



Visualising Peace

A research and education project based at the University of St Andrews

<https://peacemuseum.wp.st-andrews.ac.uk>

Peace-Making through Remembrance

This resource has been designed with two goals in mind:

1. To deepen young people's understanding of past and present commemoration practices, in relation to the First World War and later conflicts
2. To encourage young people to rethink commemoration practices as an opportunity for grassroots peace-building

It is aimed at young people aged 9-18.

How to use this resource

Total Duration: 45-60 minutes

In advance:

1. Depending on the age of your students, you might like to set them some preparatory research and reading. This could involve:
 - Asking them to find examples of WWI war memorials in different parts of the UK and the wider world
 - Asking them to research the history of the Cenotaph in London – or to find out what happens at the Cenotaph on Remembrance Sunday each year
 - Asking them to read about the Pages of the Sea project, <https://www.pagesofthesea.org.uk>, and to think about how it compares with traditional Remembrance Sunday commemorations at the Cenotaph
 - Asking them if they can find any examples of 'peace memorials' as opposed to 'war memorials'
 - If you have access to a copy, you could also encourage them to read sections of Antony Seldon's 2022 book *The Path of Peace: Walking the Western Front Way*

Set up:

1. If age appropriate, you could ask students to fill out the short pre-session survey that you will find at the end of this pack.
2. You could work your way through – or adapt – the ppt presentation which has been prepared in support of this workshop.

How did WWI end?

Ask students what they know about how four years of fighting was brought to an end in 1918. What is an ‘armistice’? What happened when the armistice was signed on 11th November 1918? And what further peace negotiations took place after that?

How did the First World War end?

Autumn 1918: German armies were exhausted, the German population was hungry, their allies were dropping out...

Kaiser Wilhelm II abdicated on 10th November 1918

German gov't approached US to request an **armistice** (a break in fighting to discuss terms for peace)

The armistice was signed in a railway carriage in **Compiègne**, France, at **5.45am, 11th November 1918**, between Allied Forces (France, UK, US, Russia, Italy, Japan) and Germany

It took effect from 11am – although fighting along parts of the Western Front continued until nightfall, and for a while longer elsewhere

Initially lasting just 36 days, the armistice was extended several times while the Allies developed a formal peace treaty...



Peace-making after the First World War

Paris Peace Conference, 1919-1920 – diplomats from 32 countries, but NOT Germany

Redrew maps of Europe, and parts of Asia, Africa, Pacific Islands

Created the **League of Nations** (the first international organization aimed at maintaining world peace)

Resulted in 5 peace treaties with Germany and its allies

Treaty of Versailles = signed with Germany, June 28 **1919**: Germany had to disarm, give back territory, and pay reparations (£6.6 billion in 1919, c. £300 billion today)

This is called **TOP-DOWN** peace-making



Do students know what is meant by ‘top-down’ peace-building?

1. Characterised by peace conferences, the brokering of agreements between rival political and military leaders, physical reconstruction programmes, and the promotion of democratic elections, top-down peace-building is usually driven by external, international actors – powerful states and leading international organisations, with international financing.
2. Top-down peace-building often begins with securitisation – i.e. the ending of armed conflict and the imposition of basic levels of security and order. This is sometimes achieved (ironically enough) by an increased military presence – for example, by the arrival of UN Peacekeepers (‘blue helmets’).
3. Top-down peace-building can be effective in ending armed conflicts in the short-term, in disarming and demobilising armed groups, in facilitating humanitarian access to support civilians impacted by conflict, in providing a framework and financing for rebuilding programmes, and in prosecuting perpetrators of war crimes.
4. However, top-down peace-building is often not sustainable over the long term, because it involves external actors imposing peace on local populations. Grassroots peace-building that involves ordinary people and community organisations can prove more effective over the long-term. Peace built from ‘the bottom up’ is more likely to reflect local concerns, grievances and aspirations; it also tends to involve diverse and marginalised voices, such as women and ethnic minorities; and it can be more effective at promoting intergroup dialogue and understanding and promoting reconciliation. Today, many experts on peace and conflict recommend ‘hybrid peace-building’ which involves a mix of top-down and grassroots methods.

