EDUCATION TOOLKIT

DISPLACED IN COLOMBIA

A VOICE OF WITNESS AND MAGNUM FOUNDATION PROJECT

Based on *Throwing Stones at the Moon: Narratives of Colombians Displaced by Violence*

COMPILED AND EDITED
BY SIBYLLA BRODZINSKY AND MAX SCHOENING



Displaced in Colombia

An Education Toolkit by
Voice of Witness and Magnum Foundation

Based on the Voice of Witness book
Throwing Stones at the Moon:
Narratives of Colombians Displaced by Violence

COMPILED AND EDITED BY

Sibylla Brodzinsky and Max Schoening

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A.
A Note of Introduction

In spite of the differing storytelling forms that distinguish Magnum Foundation and Voice of Witness—documentary photography and written oral history, respectively—these two non-profit organizations share similar values and interests that have made close collaboration logical and transformative. From public programs organized around issues of persecution in Burma to global water insecurity, both organizations have showcased their storytelling in a way that fosters greater understanding and engagement with some of the most important human rights and social justice issues today.

The *Displaced in Colombia* multimedia piece and accompanying educational toolkit highlight some of these shared values and will serve student audiences in the following ways:

• ***Emphasizing the individual experience.*** Both documentary photography and oral history highlight the individual human experience of an event. Whether it is through the syntax or vocabulary used to describe a personal story, or the gesture or expression of a subject captured visually in a photograph, we strive to disrupt stereotypes and to bring a level of unique specificity that enables students to get closer to an event. Through this proximity, we encourage students to be open to another's experience, and see things from a different perspective, which in turn, nurtures students' empathy and compassion. At the same time, their thinking is complicated in vital, necessary ways.

• ***Cultivating critical documentary skills.*** Both organizations underwrite and produce documentation as a way to better understand and raise awareness around important human rights concerns in the world. Through a recorded oral history, students gain insight into how history is written, why it matters, and how such storytelling can illuminate issues and events in a deeply personal way. Through the production of a documentary photography essay, students gain an understanding of multi-perspective storytelling and what we gain from seeing a face, landscape, and a visual context. Students also gain a perspective into how photographs are used to communicate 'news.'

• ***Bolstering literacy.*** Through the study of oral history, students can improve their skills as critical readers and thinkers, as they literally interact with the text on many levels. By facilitating a deep

discussion around a single image, students also build their visual literacy: learning how images are composed to produce a specific result. The enclosed curriculum enforces both of these literacies in fun and engaging ways.

• ***Supporting multiple intelligences.*** The Magnum Foundation & Voice of Witness produced multimedia piece, *Displaced in Colombia*, brings together oral history, documentary photography, and a soundtrack to present various entry points for students to engage with one of the most critical and enduring human rights crises today. Together, we hope these storytelling forms feed students' multiple intelligences and abilities, and that they create a space where students' imagination and compassion are ignited.

The target audience for this toolkit is **grades 9-12,** but can easily be adapted to suit younger or older students. We have put the lessons in a suggested order, but it is by no means meant to be prescriptive. Imagine the resource as a dialogue between educators, with plenty of space for new ideas and approaches. The Magnum Foundation and Voice of Witness welcome suggestions and feedback as part of our commitment to providing relevant, engaging curriculum to schools and communities. With this goal in mind, we ask that teachers fill out a brief **feedback survey** (*https://goo.gl/forms/qRa5U6CQzSjEQ3jn1*) at the conclusion of their work with the toolkit.

Also: The images within the multimedia piece do not illustrate or directly correlate to the oral history of Rodrigo Mejía, but instead, invoke the experiences of other Colombians—past and present—who have lived through similar human rights abuses throughout the decades-long internal conflict.

B.

Link to *Displaced in Colombia* Multimedia Piece:

http://www.voiceofwitness.org/education/curricula/displaced-in-colombia

C.
Selected Glossary

FARC (Fuerzas Armadas Revolucionarias de Colombia / Revolutionary Armed Forces of Colombia)—Colombia's largest left-wing guerrilla/insurgency group, FARC was founded in the 1960s by guerrillas who fought in La Violencia and began as an association of peasant self-defense groups. The group commits widespread abuses against civilians, frequently uses antipersonnel land mines and indiscriminate weapons, and is often involved in killings, threats, forced displacement, and recruitment of child soldiers.

guerrillas—Members of any one of the several left-wing insurgent groups that have formed in Colombia. The Revolutionary Armed Forces of Colombia (FARC) and National Liberation Army (ELN) are the two largest guerrilla groups in Colombia. Founded in the 1960s and claiming to represent the country's rural poor in the fight against Colombia's wealthy classes and U.S. imperialism, both groups commit widespread abuses against civilians, including killings, threats, and recruitment of child soldiers.

internally displaced person—Colombian law recognizes an internally displaced person as anyone who has been forced to abandon their home or work because of threats or violations to life, personal freedom, or safety due to the internal armed conflict, breaches of human rights and international humanitarian law, general violence, or civil disturbances. By 2011, official statistics from the Colombian government and NGOs reported over 5 million internally displaced persons in the country since 1985.

paramilitaries / autodefensas—Right-wing groups that began to form in Colombia in the early 1980s with the purported aim of fighting left-wing guerrillas. Backed by the military, landowners, drug traffickers, and political and economic elites, paramilitaries have murdered tens of thousands of civilians, including peasants, leftist politicians, human rights defenders, and trade unionists.

D.
Map of Colombia



Map by Julien Lallemand

E.

Narrative Excerpt from *Throwing Stones at the Moon* featured in *Displaced in Colombia.*

Rodrigo Mejía

Age: *38*
Occupation: *Former mule driver, lumberjack*
Hometown: *Planeta Rica, Córdoba*
Interviewed in: *Montelíbano, Córdoba*

When the guerrillas were around, I fought for what was mine. When the paras came, I fought for what was mine. A guerrilla commander once said to me, "Brother, you have to pick sides." And I said, "No, I choose no side." I was neither a para nor a guerrilla . . . . My life has been moving from one place to another, from here to there and there to here. When work is slow, or one armed group or another starts bothering me, I pick up and leave. Even when I got together with my wife Edith in 2003, I didn't settle down. I told her, "I need a woman who'll come with me." When our daughter Darley was born in 2003 we were in a village called Versalles, in Antioquia. When Leidy was born in 2006 we were in El Bagre. And when Gustavo was born in 2009 we were living at a farm eight hours by mule from the nearest village, called Las Negritas, which is part of the municipality of El Bagre. That's pure mountain, pure jungle, with some farms in the middle.

Those two years were the most stable part of my life because things there were calm. The guerrillas weren't around, there were no paramilitaries. But around 2009, the whole mountain went to hell. That's when huge machines started coming up the mountain to extract gold. And as the machines went up, the plague came down. Suddenly the guerrillas were everywhere. They would charge the miners 8 million pesos[1] to allow the backhoes onto the mountain. One day I ran into the local FARC commander Jimmy on a path when I was on my way home with my mules. He was tall, heavy-built and white with blue eyes. He was with two other guerrillas. He asked, "Are those your mules?" He asked me if I was selling them. I said, "Why would I want to sell them?"

