staff at each school agreed that teaching students conflict management

techniques gave students essential social skills that they could use in their daily lives and into adulthood.

- Faculty and staff at each school felt the Project had enormous potential for improving student attitudes, conduct and school safety. Teaching conflict resolution in the classroom gave students the skills to communicate as an alternative to fighting.

"The San Francisco Community Boards was one of the most prominent examples of a form of community mediation deeply rooted in community life. Its ideology focused on the capacity of popular justice to embody community power and to express community values. This vision captured the attention of idealistic program developers, foundations, government policymakers, and countless eager volunteers. It has inspired numerous programs and training models."

Research Basis for Community Boards' Conflict Resolution Practices & Programming

The theoretic bases for Community Boards' programming, publications, and services for youth, educators and youth serving agencies, originated in the groundbreaking work of its parent organization, Community Boards of San Francisco (SFCB).

Scholars and researchers have recognized that SFCB made significant contributions to mediation and conflict resolution theory and practices in the United States.² In 1981 SFCB initiated the Community Board Center for Policy and Training³, which took on the responsibility for adapting Community Boards' mediation principles and practices for a number of venues. The Center, in its years of existence, received substantial and on-going foundation support.⁴ From the Center's dynamic work arose the *Conflict Manager Program*. This peer mediation program is supported around the training materials for implementing it, the conflict resolution classroom curriculum guides, and the other trainings and services for professional educators. Today these various components make up Community Board's *Whole School Conflict Resolution* model.

In the design of its programming for youth, the Center's researchers adapted the recognized strengths of its own community-based mediation practices. The initial goal was to adapt, field test, revise and refine program resources for students and the adults who nurture and educate them. Each training agenda, lesson, activity, handout and worksheet has been field tested in thousands of classrooms and school sites. Over twenty years of hands-on experiences—with classroom teachers, school counselors, nurses, social workers, principals and their professional staffs—has led to one of the United States' oldest nonprofit providers of violence prevention and conflict resolution materials and services.

MEDIATION THEORY AND PRACTICES

In relation to the groundwork it provided for the development of the *Conflict Manager Program* and conflict resolution curriculum guides, three main areas of SFCB's work are of note:

1. Recognizing that community- and neighborhood-based empowerment could be strengthened through the training of nonprofessional volunteers, who then mediate disputes as peers.^{5,6}

IMPACT ON PROGRAMMING: In the *Conflict Manager Program* (peer mediation), students are trained in skills that will prepare them to work as peer mediators. These trained youth negotiate and manage a range of conflicts without immediate or direct adult involvement. Youth receiving the classroom lessons and activities from the classroom curriculum guides learn to understand and use one-to-one communication and negotiation skills, which again removes direct adult participation from the common and frequent types of conflicts youth engage in on a daily basis.

2. Developing these volunteer trainings into a broader skill-building program for individuals and groups to foster increased communication, self-confidence, empathy, cooperation, fairness, compromise, and assertiveness.^{7,8,9}

IMPACT ON PROGRAMMING: Community Boards' *Conflict Manager Program* is directly descended from this proven mediation training program, developmentally adapted into

separate elementary, middle and high school components. The curriculum guides expand on the key concepts and skills essential for preventing and managing conflicts: communication, empathy, tolerance, emotional learning, and multicultural awareness.

3. Expanding accepted mediation practices to include a multi-member panel process, while concurrently creating and refining its "Four Phase Mediation Process."^{10, 11}

IMPACT ON PROGRAMMING: Again, the *Conflict Manager Program* is structured around the concept that multiple-mediator mediations (pairing students) are more effective and rewarding for both the disputants and mediators alike. It allows for shared problem identification and solving. Community Boards' innovation of its "Four Phase Mediation Process" is identical (yet again developmentally appropriate per school level) to that found in the *Conflict Manager Program* process.

BRIEF ORGANIZATIONAL BACKGROUND

Community Boards of San Francisco (SFCB) was created in 1976 and played an active role in the national community justice movement. SFCB became a west coast participant and leader in community mediation as part of the efforts arising from President Jimmy Carter's Neighborhood Justice Centers project.¹² Its founders were inspired by a "citizen's approach" to conflict, crime, and the alienation that most people felt towards the country's judicial system.