An important aspect of peace-building is personal recovery. Students might find it useful to reflect on the following testimony, as they consider the long journeys of healing and recovery (both physical and mental) that soldiers and civilians went on after four years of fighting during WWI:

Relief, disbelief and grief

‘And this is the end of it. In three hours the war will be over. It seems incredible even as I write it. I suppose I ought to be thrilled and cheering. Instead I am merely apathetic and incredulous ... There is some cheering across the river—occasional bursts of it as the news is carried to the advanced lines. For the most part, though, we are in silence ... With all is a feeling that it can’t be true. For months we have slept under the guns ... We cannot comprehend the stillness.’

— Robert Casey, Battery C, 124th Field Artillery Regiment, 33rd Division, November 11, 1918.

Those who lived through the war had a lot of healing to do, as they began to recover from four years of violence, disruption and loss. A different kind of personal PEACE-MAKING...

Remembrance became part of a long process of post-conflict recovery.

What kinds of war memorials and commemoration practices emerged after WWI?

When? Why?

Bold

When were the first war memorials built for WWI?

- During the war!
- War Graves Commission was established in 1917 (to help bury the dead, but also commemorate the missing)
- Temporary memorials were set up at the sites of major battles
- Lots of informal memorials to lost loved ones starting springing up in towns and villages in the UK, France, Italy, US, etc
- A temporary memorial in Hyde Park was set up in August 1918 and became very popular...
- ...sparking conversation about something more permanent
- ...local and national authorities wanted to have some control over the building of monuments – so national organisations like the British War Memorials Committee were established. (What difference did this make to their style and messages?)
- Some countries (e.g. US) favoured 'living memorials' – e.g. libraries, museums, which people could use...
- Others (e.g. UK, France) preferred to build purely decorative memorials, to focus attention on remembrance

What do war memorials look like in the UK?

What messages do they communicate?

What impact do they have?

What are UK war memorials like?

Names of dead soldiers (often without ranks – why?)

Crosses – why?

Laurel wreaths – why?

'The Glorious Dead' (Cenotaph)

Soldiers in uniform, weapons...

What role did they play in the aftermath of the war?

What impact do they have today?

How peace-promoting are they?

Are they militaristic – or even militarizing?

They connect us to a tragic past; do they propel us to a better future?



You could compare the physical memorials built in the UK after WWI with the ‘path of peace’ which soldier Douglas Gillespie imagined, just before his death in 1916.

*The following excerpt is taken from Anthony Seldon’s book *The Path of Peace: Walking the Western Front Way* (2022):*

How do our stone war memorials compare with the ‘path of peace’ that Gillespie imagined?

“I wish that when peace comes, our government might combine with the French government to make one long Avenue between the lines from the Vosges to the sea. The ground is so pitted, and scarred, and torn with shells, and tangled with wire, that it will take years to bring it back to use again, but I would make a fine broad road in the ‘No Man’s Land’ between the lines, with paths for pilgrims on foot, and plant trees for shade, and fruit trees, so the soil should not be altogether waste. Then I would like to send every man and child in Western Europe on pilgrimage along that Via Sacra, so that they might think and learn what war means from the silent witnesses on either side.”

A.D. Gillespie, *Letters from Flanders*, 3rd edn., London 2016, 324

A. Seldon, *The Path of Peace: Walking the Western Front Way*, 2022

This might lead to some comparison of other war memorials and commemoration practices.