The following day two guerrillas showed up at the house and said, "Jimmy sent us to tell you we need a pig. You either sell it to us or we take it." I said, "Well if you're going to take it, take it. I'm not selling pigs." My wife Edith said to me, "Oh dear. It looks like things are going to get complicated around here."

1 Approx. $4000, U.S.

When something is about to happen, your body feels it. The night of Good Friday I didn't sleep. On Saturday around 5:30 a.m.: toc, toc, toc. I was lying awake in bed. I said, "Who is it?" From behind the door someone said, "Open up." I opened the door and recognized two FARC milicianos before I saw a machete coming down toward my head. I raised my right arm to protect myself and as soon as I lifted it, *chas!* My right hand fell to the floor . . . . Then the other miliciano shot at me three times with his revolver, but didn't hit me once.

About a month later, in August 2010, at around 9:30 p.m., there was another toc, toc, toc at the door. It was two guys wearing face masks. One of them said, "We don't want to see anyone around here. We give you twenty-four hours to get out." I said, "What are you? Guerrillas, paras[2], army?" One of them said, "We've delivered the message."

I gave up. Apparently we're not meant to be on that land. These days, we live in a squatter neighborhood on the outskirts of Montelíbano. I get up at about one in the morning to go collect wood for the fire. I've had to learn to use a hatchet with my left hand. Something like this, it traumatizes you. I'm always nervous, I don't sleep at night.

I've had to start from scratch many times in my life but this is the hardest because of my hand. If I had my hand I wouldn't be here. I'd be on a mule, or up in the mountains felling lumber, doing anything. But like this, there's little I can do except wait for someone—the government, an NGO, a kind-hearted person—to give me something.

2 "Paras" is conversational shorthand for paramilitary. See glossary pg. 5

F.
Lesson One: **Body Stories**

TIME NEEDED: Two to three class periods.

MATERIALS: Rodrigo Mejía (pg. 7), Sergio Díaz (pg. 29), María Victoria Jiménez (pg. 24), and Alfredo Romero (pg. 25) excerpts from *Throwing Stones at the Moon,* Magnum Foundation & Voice of Witness multimedia piece, *Displaced in Colombia,* large pieces of white butcher paper, and colored felt-tip markers.

OBJECTIVE: To analyze and explore Colombian paramilitary and guerrilla violence and displacement through personal narratives and images.

RELATED RESOURCES: *Four Million and Counting: Forced Displacement in Colombia* by Nadja Drost from the *Throwing Stones at the Moon* appendix. Also see Colombia Conflict Media Resources on pg. 37.

RELATED CORE CURRICULUM STANDARDS: Reading History RH.9—10.1, RH.9—10.5, RH.9—10.7, Speaking and Listening SL.9—10.1, SL.9—10.2, Language L.9-10.1

CONNECTIONS: This activity can be adapted for any narrative from the Voice of Witness book series.

ESSENTIAL QUESTIONS:

- *What are some of the long-term impacts of trauma on people's bodies and minds?*
- *How does one's position of power, or lack thereof, impact their ability to remain safe?*
- *When a person is displaced, how does that impact their identity?*

NARRATIVE EXCERPT: "When something is about to happen, your body feels it. The night of Good Friday I didn't sleep. I'd get up, drink sugar water. My wife Edith would say, 'What is it?' I told her I didn't know. 'My body itches all over.' I would get up and scratch myself against the wooden posts of the house.

"On Saturday around 5:30 a.m.: *toc, toc, toc.* I was lying awake in bed. I said, 'Who is it?' From behind the door someone said, 'Open up.'" —Rodrigo Mejía

STEP ONE: As a warm-up activity, ask students to create written responses to the following prompts (5 minutes):

- *Have you ever felt pressured to support someone or something you didn't believe in?*
- *What are some of the ways in which people respond to direct threat?*

STEP TWO: Using information from the above-mentioned resources, introduce *Throwing Stones at the Moon*. Create four reading groups and assign one of the suggested narratives to each group. Groups read and discuss narratives (silently or aloud) using active reading strategies (15 minutes for excerpts; allow more time for the full narratives).

STEP THREE: With large paper and markers, each reading group should draw a life-sized outline of a body. Groups should also add the name and hometown of their narrator to their paper, as well as a photocopy of the provided map of Colombia. If desired, groups may use different colored markers to denote which force was responsible for their narrator's harm: green for the FARC, blue for paramilitaries, etc. Using the following questions, encourage each group to answer the questions and to then fill in their body outline, using words and/or images to illustrate how the narrator was affected by displacement/violence. Groups should also create three of their own questions (20 minutes).

BODY

- *How was your narrator's* body treated by those responsible for their harm?*
- *Where would there be hidden signs of stress, discomfort, and/or wounds?*
- *What kind of medical care did your narrator receive after being harmed?*
- *How does the harm to your narrator's body impact their ability to continue day-to-day life?*
- *How does your narrator's access to resources affect their ability to take care of themselves?*
- *How is your narrator's body different after their experience?*

HEAD

- *How was your narrator's mental health affected by FARC, other guerrilla groups, or paramilitaries?*
- *How does the threat of FARC/militiamen/soldiers influence your narrator's life?*

- *How do you think the violence or threats affected your narrator's self-perception, self-confidence, and ability to provide for their family?*
- *Did your narrator receive any counseling after their experienced violence and/or threats?*

HEART

- *What emotions does your narrator discuss within the excerpt you read?*
- *What emotions can you imagine they might have felt that they didn't discuss?*
- *How has your narrator's experience affected their family?*
- *How does your narrator's displacement affect their relationships/friendships? Their vocation? Their outlook on the future?*

*At Voice of Witness, we use the term *narrators* as opposed to *interviewees* or *interview subjects.* While these last two are commonly used elsewhere, Voice of Witness prefers the term *narrator,* because the people we sit down with are storytellers narrating their own experiences rather than simply providing answers to our questions. Also, in some contexts, *interview subject* can feel clinical and impersonal, running counter to the Voice of Witness mission of putting a human face on contemporary social justice issues.

STEP FOUR: Each group should present their "body story" to the rest of the class, sharing biographical information about their narrator and explaining how they filled in their body and why. They should be able to refer to specific passages in the narrative as evidence for their choices (10 minutes).

STEP FIVE: After each group has presented, introduce the concepts of recovery and healing using the following prompts:

- *What aspects of your narrator's body, head, or heart might heal over time?*
- *What would they need to make a recovery?*

Using different colored markers, each group then makes changes to their narrator's body story based on their responses to the prompt. Groups can write over, cross out or alter some of their earlier entries to suggest potential healing (10 minutes).

DAY TWO

STEP ONE: As a warm-up activity, ask students to create written responses to the following prompt (5 minutes):

- *What information or emotions can you gather from a photograph that you can't gather from written narrative? Explain.*

STEP TWO: Have students do a "pair share" in which they discuss their responses to the prompt (5 minutes).