Funded by seed money from the U.S. Department of Justice, SFCB modeled its neighborhood mediation program on current conflict resolution standards set by the Community Relations Service¹³ (U.S. Department of Justice) and the American Arbitration Association. This program was further modified by the active involvement of Philip Zeigler, a psychologist and therapist, who expanded the mediation process to include the emotional and expressive needs that arise when people are in conflict.¹⁴

"SFCB has had a profound ideological impact on the subsequent development of the alternative dispute-resolution movement. The SFCB ideology provided legitimacy for a community focus during the early years of the alternative dispute-resolution movement. Long after many other community-mediation programs in the United States downplayed aspirations toward broader social change, SFCB continued to claim that it provided better conflict-resolution services as well as contributing to a regeneration of civic responsibility and neighborly helpfulness in American community life..."¹⁵

ENDNOTES

¹ Merry, Sally Engel and Neal Milner, "Introduction." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, p. 11.

² Community Boards of San Francisco (SFCB), founded in 1976, is the subject of *The Possibility of Popular Justice, A Case Study of Community Mediation in the United States*, published by The University of Michigan Press in 1995 as part of its "Law, Meaning and Violence" series. Its sixteen essays analyze SFCB's historical role in the birth and growth of alternative dispute resolution theory and practice both in the United States and internationally.

³ Shonholtz, Raymond, "Justice from Another Perspective: The Ideology and Developmental History of the Community Boards Program." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp. 228-229:

"The Center for Policy and Training served as the laboratory for many new conflict-resolution projects and institutes, including the School Conflict Managers Program,

Community Justice Planning and Development Institutes, Native American Conflict Resolution Institutes, conflict resolution in housing projects, youth employment and training programs, conflict-resolution programs for incarcerated youth, and conflict-resolution models for corporations and transportation industries...Several of the center's projects, most notably the School Conflict Manager Program, have been replicated in thousands of schools in the United States and abroad...

"The School Conflict Managers Program was one of the nation's earliest primary and secondary school conflict resolution training initiatives. Now in dozens of San Francisco's public and parochial schools (grades K-12), the Conflict Managers Program brought the entire organization closer to the city's schools and to many youth-serving organizations. Under the leadership of Gail Sadalla, the two initial school experiments expanded to several dozen through an innovative teachers' training-for-trainers with the mission to train teachers how to establish conflict-manager programs and train the youth as conflict managers...

"The success of the Conflict Managers Program encouraged the Johnson Foundation to give a grant for the development of communication and conflict resolution curriculum grades K-12."

⁴ William and Flora Hewlett Foundation, James Irvine Foundation, Aetna Life and Casualty Foundation, Walter S. Johnson Foundation, Ford Foundation, Fireman's Fund, Sachem Foundation, Best Products Foundation, Gerbode Foundation, Gannett Fund, Charles Mott Foundation, Mary Crocker Trust, Babcock Foundation, Haigh Scatena Foundation, and Primerica Foundation (American Can).

⁵ Harrington, Christine, "Community Organizing through Conflict Resolution." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp. 425-426.

⁶ DuBow, Frederic and Craig McEwen, "Community Boards: An Analytic Profile." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, p. 127.

⁷ Thomson, Douglas and Frederic DuBow, "Organizing for Community Mediation: The Legacy of Community Boards of San Francisco as a Social Movement Organization." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp.182-183.

⁸ Rothschild, Judy, "Dispute Transformation, the Influence of a Communication Paradigm of Disputing, and the San Francisco Community Boards Program." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp.266.

⁹ Shook, Vicki and Neal Milner, "What Mediation Training Says—or Doesn't Say—about the Ideology and Culture of North American Community-Justice Programs." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp. 242-243.

¹⁰ Yngvesson, Barbara, "Local People, Local Problems, and Neighborhood Justice: The Discourse of 'Community' in San Francisco Community Boards." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp. 388.

¹¹ Shonholtz, Raymond, "Justice from Another Perspective: The Ideology and Developmental History of the Community Boards Program." *The Possibility of Popular Justice*. Ann Arbor: University of Michigan Press, 1995, pp.210-211.