You could choose your own **war memorials** to compare, or ask students to research some contrasting memorials – e.g., the Sierra Leone Peace and Cultural Monument (more information here <https://peacemuseum.wp.st-andrews.ac.uk/2023/03/01/sierra-leone-peace-and-cultural-monument/>), Holocaust memorials (e.g. <https://www.visitberlin.de/en/memorial-murdered-jews-europe>), the 9/11 memorial (<https://www.911memorial.org>) or the Bali Bombings Memorial in London.

In the slide below, the two photographs on the left are of the Royal Artillery war memorial in Hyde Park, erected in 1925; the two photographs on the right are of the Australian memorial to WWI and WWII, also in Hyde Park, dedicated in 2003. The Australian memorial does not record the names of individual soldiers but instead the names of battle locations and the cities/towns/villages where Australian servicemen came from. As the plaque explains, it was designed to remind people of the wider impact of war on families and communities. It contains no military imagery; instead, as the inscription notes, ‘the flow of water over these names evokes memories of service, suffering and sacrificed.’

You could discuss the differences between memorials that focus exclusively on soldiers and memorials that include families and communities. You could also discuss the difference between commemorating people’s deaths and people’s wider lives.



Hyde Park today... How do these two war memorials compare?

The Centenary of the First World War resulted in lots of **commemoration events**. You could discuss, for example, ‘Blood Swept Lands and Seas of Red’ (an installation of thousands of ceramic poppies at the Tower of London in the UK: <https://www.hrp.org.uk/tower-of-london/history-and-stories/tower-of-london-remembers/#gs.xjs1z0>), or ‘Shrouds of the Somme’ (<https://www.robheard.co.uk/shrouds-of-the-somme/>). The next slide features Danny Boyle’s ‘Pages of the Sea’ project (<https://www.pagesofthesea.org.uk>), which brought communities together on beaches around the UK to mark 100 years since the end of WWI:

‘On 11 November 2018, tens of thousands gathered on beaches to say goodbye and thank you, to the millions of men and women who left their shores during the First World War, many never to return.

On beaches around the UK, over the course of several hours, a portrait of an individual from the First World War emerged from the sand. And then, as the tide rose, it was washed away as we took a moment to say a collective thank you and goodbye.’

You could ask students to explore the ‘beach portraits’ section of the website (<https://www.pagesofthesea.org.uk/beach-portraits/>) which offers short biographies of some of the men and women featured in the sand sculptures. Discussion questions might include:

- How did this act of commemoration compare with more traditional commemoration events at war memorials like the Cenotaph?
- In what ways are they different?
- What difference does the impermanence of the sand sculptures make?
- In what ways might this commemoration activity have been community-building?
- Who do you usually picture in your mind when you think about the people who left home to take part in WWI? Did the project’s ‘beach portraits’ change your view?
- Which kind of commemoration event would you prefer to go to – something like the Pages of the Sea, or the more traditional laying of wreaths at a war memorial? Why?
- What messages about war and peace do these different events communicate?



WEST SANDS, FIFE
ELSIE MAUD INGLIS

AGE: 53 DATE OF DEATH: 26/11/1917

Elsie Inglis was an avowed suffragist and ally of campaigner Millicent Fawcett, who combined her medical background with a yearning for social justice.

[Read More](#) [Go to Beach](#)



AYR, Ayrshire
WALTER DANIEL JOHN TULL

MIDDLESEX REGIMENT
AGE: 29 DATE OF DEATH: 25/03/1918

Walter Tull found fame as one of Britain's first black footballers and the first ever black officer to command white troops.

[Read More](#) [Go to Beach](#)



ROSEISLE BEACH, MORAY
CHARLES HAMILTON SORLEY

AGE: 20 DATE OF DEATH: 13/10/1915

Sorley was travelling in Germany at the start of hostilities and interned for one night in a prison at Trier. Making his way back to England, he applied for a commission in the Suffolk regiment and served in the trenches in France.