STEP THREE: Class views *Displaced in Colombia* and discusses their responses (together or in smaller groups) using the following suggested questions (15-20 minutes):

- *Did the images change your understanding of the story you read? How?*
- *Did you learn anything new about the story/situation?*
- *How do the visuals change to reflect the violence and displacement Rodrigo experienced?*

STEP FOUR: Discuss and/or journal about the specific choices made in the multimedia piece. Topics to consider (10 minutes):

- *The photographers chose to include windows in many of the photographs. Some of these windows are in the forefront, some are in the background; some offer a clear view, others are broken or clouded. How does this contribute to the meaning of the photographs?*
- *Why do you think the photographers chose to blur certain images? What does the 'blur' communicate? How does it inform the story within the image?*
- *How are the FARC guerrillas and militias often shown in the images? Do you see a difference when comparing the opening images in the introduction (before the title) to the images that follow?*

STEP FIVE: Share the ten images from the Image Library and ask students to select two images and pretend that they found them in a lost suitcase. Have them journal their responses to the following prompts. If needed, stories can be shared during the following class period. (20 minutes):

• What story can you suggest that would connect them? Are they connected by the same character? What transpired?

• Are they "Before" and "After" shots? If so, write about what happened before and after, and develop these two images into a story.

• How can you connect the physical, emotional, and mental trauma described in the oral histories to these images? Pick two photographs that you think visualize two of the traumas illustrated on the body pictures. For example, is there an image that speaks to fear, paranoia, or loss? Write about how you think the photographs visualize those traumas.

Possible Oral History Project: Students create an oral history project based on issues surrounding home and displacement. Students craft questions based on their ideas and responses from the narrative they read from *Throwing Stones at the Moon,* the Body Stories lesson, and the multimedia piece. Students interview people in the school community who have emigrated, moved away from what was once home, and/or experienced displacement in some way.

Possible Photography and Writing project: Using school cameras, student cameras or phones, ask students to "stage" two photographs with siblings, parents, neighbors or friends. The two photographs, one a "Before" and the other an "After" shot, should visually capture some sort of pre-determined change resulting from various forms of displacement. Students then write a story to complement the before and after images. Narratives and images can be displayed in the classroom or online if desired.

G.

Lesson Two: **Exploring Home, Family, and Displacement Through Storyboards**

TIME NEEDED: Two to three class periods.

MATERIALS: Zullybeth Zapata (pg. 30) excerpt from *Throwing Stones at the Moon,* Magnum Foundation & Voice of Witness multimedia resource, *Displaced in Colombia, Poisoning of El Dorado* photo essay, Storyboard Handout, basic art supplies, and computers (optional).

OBJECTIVE: Using storyboards along with written and visual narratives, students will develop a detailed, nuanced, and personal understanding of internal displacement.

RELATED CORE CURRICULUM STANDARDS: Reading History RH.9—10.1, RH.9—10.5, RH.9—10.7, Speaking and Listening SL.9—10.1, SL.9—10.2, Language L.9-10.1

CONNECTIONS: This activity can be adapted for any narrative from the Voice of Witness series with a set of related photographs or images.

ESSENTIAL QUESTIONS:

- *What would it be like to have to leave your home and family?*
- *What challenges (internal and external) does an internally displaced person face?*
- *Using a storyboard, how can you summarize your responses in a way that draws connections between words and images?*
- *How can you use visual narrative to deepen your understanding of internal displacement?*
- *What connections from U.S. history can you make to this issue?*
- *What connections from your community can you make to this issue?*

NARRATIVE EXCERPT: "My story does not end. My story is beginning now, because it's a new stage; the stage of forced displacement. I'm starting over from zero. I have the great treasures that are my daughters, but I don't know what their future is. What can I offer them now if I can't even give them safety?"

—Zullybeth Zapata

STEP ONE: Warm-Up Activity: Have students do a "pair share" in which they discuss the following questions (5 minutes):

- *If you were denied access to your home or community, what would you miss the most?*
- *Discuss some of the reasons in which people are forced to leave their homes. How many can you think of?*

STEP TWO: Share the following definitions with the class and answer any clarifying questions (5 minutes).

Refugee:
Refugees are persons who have fled their homes and cannot return because they fear their lives are in danger. People become refugees when one or more of their basic human rights is violated or threatened.

Internally Displaced Person:
Internally displaced persons are persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized State border.

STEP THREE: View *Displaced in Colombia.* After viewing, answer any clarifying questions if needed. More information in the Resource sections on pg. 37 (10 minutes).

STEP FOUR: Read the Zullybeth Zapata narrative excerpt (pp. 163-171) aloud as a class, in small groups, or as a Sustained Silent Reading (SSR) activity. If desired, reading can also be done as homework. Encourage students to employ active reading strategies. During their reading, students should highlight 3-5 quotes that reflect the narrator's viewpoints on *home*, *family*, and *forced displacement* (15 minutes).

STEP FIVE: Introduce storyboards as a tool to help visually express and summarize reading. If students are unfamiliar with storyboards, provide examples (there are many appropriate examples online). Give students a copy of the storyboard handout, which includes definitions, and a

sample storyboard format. Each student or small group can choose one of their *family*, *home*, or *forced displacement* quotes from which they would like to make a storyboard. This activity can also be done on computers using PowerPoint and public domain images from sites such as Fotogenika.net (10 minutes).

DEFINITION OF A STORYBOARD: A consecutive set of panels on which images and words are arranged to show the important changes of action and emotion in a series of "shots" (as for a film, television show, music video, comic, graphic novel, etc.).

STORYBOARD DIRECTIONS: On your storyboard, create a nonverbal representation of the text evidence of Zullybeth's viewpoints, experiences or attitudes regarding *home*, *family*, or *forced displacement.* Create your panels as a story with a beginning, middle, and end, mirroring the chronology of your selected excerpt. Fill the blocks of the storyboard with stick figures, drawings, etc. Underneath include actual verbal text evidence. Then below the storyboard, state the narrator's viewpoint or attitude reflected in the passage.

NAME OF PROJECT: _____

GROUP MEMBERS: _____



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DAY TWO

STEP ONE: Have groups (or individuals) tape their storyboards around the classroom in museum or art gallery-style. (7-10 minutes).

STEP TWO: Students do a "gallery walk" of the classroom, silently examining the storyboards. During the walk, students may post questions and responses using post-it notes on the storyboards (5 minutes).

STEP THREE: Class has a discussion and/or journaling activity related to the storyboards and how well they were able to develop a visual narrative reflecting their quotes (5-7 minutes). Suggested prompts:

- *Does the storyboard add new meaning or deepen your understanding of the quote? How?*
- *How does the storyboard reflect the perceptions and realities of home, family, and displacement?*

STEP FOUR: Introduce idea of the photographic essay using the following definition:

"A set or series of photographs arranged to explore a theme or tell a story."

Mention that the photographers who belong to Magnum Photos are visual storytellers; they create essays to investigate a topic or to shed light on something that is little understood to inform a general public. Highlight how the approach is similar to that of Voice of Witness (5 minutes).

STEP FIVE: Individually or as a class, view Stephen Ferry's *The Poisoning of El Dorado* photographic essay: *www.magnumfoundation.org/voiceofwitness* Foster a discussion or journal entry with the following suggested prompts (30 minutes):

- *What is Ferry's essay about? What did he document to tell this story?*
- *Did you need to read the captions to understand what his project was about?*
- *Are there one or two images from the essay that can reflect the essence of the story? Which ones? Discuss.*

STEP SIX: Possible Oral History or Photographic Essay Project: The storyboard lesson should yield many topics worthy of further exploration and reflection. Class can consider several topics

for a personal essay, photo essay, or group oral history project. Based on access to photo or tech equipment, students can go out and shoot a photo essay that illustrates their quotes, or create videos or PowerPoint presentations based on their completed storyboards, thus demonstrating the use of storyboards in a professional setting.

Possible topics include:

- *How do you define home? How many definitions directly apply to your life?*
- *Does the term "internal displacement" resonate with you personally? If so, how? How can you capture that in words or images?*
- *If you were displaced from your home or family, what would you miss the most?*
- *Can you compare/contrast the narrator's experience with an individual or group you consider to be internal refugees within the United States?*
- *Are there internal refuges within your community? If so, what are their stories?*

H.
Lesson Three: **Fight or Flight: Displacement Monologues**

TIME NEEDED: Two to three class periods.

MATERIALS: Danny Cuervo's narrative excerpt (pg. 27) from *Throwing Stones at the Moon,* Magnum Foundation & Voice of Witness multimedia piece, *Displaced in Colombia,* Image Library *voiceofwitness.org/education/curricula/displaced-in-colombia*, and Colombia Conflict Media Resource Section on pg. 37.

OBJECTIVE: Students will sharpen critical thinking and critical reading skills through analyzing photographs and written narrative, and will deepen their understanding of displacement by creating and sharing original monologues.

RELATED RESOURCES: Education Toolkit Glossary pg. 5, and *Four Million and Counting: Forced Displacement in Colombia* by Nadja Drost from the *Throwing Stones at the Moon* appendix (pg. 411).

RELATED CORE CURRICULUM STANDARDS: Speaking and Listening SL.9-10.1, SL.9-10.5. Language L.9-10.5. Writing W.9-10.3. Reading History RH.9-10.2, RH.9-10.4 Language L9-10.1

CONNECTIONS: This activity can be done with any narrative from *Throwing Stones at the Moon,* and other Voice of Witness titles: *Out of Exile, Nowhere To Be Home,* and *Hope Deferred.* Can also be adapted for selected narratives from *High Rise Stories, Invisible Hands,* and *Palestine Speaks,* with a set of related photographs or images.

ESSENTIAL QUESTIONS:

- *How can I communicate issues related to forced displacement through a personal monologue?*
- *How can I communicate my understanding of forced displacement through metaphor and visual storytelling?*
- *How can I connect my understanding of identity and displacement with issues and events in my own community?*

NARRATIVE EXCERPT: "The whole way [to Ecuador], on the seventeen-hour-long bus ride, I kept telling myself I would return. I thought, maybe in a month, maybe in two months or a year. But I have to go back. I left without saying goodbye. But I had to leave, damn it—I was thrown out by the violence in my country."

—Danny Cuervo

STEP ONE: As a warm-up activity, students respond to the following written prompt (5 minutes):

- *What are some of the struggles people go through when they are forced to leave their home? What emotions do you think they feel?*

STEP TWO: Class views *Displaced in Colombia.* In small groups or pairs, students discuss their responses to the written prompts and the multimedia piece, using the following suggested questions (12 minutes).

- *What recurring themes, motifs, or images do you notice in the photographs?*
- *Which photographs caused an immediate, emotional reaction? What did they make you feel?*
- *How did hearing the narrator's voice enhance your experience of the photographs? Alternatively, how did seeing the photographs enrich your understanding of the spoken narrative?*
- *What are the photographers intending to communicate in these photographs?*

STEP THREE: Read and discuss excerpt from Danny's narrative. Reading can be done aloud as a class, in small groups, or as a Sustained Silent Reading (SSR) activity. Encourage students to employ active reading strategies (12 minutes).

POSSIBLE DISCUSSION QUESTIONS:

- *What would you have done if you were in Danny's situation? How did being far from home complicate his situation?*
- *Danny spoke of the prejudice he experienced as a Colombian in Ecuador. Can you make a connection to similar situations in the U.S.? In your community?*

STEP FOUR: Citing Danny's monologue as an example, define monologue on the board as a prolonged talk or speech by a single speaker. As a class, discuss the following questions (5 minutes).

- *What does Danny's monologue say about his character?*
- *Do you learn anything about Danny not by what he says, but how he says it?*

STEP FIVE: As a class, select and discuss four photographs from the Image Library that can be shared or projected. Strive for selected photographs to somehow illustrate Danny's experience or emotional state. Students will have three minutes to quietly absorb photos, and then participate in a guided discussion using the following suggested questions (10 minutes):

- *What is going on in this photograph? How many observations can you make?*
- *Where are we? Who is this person? Where do they fit into the Colombian conflict? Are they a Guerrilla? Paramilitary? Army? Civilian? Nonprofit? Activist? What makes you think that?*
- *Where is the photographer? What are some of the decisions she/he made in taking this?*
- *What was the goal of this image? What was the photographer trying to capture?*
- *What emotions do you feel looking at this photograph?*

STEP SIX: Ask students to consider connections between Danny's story and the selected photos. Facilitate a class discussion in which students identify similar themes that come up, and compare/contrast the emotions present in the photos and narrative (5 minutes).

STEP SEVEN: Students choose one of the four photographs previously discussed and imagine themselves as one of the people in the photograph. Drawing from Danny's monologue on the bus, and using their chosen photograph as source material, students create their own one-page monologues given the following suggested prompts (10+ minutes):

- *What is this person feeling? What are they thinking?*
- *What is their relationship to the people around them? What do they think about them?*
- *What happened before the shutter was released? What happened after?*
- *Some say that every story is about somebody wanting something. What does your narrator want most?*
- *What does your narrator's voice sound like? Do they talk slowly or quickly? Are they confident or anxious? How can you communicate that?*
- *What isn't in the photo? What did the photographer choose not to include in the frame?*

STEP EIGHT (HOMEWORK): Students finish their monologues for homework, and come to class prepared to share them the following day. Remind students that they will need to describe their creative process and explain how they incorporated aspects of their chosen photo in the creation of their monologues (15+ minutes).

DAY TWO

STEP ONE: Students share their monologues as a class or in small groups. Students can use the following suggested prompts to discuss or journal about their work (30+ minutes):

- *How specifically did the Danny Cuervo monologue inspire yours?*
- *Describe in detail the choices you made that connect your monologue to the photo that inspired it.*
- *How does your monologue and selected photo represent themes of identity and displacement?*
- *Did this process deepen your understanding of displacement and the Colombian conflict? If so, how?*

POSSIBLE ORAL HISTORY/PHOTOGRAPHIC ESSAY PROJECT: Students identify a family member, friend, or community member who has been displaced (from a country, from an apartment, from a family, from a church/group, etc.). Students then develop a series of questions for their narrator (interview subject) based on the themes and prompts from the lesson, conduct interviews, transcribe a short portion of their recorded interview, and create edited and polished monologues from the transcript. Students then create a photographic essay* that relates to the oral histories. Students should seek to capture their narrators in their own environments, and identify the various ways they would like to present them: with family, alone, visiting their place of employment, engaging in her or his past, looking at old photos or memorabilia, etc.

*See steps four and five of Lesson Two: *Exploring Home, Family, and Displacement Through Storyboards,* for a description of photographic essays.

I.

María Victoria Jiménez

Age: *40*
Occupation: *Bacteriologist*
Hometown: *Medellín, Antioquia*
Interviewed in: *Bello, Antioquia*

The attackers began to call my aunt Lilia's house in Santa Fe. They said that they were going to finish me off. They told her, "We're going to kill that bitch. Tell us where she is."