[Read More](#) [Go to Beach](#)



CULLA BAY, ISLE OF BENBECULA
DUNCAN MACKINNON

AGE: 23 DATE OF DEATH: 23/03/1916

Duncan Mackinnon was one of six brothers who all went to war. Out of the six, he and his brother Noel (born 1895) were killed.

[Read More](#) [Go to Beach](#)

Danny Boyle's 'The Pages of the Sea' <https://www.pagesofthesea.org.uk>

How does this act of remembrance compare with Cenotaph commemorations?

Who do we remember, and who do we forget?

The next two slides encourage students to think about the people who dominate our commemoration practices and the people who are marginalised from them.

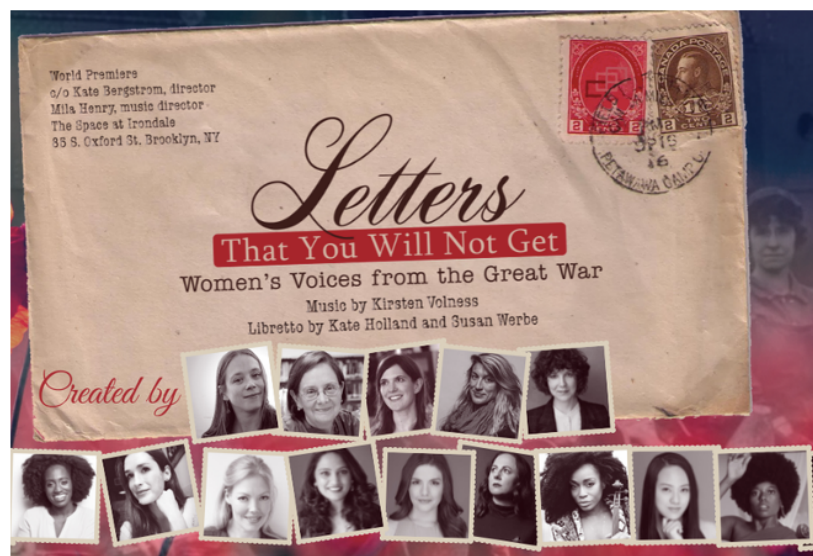
You can find out more about the opera *Letters That You Will Not Get* in this podcast <https://www.buzzsprout.com/1717787/8775578> and this blog post <https://arts.st-andrews.ac.uk/visualising-war/2021/06/visualising-world-war-i-through-womens-voices/>.

Whose voices have shaped how we remember WWI?

Whose poetry do we read?

Letters tells the story of the Great War as experienced by the women who lived through it, on both sides of the conflict.

It gives voice to American, British, European, Asian, African and Caribbean women affected by WWI through a series of vignettes that share their responses to the war—from enthusiasm to resignation; support to opposition; the war's beginning to its end.



David Lammy's documentary *Unremembered: Britain's Forgotten War Heroes* was aired by Channel 4 to coincide with the centenary commemorations of WWI (<https://www.channel4.com/programmes/unremembered-britains-forgotten-war-heroes>). It is reviewed here: <https://www.theguardian.com/tv-and-radio/2019/nov/10/the-unremembered-britains-forgotten-war-heroes-review-david-lammy-condemns-a-shameful-history>. It uncovers the shocking story of Britain's failure to honour African soldiers who died fighting for Britain during WWI with the same kind of burial and memorial stones as white soldiers. It can be used as a prompt to ask students wider questions about the people we still marginalise today in our commemoration practices – e.g. women, children, refugees, and people from different ethnic and religious backgrounds.

Who do we often overlook in our commemorations?

Women, children, civilians...

People from other nations

People of other ethnicities (David Lammy, *The Unremembered: Britain's Forgotten War Heroes*)

Those not killed 'in action' – but who died of hunger, disease, destitution

People displaced by conflict...

Should our commemorations include everyone who was impacted by war?

What would that involve, if so?



Exercise

Ask students to work in groups to discuss and/or design a new war memorial or commemoration event of their own. This could be in relation to WWI or another conflict. Students might also want to think about how people in future will commemorate current conflicts.