Finally one of my cousins answered the phone and said, "How can we settle this?" She proposed a deal to them. The attackers called back and said, "Pass the phone to the girl who said she'd give us money." So my family began to talk with them. My family told the Sectional Judicial Police (SIJIN) that the attackers were going to call again. My family had wanted the SIJIN to take over the matter, and record the phone conversations so that they could use them as evidence. But the SIJIN responded that it was up to us to settle this.

So my cousins talked to the attackers again and wired 3 million pesos to their account in exchange for them telling us who'd hired them to kill me. My family recorded the phone conversation where the attackers described everything. I haven't personally listened to the recording, but my family tells me the attackers said on the night of the attack, someone from the hospital had altered them five minutes before I left work. They said they arrived at the farm five minutes before I did, and that my mom was there, but they didn't kill her because they "felt bad for the old lady."

They couldn't explain how I was still alive, because they'd stabbed me so many times, and had used a knife that cuts through bone. They were sure they'd left me for dead. They mentioned Luis, the colleague who I'd denounced to the hospital board. They also said that Luis's daughter was the one who'd driven them to my house, and that the order was for them to kill me using whatever means they wanted.

Your body has premonitions, but what happens is that you don't pay attention to them. A week before the attack, I thought that Luis was going to order someone to do something to me. And about three weeks before the attack, while I was on vacation, I looked at myself in the mirror and saw myself without a nose, and without breasts. At the time, I just said to myself, *Could it be that I'm going to get a nose job?* And, *Could it be that I'm going to have my silicone changed?* Because it wasn't long before I was going to have to get a touch-up.

One of my cousins found a bag that the attackers had intentionally left at the scene of the crime. In order to be sure that it was really the attackers they were talking to, my cousin asked them what was in the bag, and the attackers described everything correctly. In the bag there was a Bible, with a paragraph about the adulterous woman highlighted. The intention was for me to die and for that page in the Bible to spread the false idea that I'd been killed because I'd been going out with a married man.

After I found out, I asked my mom, "If I died, would you have believed what that page from the Bible said?" My mom had always gone around with me—we went to the gym, to church, to my aunt's house, almost everywhere together. But she looked at me and said, "Ay, I don't know. You don't know what your kids do." My own mother told me that. So if your family, the people you share the most with, would have believed this, what can you expect from everyone else? If the attackers had killed me, I think the adulterous woman story would have been the version that stuck, even if the lover had never appeared.

Alfredo Romero

Age: *41*
Occupation: *Street vendor*
Hometown: *Ipiales, Nariño*
Interviewed in: *Pasto, Nariño*

On May 7, 2007 the ELN guerrillas called everyone in the hamlet to a meeting. They told us that they were going to be in combat with the army, and that we had to abandon our farms until they gave us the order to return. When there's combat, the guerrillas make people in the area vacate their farms so that if the army starts winning, the guerrillas can take off their camouflage, hide their weapons, put on civilian clothes, and act as if they were the owners of the homes.

That day, I took off for the highway and left my farm behind, which was planted with six or seven hectares of coca. My wife and four children were living in Pasto at the time, because I didn't like to have them on the farm around armed conflict and coca crops. So my dogs and the chickens were my only friends on the farm. When the guerrillas made me leave, I poured out half a sack of feed for them to nibble on.

I'd been sleeping at a friend's house by the highway for five days, when I said to myself, *The chickens must have finished the food by now*. I told my friend, "I'm leaving." He said, "Don't go until the guerrillas give us the order to return." But I said, "No, the chickens are going to die on me."

I was going down the path toward my farm at five in the afternoon when I heard, "Hey, son of a bitch! Snitch bastard, didn't we tell you not to come here?" The guerrillas had been on a hill about six meters above me from the path. Two of them shot at me, *ra, ra, pum*. I flew back about six meters into a gully as little bullets entered my leg, stomach, and shoulder. I thought, *These aren't gunshots of death*. I didn't think the bullets were going to kill me.

As a guerrilla fighter came over to finish me off, I acted like I was dead. Then another guerrilla came and told him, "Don't shoot anymore—the army will hear us. We have to retreat from here." Then they left.

My entire right leg felt warm. I looked down and saw that my pant-leg was ground up. I felt high. I couldn't feel my body and I heard a *weeeeee* sound in my ears. I told myself, *Hang on, hang on*. When I took off my shirt, my belly was full of bullet holes. My left arm was dead; I didn't feel anything when I grabbed it. I couldn't walk or defend myself, and I thought, *God, don't take me away yet. My children are really young. Don't take me yet, don't take me.*

I was afraid that the guerrillas were going to come by and shoot me again, so I stayed there and didn't make a lot of noise. They knew I was from the hamlet and must have thought I was spying for the army when they shot me. When they prohibit you from going to your farm, you shouldn't go—and I disobeyed.

There, in the middle of the jungle, the mist falls when it gets dark, and the mosquitoes start to arrive. They went *huyyyy* in my ears and bit me. I could hear the frogs going *ruak, ruak, ruak* and the owl starting to yell *buaaaaa*.

What I was afraid of were the snakes, which really would have killed me. I said to myself, *If a snake comes here, how am I going to defend myself if I can't see anything?* It was dark and I only had a machete, which is your companion in the countryside — you don't go anywhere without it. If a snake arrived it would attack and retreat, attack and retreat, and finally leave me dead.

I took off my boot and there was a pool of blood in it. The jungle ants started arriving, to take it away. They wanted to climb up my legs.

Danny Cuervo

Age: *26*
Occupation: *Handicrafts vendor*
Hometown: *Bogotá, Colombia*
Interviewed in: *Ibarra, Ecuador*

I've been raising my children alone here since María went back to Colombia. One is five years old and the other is three. It's hard.

Ecuadorians humiliate you here every day. I've tried to find steady work many times. I've looked in supermarkets, in a rotisserie chicken restaurant, in the market, but people say, "You're Colombian? Sorry, sorry."

I've had a lot of problems with Ecuadorians. One day I was working on a bus from here to Otavalo. That morning, I had given the children breakfast, but there wasn't enough for me, so I'd left our room hungry. Then I'd gone out to make enough money to buy something for our lunch. I got on a bus and I started to go around selling some necklaces made of stone, and I gave my talk:

> *My name is Danny. I'm not from here, I'm from the neighboring country of Colombia. But thank God I've been a refugee for more than three years, naturalized in this beautiful country, which has given me beautiful opportunities.*
>
> *I'm an artisan; I didn't come empty-handed. I've made this beautiful necklace. It's made out of nylon and stone. I won't be the one who puts a price on it. If you think that my creativity could be worth $1 or $1.50, I'll take it, whatever the necklace is worth for each person.*
>
> *I'm also going to do something nice for those people who don't have money. I'm going to give one as a gift, but with a commitment. The commitment isn't with me, but with your conscience, your heart. If tomorrow you find a kid or an elderly person on the street, don't discriminate against him for the condition that he's in. Rather, give him something. Maybe it seems strange to you and you'll ask why I say that. I do it and say it because I believe in the law of compensation. That beautiful law that has taught me that if today we act correctly toward other living beings, tomorrow we won't lack anything. I won't inconvenience you anymore. Maybe you'll like this beautiful art and you'll want to buy it.*

But I didn't sell anything. I got on another bus going to Atuntaqui, but I didn't sell anything there, either. From Antuntaqui back to Otavalo I sold nothing. On the bus from Otavalo back to Ibarra, I was desperate, extremely desperate.

I began to hand out the necklaces to the passengers saying, "Excuse me, sorry. Look for just one minute, check out the craftsmanship." I got to a gentleman in a suit, with glasses, apparently well educated, and I said, "Excuse me please, check out the necklaces." I used the informal "tú" form to address him. He said, "Don't use 'tú' with me. What balls! What am I to you that you treat me that way?" Everyone stopped to look at me. I said, "Okay, have some respect. I'm working here, I won't bother you again. If you don't want to look at a necklace, that's fine." This time I used the formal "usted" form to address him. He called me "abusive and rude."

After handing out the rest of the necklaces I started giving my regular speech about the law of compensation—that if we act correctly today, tomorrow things will go right for us. I kept talking, but in the back, almost in the last seat, I could hear: "Colombians play the fools, but they get on the bus to steal. Just let your guard down and see that he'll rob you."

It was hurtful and I thought, *I have to say something to let out my anger.* I went toward the back of the bus, and I said, "You know what, shut your mouth, unless you want me to hit you!" Just then all the passengers stood up. At first I thought it was to defend me but then I saw that they were against me. "Shut up and have some respect," they told me. "You're not in your country. If you have work and eat it is thanks to our country. You come here to take the jobs of Ecuadorians."

A man pushed me and said, "Have some respect brother." I couldn't take it anymore. I took a necklace and pa! I hit him in the face. And because they were made of stone, they broke his nose. The other passengers grabbed me and called the police. It was horrible; I had gone out to make enough money to buy food for lunch and I ended up being locked up. I called home and asked the daughter of my landlord, who took care of my children when I went out, to watch over them. I spent five days in jail for making a public scandal.

From that, I learned that no matter how much I get humiliated, no matter what people say to me, no matter if I get beaten, I have to stay poker-faced. Maybe it's not what I want, but I have to do that. I have to take it, I have to swallow my pride, my anger, my pain, because if I say something, I may get locked up.

Sergio Díaz

Age: *21*
Occupation: *High school student*
Hometown: *El Jobo, Bolívar*
Interviewed in: *Bogotá*

In January 2004, I was thirteen years old. I was on school vacation, so I was helping my dad on the farm. Early on January 9, my dad sent me to get some mules from the pasture to carry milk into town. I went with my two younger brothers. We had to walk one kilometer up a hill to the pasture where the mules were. While we were walking, I had a premonition. I got an idea in my head that I should go back, that I needed to go back. I was going to turn around but it was my duty to go to the pasture, so I didn't. I kept going, and chatted with my brothers to keep my mind off that feeling.

We arrived at the pasture where the mules were grazing. My youngest brother Michael, who was ten years old, grabbed the first mule. My other brother Tito, who was twelve, went after another mule, and I went for the other. When I went up behind the mule to grab it, he ran off to the right. I tried to cut him off and I stepped on his rope. Suddenly, I heard an explosion on the ground. I'd fallen to the ground, my ears were ringing, and I felt this heat wash over me. I didn't feel pain, really. I was so disoriented that I wasn't sure whether it was a dream or reality. I even managed to stand up but I fell down again. I tried again and fell. I didn't understand why I kept falling. That's when I looked down and realized I'd lost my left leg. It was destroyed.

My brothers had jumped up on a big rock and were crying. It was very hard for me when I saw my leg, but I told them calmly to come get me and take me home. They were afraid to come close. They yelled for my dad, and in a matter of minutes he came running with a cousin of mine. I remember seeing him coming and that's when I started crying. But I was relieved to see him. He picked me up, and then I passed out. He says that when I was in his arms, I said, "Don't let me die." I don't remember that.

I woke up two weeks later in a hospital in the city of Cartagena, about two and a half hours away. I couldn't move anything in my body. My head was bandaged, my hands were bandaged, the leg that was still half good was bandaged. I had shrapnel in my head. My dad told me that when he found me, he'd taken me to the village, and from there I was taken to the municipal hospital in El Carmen de Bolívar. There, they amputated my leg. I was in a coma at the time, and since there was no improvement they took me to Cartagena.

While I was in a coma the nurses had tied me up. It was the hospital director's idea. I didn't understand why I was tied up, since I couldn't move anyway. She told me that it was in case I got overwhelmed by what had happened when I woke up. But I knew I'd lost my left leg. I told her, "No, untie me. What has already happened has happened."

When I woke up I actually felt my two legs; I could wiggle my toes and everything. But I looked down and saw the space where my leg should have been. My mom cried when I did that, but I didn't cry.

I felt that my leg had taken with it all the happiness that I'd had. I spent forty-five days at the hospital, and during that time they made me see psychologists. But they said the same stupid things all psychologists say. The best psychologist I had was my dad. He's my role model, and he knows how to cheer me up. He would make me laugh and try to get me out of my depression.

Zullybeth Zapata

Age: *42*
Occupation: *Teacher*
Hometown: *Anorí, Antioquia*
Interviewed in: *Bogotá*

The paramilitaries entered Anorí around 1997, when I was in my late twenties. Soon after their arrival, they began killing townspeople who they said were guerrilla collaborators. They killed merchants, transporters, anyone. My family lived close to the cemetery, and there was a time when there were so many massacres and deaths in Anorí, that the smell of the rotting cadavers was intolerable.

Many times the paramilitaries would kill people and then go their funeral, dying with laughter. The townspeople would leave the church with the coffin and pass by the shops. If the deceased person was well known, the shops would put on that person's favorite record. That's a very nice tradition in Anorí that still exists. But the paramilitaries would be standing on the park corner, saying, "There goes the big son of a bitch."

They took over the town; they were the authority. For a time, everyone in Anorí shut themselves up in their houses by five in the afternoon. There was a general anxiety and sadness, and you couldn't do anything. But the paramilitaries had their parties, and the music stayed on as late as they felt like it. They would take over houses by saying to the owner, "This house here, you have to vacate. Now." And you had to vacate.

The paramilitaries in town generally went around dressed as civilians and almost never went around uniformed. The most regrettable part was that they were really friendly with the army and the police. I'd see them getting drunk together on the corners. I used to think that the mere fact of being a policeman, a soldier, a councilman or a mayor guaranteed that a person was honest and ethical in their work. But when you see that it's not like that, it's like when you're a child and discover that your mom or dad is a human being with flaws.

Over the next few years, a lot of people I knew died. One of them was a friend I had who fixed motorcycles. He was an incredible salsa dancer and very handsome. One night, at the beginning of 1999, he knocked at the door of my apartment. He said, "Profe, profe, open the door. I have to hide because they're going to kill me." It was around one in the morning—how was I going to open the door for a man that late at night, as much as he was my friend? Not me. At the time I was living by myself, and the next day people would have said that I lived with him or something. I told him that we'd talk the next day. The following night I heard he'd been killed.

I have this sadness, this moral dilemma. I don't know if I was very wrong not to have opened the door to him. And I don't know if I would have made a mistake by opening the door, because the less that you know, the more you live. I've always thought that, and unfortunately, it's true.