As part of this exercise, you could introduce students to the education charity Never Such Innocence, whose mission is to give children and young people a voice on conflict: <https://www.neversuchinnocence.com>. The charity was founded in the lead-up to the centenary commemorations for WWI by Lady Lucy French, who was concerned that adults would dominate discussions at the expense of young people's voices. Around two thirds of the world's children live in a country affected by conflict, and they are disproportionately impacted not just by armed violence but also by the disruption it brings to food supplies, healthcare, education and general security. Never Such Innocence runs an annual competition and delivers school workshops and roadshows designed to empower young people to have a say on conflict and its aftermath. You could encourage your students to read the 'winners booklets' for recent competitions (<https://www.neversuchinnocence.com/2022-23-competition>) and to consider submitting some work themselves; you could even invite Never Such Innocence to run a workshop in your school.

Top-down peace-making is often ineffective (WWI-WWII...)

Grassroots peace-building involves ordinary people, diverse voices, listening, learning, justice, equality, healing, recovery, growth...


Can you discuss what you would and would not include in a war memorial or commemoration to promote peace-building alongside remembrance?

And how do you think we will commemorate more recent wars?

Commemoration as a Path to Peace?

Ending the session

The poem below won 3rd place in a recent Never Such Innocence competition. As it notes in the third verse, 'we remember the losses, we remember the bodies, graves and the crosses, yet we do it again, war after war'. In other words, our current commemoration practices have not helped us build lasting peace. **Can your students think about how we might 'remember' in future in a way that does not simply look back but also builds peace for the future?**



Poetry - 3rd Place
What was it for?
by Poppy Hilton, England

Why did we fill the world with our hatred?
We chose for anger. For lives to be wasted.
We wanted violence. We needed war.
But what was all our fighting for?

What made our wrongs all seem right?
And why did we feel we had to fight?
There wasn't a point to our endless war.
What was achieved? What was it for?

We now know. We remember the losses.
We remember the bodies, graves and the crosses.
Yet we do it again. War after war.
Why do we do it? And what's it all for?

After our past, you'd think we'd learn.
But we still want to shoot, injure and burn.
Future generations: please take note.
Of this madness, find an antidote.

Imagine if war didn't exist,
Imagine no violence- no gun, bomb or fist.
We can make it happen. We can show you how.
That place can be here. That time can be now.

When you next visit a war memorial or take part in a commemoration event...

Will you think about people's wider lives, not just their war experiences/deaths?
(Pages of the Sea)

Will you think about other people affected by conflict, not just soldiers?
(Australian war memorial, Letters you will not get...)

Will you think about the present and future, as well as the past?

Remembering is not just about mourning and honouring; it involves listening and learning, planting and growing – a journey towards peace (Gillespie)

'At the going down of the sun and in the morning, we will remember them' =
'Day and night, we will work for peace in their memory.'

Following up

If age appropriate, please ask your students to fill out the post-session survey which you can find at the end of this pack.

We would be very grateful if teachers could also fill out the teacher feedback survey.

Surveys can be scanned and emailed to viswar@st-andrews.ac.uk or posted to Dr Alice König, School of Classics, University of St Andrews, Butts Wynd, St Andrews, Fife, KY169AL.

We would love to see any work that your students produce in relation to this workshop – e.g. designs for new war memorials or commemoration events. Please do send us copies if you can!

Thank you!