Between 1996 and 2000 I was getting a degree in natural sciences, and I was also working at the Educational Institute of Anorí. There, I taught high school students social sciences, philosophy, economics, and natural sciences. The local kids who hung out with the paramilitaries and worked for them would insult the teachers, and no one could say anything to them. Then one day, one of them threatened a teacher. When the paramilitary bosses found out about this, they investigated the situation. They put the student in a pickup truck and took him away. When the student returned to town, he fainted on a corner in front of some houses. They must have threatened to kill him. Afterwards, the paramilitaries called us teachers to a meeting and told us that their kids had to be the best students, and that if we had a problem with any of them, we should let them know. And furthermore, the paramilitaries said that we should control the kids' girlfriends, because they had gotten out of hand. If someone looked at their boyfriend, they would grab them and beat them up.

One of my students was a former guerrilla, and had become the girlfriend of one of the top paramilitaries. She told me that the guerrillas took her away when she was about seven years old, and that she didn't remember her mother, didn't remember anyone. She spent about six years in the guerrillas until she deserted. She said that one of her dreams was to study and graduate. One time, when I presented a video of the solar system that showed the planets in movement, she was amazed. She asked me, "Profe, if God exists, where was he? He didn't appear in the camera shots

they took at the time?" She was very ignorant, but also had an incredible desire for knowledge. One of the students that makes a teacher say, *It's so great that students are surprised by knowledge!*

Around 2000 I entered into a serious relationship with a man named Fernando. He was my first boyfriend; I knew him from before I left for the convent. He's a beautiful person with incredible morals and ethics. He had a farm in a rural part of Amalfi, a municipality that neighbors Anorí. I moved to the town center of Amalfi, and I visited him on his farm on the weekends. It was about seventy hectares, planted with fruit and timber. Even as poor people, we had everything we needed there.

The farm is located in the area of a hydroelectric project run by a state-owned company. The company first arrived on our farm around the end of 2000. They wanted the land on the farm so they could build a modern road between the dam and the place where they were going to process the energy.

One day Fernando and I saw the company's workers on his property, cutting down avocado trees, tangerine trees, commercial woods, everything. They damaged the three wells we had, demolished plots of land. They channeled the water that the humans and cattle survive off of and damaged the lagoon. And there on the farm, your life depends on water.

The majority of the people in the area stayed quiet because there's an idea that fighting against a company is a sure failure. But Fernando and I began to make a series of complaints. We called and wrote to the Personería. Unfortunately, they shelved the complaints there. We complained to the mayor. We went to the Inspector General's office. We filed many complaints but none of them came to anything.

At that point Fernando had owned his farm for twenty years. He was born there, grew up working there, bought the farm, made all of the improvements to it and says that he'll die there. I had always dreamed of having my children with him. We had our first daughter in 2003 and named her Esmeralda.

In 2004, we realized that the company was negotiating for our property with its former owners, who said that Fernando was just the farm administrator. Two of the previous owners and an investment company began to argue that they owned the property. That November, the situation was brought to conciliation in the Chamber of Commerce in Medellín. Conciliation is an arbitration where they bring all the implicated parties together and try to negotiate so that the matter doesn't have to go to the courts.

I wasn't allowed to enter the conciliation session. I had to wait outside for Fernando, who didn't know the city and had never been to the Chamber of Commerce. By six in the evening, a representative of the company told him that whether or not he signed over the land, they would

take it away from him the next day because it was of public interest. They also told him that in order to leave the Chamber of Commerce, he had to sign a document. He signed the document, thinking that they would meet again. But it turns out the company deceived him. They attached his signature to a document saying that he agreed to sell thirty-six hectares of land for 104 million pesos, and that the compensation would be divided among him and another three claimants.

When we found out, we went back to talk with the company. We arrived at a verbal agreement that Fernando would sign away the deed to part of the land, but that they would return the part of the land where there was water, grass, and fruit trees.

After Fernando signed the deed, the company didn't want to hear from us. They took away the viable part of the farm where the grass was, the improvements, and what was left of the water. They left us the bad part of the farm that didn't have water or fruit trees. In order to have water, we had to build some wood and plastic shacks on the part of the land where you could channel the water from—and that was supposedly the company's because of the signing of the deed.

In 2006, we had our second daughter, Mafe. Around that time, workers from the company would arrive every day, accompanied by the public security forces. Sometimes, squadrons of eight, ten, twelve policemen would arrive, angry from the start. One time, a policeman told me, "If you're not going to leave, let us know, because the river is really close to here." This means that they'll kill you and throw you in the river. People with uniforms exclusively used by public security forces would also arrive at the farm, but with their insignias covered. You couldn't tell if they were the police, guerrillas, or paramilitary groups. They said we were squatters, that they would put us in jail, and that our children would be handed over to Family Welfare. Seeing so many people surrounding the house filled me with fear. On three occasions, they shot over our shacks at night so that we'd clear out. But I never thought about leaving the farm with the girls. Exactly the contrary: we were a family and as a family we stuck together in everything.

Unfortunately, with all the problems that Fernando had to live through, he became depressed. It was sad to see a man crying like a little boy. He began to act aggressively with me, hit me, mistreat me. I told him I couldn't take it anymore. I had to leave him. You have to accompany your friend to the cemetery, but you can't bury yourself with him. Our relationship as a couple ended in late 2009. Even though I continued checking in on him and accompanying him in the process with the farm, Fernando and I didn't have the life of a couple, and my daughters and I almost never went to the farm.

J.
Image Reference Guide

The following images correspond with the lesson plans and are available for viewing at:
http://www.voiceofwitness.org/education/curricula/displaced-in-colombia



Photographer: Susan Meiselas



Photographer: Ferdinando Scianna



Photographer: Ferdinando Scianna



Photographer: Ferdinando Scianna



Photographer: Stephen Ferry



Photographer: Stephen Ferry



Photographer: Stephen Ferry



Photographer: Stephen Ferry



Photographer: Stephen Ferry



Photographer: Stephen Ferry

K.
Colombia Conflict Media Resources

DOCUMENTARY FILM: *Leaving La Floresta* (dirs. Caleb Collier, Dan Roge), Whisper Productions, 2011: *Leaving La Floresta* is a feature–length documentary that chronicles the story of Abelardo Joya and his family as they are forced to leave their farm in Colombia and struggle to find a new way of life. *http://www.whisperproductions.com/tag/give-us-names*

***The New York Times* Country Profile, Colombia:** *http://topics.nytimes.com/top/news/ international/countriesandterritories/colombia/index.html*

TED Talk: *Jose Miguel Sokoloff: How we used Christmas lights to fight a war*: In this compelling TED Talk, Colombian ad executive Jose Miguel Sokoloff shares the story of how his team attempted to sway guerrillas' hearts and minds with Christmas trees and personalized messages strategically placed throughout the jungle. A look at the creative messages that have led hundreds of guerrillas to abandon the war, and the key insights behind these surprising tactics. *https://www.youtube.com/watch?v=0Fi83BHQsMA*

L.
Learn More About the Colombian Conflict

In English:

Amnesty International: *Human Rights In Republic of Colombia:*
http://www.amnesty.org/en/region/colombia
Human Rights Watch: *Human Rights In Colombia*:
http://www.hrw.org/americas/colombia
Refugees International: *Colombia:*
http://www.refugeesinternational.org/where-we-work/americas/colombia
United Nations High Commissioner for Refugees (UNHCR): Country Operations Profile – *Colombia:* *http://www.unhcr.org/pages/49e492ad6.html*

In Spanish:

Insight on Conflict: Conflict Areas – Colombia (links to peace-building organizations in Colombia): *http://www.insightonconflict.org/search/?country=colombia&cat_tag=all*

The National Center for Historical Memory: The National Center for Historical Memory's (NCHM) purpose is to contribute to the comprehensive reparation and to the right to the truth for the victims of the Colombian armed conflict as well as society in general. The Center accomplishes this by reconstructing, through the testimony of victims, the serious human rights viola-

tions that occurred in the framework of the conflict, searching for truth, justice, reparation and the construction of a sustainable and lasting peace. *http://www.centrodememoriahistorica.gov.co/*

M.
Photography Resources

International Center of Photography's Curriculum Guide: *Focus on Photography: A Curriculum Guide* is a free, comprehensive resource that makes the case for photographic education enforcing multifaceted effective strategies, curriculum, lesson plans, and activities that will help K-12 educators bring the rewards of photographic education to their students. *http://www.icp.org/museum/education/teacher-resources*

Magnum Photos: For strong examples of long-form documentary photography essays, the Magnum Photos' website is a great resource. Search by topic such as 'Colombia' to view related images from the renowned Magnum archive. *http://www.magnumphotos.com*

PBS: American Photography: Featuring a documentary film broadly summarizing elements of American photography over 100 years, this website also includes useful curriculum questioning the reality or truthfulness of documentary image-making. Decisions made by the photographer in terms of what to include, not to include, how subjects are presented—posed or not posed—can shift perceptions of the reality of the situation. Important for students to understand that documentary photography can be a record, but it is always recorded by an 'author', the photographer, representing a subjective experience that should always be questioned. *http://www.pbs.org/ktca/americanphotography/*

Visual Thinking Strategies: This is a quick 'how to' for guiding student discussions when looking at photographs and other art pieces to foster deeper engagement and understanding of visual elements. In our visually saturated world today, we absorb and attach meanings to images in a split second—in many cases without understanding the reasons why. Sustained looking and discussion of the photographs in the Magnum Foundation Image Library can augment students' critical thinking and communication skills. There are three suggested questions for educators with three facilitation strategies along with expectations for how students should respond. *http://vtshome.org/what-is-vts/method-curriculum--2*

Yale-New Haven Teachers Institute: This curriculum unit takes Dorothea Lange as a case study and leads to lesson plans for analyzing photographs, discussing documentary vs. fact, and practicing photojournalism. *http://www.yale.edu/ynhti/curriculum/units/2006/3/06.03.10.x.html*

N.
Oral History Resources:

Columbia University Center for Oral History: The Columbia University Center for Oral History is one of the world's leading centers for the practice and teaching of oral history. Its archive, located in the Columbia University Libraries and open to the public, holds more than 8,000 interviews, in audio, video, and text formats, on a wide variety of subjects. *http://library.columbia.edu/locations/ccoh.html*

Groundswell: Oral History for Social Change: Groundswell uses oral history and narrative in creative, effective and ethical ways to support movement building and transformative social change. Their mission is to provide mutual support, training, and resources in the practice of grassroots oral history in order to build the creativity and power of social justice movements. *http://www.oralhistoryforsocialchange.org*

Oral History Association: The Oral History Association (OHA), established in 1966, seeks to bring together all persons interested in oral history as a way of collecting and interpreting human memories to foster knowledge and human dignity. *www.oralhistory.org*

StoryCorps: StoryCorps is an independent nonprofit whose mission is to provide Americans of all backgrounds and beliefs with the opportunity to record, share, and preserve the stories of our lives. *www.storycorps.org*

Books

Ritchie, Donald A. *Doing Oral History. Oxford University Press, USA; second edition, 2003.*
In this thorough guide to oral history theory, methods, and practice, Donald A. Ritchie, a prominent U.S. scholar in the field, synthesizes and builds on the extensive literature in manuals and fieldwork guides, to provide the first oral history handbook to address individual researchers as well as orga-

nized project teams (whether novices or veterans in the field), to cover videotaping as well as audio recording, and to support both teachers and archivists in their use of oral history records.

Mayotte, Cliff. ***The Power of the Story: The Voice of Witness Teacher's Guide to Oral History.*** Voice of Witness, 2013 (second edition). This comprehensive guide allows teachers and students to explore contemporary issues through the transformative power of oral history, and to develop the communication skills necessary for creating vital oral history projects in their own communities. *www.voiceofwitness.org*

O.
About Voice of Witness

Voice of Witness (VOW) is an award-winning nonprofit that promotes human rights and dignity by transforming the way people report, consume, and engage with contemporary human rights and social justice issues. We further our mission through our core programs: 1) Our oral history book series, which amplifies the voices of individuals most directly impacted by injustice using a humanizing, literary approach, and 2) Our education program, which provides training and curricular support to educators and invested communities—fostering empathy, critical thinking, and a participatory vision of history. *www.voiceofwitness.org*

P.
About the book *Throwing Stones At The Moon: Narratives From Colombians Displaced By Violence*

Compiled and Edited by Sibylla Brodzinsky & Max Schoening

For nearly five decades, Colombia has been embroiled in internal armed conflict among guerrilla groups, paramilitary militias, and the country's own armed forces. Civilians in Colombia face a range of abuses from all sides, including killings, disappearances, and rape—and more than four million have been forced to flee their homes. The oral histories in *Throwing Stones at the Moon* describe the most widespread consequence of Colombia's human rights crisis: forced displacement. Speakers recount life before displacement, the reasons for their flight, and their struggle to rebuild their lives.

About the Editors

Sibylla Brodzinsky is a journalist who has spent more than twenty years writing about Latin American politics, human rights, and social issues in publications including *The Economist, The Christian Science Monitor,* and *The Guardian.*

Max Schoening is a researcher in the Americas division of Human Rights Watch. He has written extensively about human rights issues in Colombia, and lived there during the making of *Throwing Stones at the Moon*.

Q.
About Magnum Foundation

The Magnum Foundation fosters creativity and diversity in documentary photography, activating new audiences and ideas through the innovative use of images. Through grant-making, mentoring, and creative collaborations, we partner with socially engaged image-makers experimenting with new models for storytelling. Many of the photographs featured in the multimedia piece, *Displaced in Colombia,* were drawn from Magnum Foundation supported photographer Stephen Ferry's published work, *Violentology*, and from the Magnum Photos archive.
http://www.magnumfoundation.org

R.
Stephen Ferry, 2011 Magnum Foundation Grantee

As an award-winning photographer, Stephen has developed an understanding of Latin American culture, society, and politics from over 20 years of covering the region. Stephen's 2012 book, *Violentology: A Manual of the Colombian Conflict,* documents Colombia's internal armed conflict, focusing on human rights and the struggle of Colombian civilians to resist the violence. Magnum Foundation funded Stephen Ferry's 2011 story, *The Poisoning of El Dorado,* exposing how gold mines in Colombia are fueling a new wave of violence and environmental destruction, which can be seen here: *www.magnumfoundation.org/voiceofwitness*

S.
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T.
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U.
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