Pre-session questions for students

I know a lot about war memorials and commemoration practices. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I know a lot about peace-building practices. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I think that remembering past wars is important for peace-building. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I think that existing war memorials and commemoration practices contribute to peace-building today. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Post-session questions for students

I now know more about war memorials and commemoration practices. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I now know more about peace-building practices. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I have learnt new things about the links between remembrance of past wars and peace-building today. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I think that existing war memorials and commemoration practices contribute to peace-building today. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I think that we could experiment with new war memorials and commemoration practices to encourage more peace-building in the future. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us one memorable thing that you will take away from today's workshop:

Would you describe this workshop as a form of peace education? Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you get a lot of peace education in school at present? Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Would you like more peace education in future? Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1	2	3	4	5
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Post-session Teacher Feedback Form

The students in my class enjoyed this session on war memorials and commemoration. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1 strongly disagree	2	3 neither agree or disagree	4	5 Strongly agree
Click to write Statement 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The students in my class had a strong understanding of war memorials and commemoration practices prior to the session. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1 strongly disagree	2	3 neither agree or disagree	4	5 Strongly agree
Click to write Statement 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The students in my class learnt new things about war memorials and commemoration practices as a result of the workshop. Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1 strongly disagree	2	3 neither agree or disagree	4	5 Strongly agree
Click to write Statement 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Can you write down some key takeaways which your students took from the session?

What aspects of the workshop do think students particularly benefited from?

Is there anything about the workshop which you think could be improved?

Would you describe this workshop as an example of 'peace education'? Rate 1 (Strongly Disagree) to 5 (Strongly Agree)

	1 strongly disagree	2	3 neither agree or disagree	4	5 Strongly agree
Click to write Statement 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What subject area(s) do you see it best fitting into in a school setting?

Do you think that this workshop will influence how your own school approaches events such as Remembrance Day / Veterans Day / Armistice Day in future?

Would you welcome more workshops and teaching materials like this to support peace education in your school? (Rate 1 (Strongly Disagree) to 5 (Strongly Agree))

	1 strongly disagree	2	3 neither agree or disagree	4	5 Strongly agree
Click to write Statement 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thank you very much for engaging with our resources and contributing to our project!

If you would like to be kept informed about our work, please include your contact details below:

What is the Visualising War and Peace Project?

The Visualising War and Peace project at the University of St Andrews is investigating how war and peace are taught in schools. How do history lessons about ancient warfare compare with what pupils learn by reading poetry from the First World War, for example? Which historic wars and what aspects of war dominate the curriculum? What kinds of things are children taught about how wars end? And how much time do they spend learning about peace-building and peace-keeping? Is peace always taught in relation to conflict? What connections do curricula make between inner peace and geopolitical peace? And what media are most effective at generating curiosity and deepening understanding? We are interested in current practice and also in what ideas pupils, teachers and curriculum designers have for how war and peace might be taught differently in the future.

Why have I been invited to take part?

We are keen to find out what pupils and teachers think about how peace is taught in schools across both across the UK and further afield. Your insights will inform the questions which our research project asks and the future research that we do.

Do I have to take part?

Your participation is entirely voluntary, and all data we gather will be fully anonymised so no one will be able to trace responses back to individuals. If you do decide to take part you will be free to withdraw at any time without providing a reason, and with no negative consequences.

Use of your personal data for research and data protection rights

The University of St Andrews (the 'Data Controller') is bound by the UK 2018 Data Protection Act and the General Data Protection Regulation (GDPR), which require a lawful basis for all processing of personal data (in this case it is the 'performance of a task carried out in the public interest' – namely, for research purposes) and an additional lawful basis for processing personal data containing special characteristics (in this case it is 'public interest research'). You have a range of rights under data protection legislation. For more information on data protection legislation and your rights visit <https://www.st-andrews.ac.uk/terms/data-protection/rights/>. For any queries, emaildataprot@st-andrews.ac.uk.

What should I do if I have concerns about this study?

In the first instance, you are encouraged to raise your concerns directly with the Visualising War and Peace Research project, by emailing vispeace@st-andrews.ac.uk. However, if you do not feel comfortable doing so, then you should contact the University's Ethics Committee. A full outline of the procedures governed by the University Teaching and Research Ethics Committee is available at <https://www.st-andrews.ac.uk/research/integrity-ethics/humans/ethical-guidance/complaints/>.

