



**DEPA**

**DECOLONISING  
PEACE  
EDUCATION IN  
AFRICA**

May 2022

**ABSTRACT**

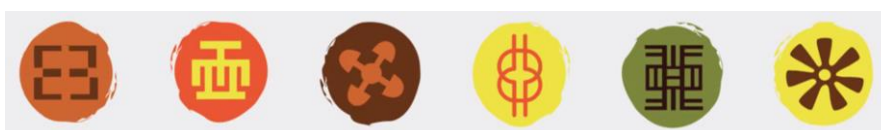
This document serves as the country report for Nigeria regarding the DEPA Project

**Nigerian team:**

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# Decolonising Peace Education in Africa: Country Report

## 1. Report Abstract

The report provides insights into the projects undertaken specifically regarding the research for the Decolonising Peace Education in Africa (DEPA) project conducted in Nigeria. The report will provide an introduction and an overview of the research project, describe the communities involved in the various projects from the specific stance of what decoloniality means in our context. Additionally, the report will provide the relevant literature and methodologies used to conduct the research as well as the methods of analysis and result dissemination. Lastly, the report will provide the way forward for the Nigerian team within the greater Decolonial Peace Education Research project, as led by the principal investigator, Prof Parvati Raghuram.

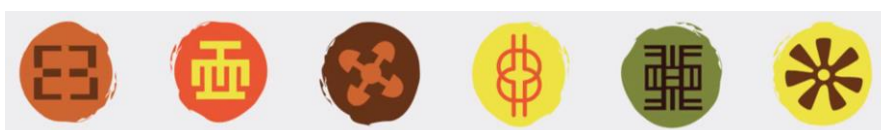
The Nigerian team consists of the lead investigators, Dr Umar Kari (Department of Sociology, UA) and Ms Tominke Olaniyan (PADEAP Nigeria); Dr Stephen Mcloughlin (Coventry University UK) two research assistants, Dr Dotun Akanni and Mr Jimmy Akoh; three community research assistants Dr Joseph Musa, Ms Tani Jacob and Ms Shamsiya Alakayi.

## 2. Country in context

### 2.1. Conflict

While Nigeria has endured numerous conflicts throughout its tenure as an independent state, over the last decade and a half the most destabilising violence has been a result of an ongoing insurrection led by Boko Haram, predominantly in the Northeast of the country. This has triggered numerous waves of displacement. In Abuja, for example, New Kuchingoro IDP camp is populated by Glavda speakers from Borno State, who all fled their home due to Boko Haram attacks. A brief overview of this conflict will be provided below.

The Boko Haram movement was created in 2001 by Uztaz Mohammed Yusuf and Ustaz Mohammed Ali. As marginalized Northern youth their aim was to curb insecurity, inequality and leadership neglect of the North East region of Nigeria. Boko Haram has economic political, religious and social dimensions. The pervasive poverty found in Northern Nigeria has enabled religion to be used by groups like Boko Haram to mobilise and vent ongoing frustrations about the inequality. Poverty reduces people's capacity to enjoy their civil, political and socio-economic rights. This has been financially supported by political elites from both inside and outside Nigeria. Boko Haram now has growing links with transnational terrorist organisations, especially Al-Qaeda in the Islamic Maghreb.



Since 2009 Boko Haram has escalated their use of violence, provoking widespread instability and displacement in the North East, particularly in the states of Borno and Kaduna. Following the execution of Uztaz Mohammed Yusuf, the organisation’s new leader, Abubakar Shekau, declared war on the Nigerian state, and oversaw a clandestine regrouping. Boko Haram evolved into a ‘constellation of cells united under the banner of “Boko Haram”, resulting in diverse recruitment methods and member profiles’ (Matfess 2017, p. 22). Under the leadership of Shekau, Boko Haram’s violent methods diversified and intensified. In the years following 2009, the group has used a variety of weapons, including explosives and landmines. In addition, they began imposing territorial control, and engaging in indiscriminate violence against unarmed civilians (Matfess 2017, p. 23; Nigeria Social Violence Database 2015). At first, the group, under Shekau’s leadership, targeted police stations, military outposts and beer halls. From 2013, they engaged in a ‘rural insurgency’, taking control of villages, imposing their version of Sharia law, and issuing ultimatums to local populations – either submit to their rules or be killed (Matfess 2017, p. 24).

This change of tactics led to the Nigerian government declaring a state of emergency in 2013, a move which saw Boko Haram evolving from a predominantly voluntary organisation to one which engaged in widespread kidnapping ‘to complement their manpower’ (Matfess, p. 27). Since 2013, Boko Haram has kidnapped more than 2000 women, as well as forcibly recruiting large numbers of young men and boys. Various cells took control of different territories, from the Lake Chad basin to areas south of Maiduguri. These insurgencies destabilized communities throughout the north, including into Niger, Chad and Cameroon.

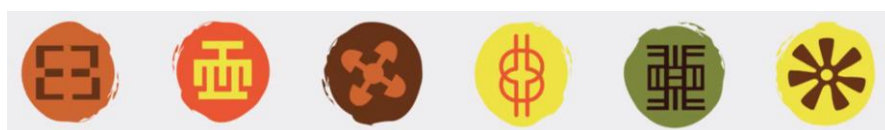
Boko Haram’s activities now extend right across the north of Nigeria, to areas including Katsina state in the country’s northwest. On December 11, 2020, more than 300 school students (this time boys) were abducted by gunmen on motorcycles, following a gun battle with security forces, which prompted hundreds more to flee into the surrounding countryside. Boko Haram claimed responsibility for the attack and abductions (Aljazeera, 2020).

The violence perpetrated by Boko Haram has created large waves of displacement, both within Nigeria and beyond its borders. With this displacement comes a profound loss of language and culture. Children born into displacement camps no longer grow up speaking their original languages (such as Glavda), and as a result lose the intergenerational inheritance of stories and knowledge that once grounded these communities. The challenge for this project is explore ways of preserving language and culture, by collaborating with elders, and incorporating their knowledge into learning materials for the younger generation.

## 2.2. Peace education initiatives

### State of Peace Education in Nigeria

Peace education in Nigeria has been an age long informal practice among different ethnic groups, emphasizing on good character, peaceful co-existence and mutual respect. Traditional proverbs, folk tales and songs were very popular in the pre-colonial era as a form



of peace education to teach values that built positive relations among individuals and within the communities.

The 9-year Basic Education Curriculum published in 2006 by Nigerian Educational Research and Development Council (NERDC), expanded the new basic social studies curriculum to contain topical issues such as peace and conflict, child/women trafficking, youth unemployment and youth restiveness and gender. Civic education was then disaggregated from the new and restructured social studies curriculum and infused with components of peace education, gender education, and family life (Ofoego and Ugwuegbulam, 2020). Unfortunately, peace education as a separate subject has not been institutionalized despite the establishment of an agency with a clear mandate to design and implement peace education in schools. Instead of making it a stand-alone subject, this piecemeal approach has made little significant impacts in achieving the objectives of peace education programmes in Nigeria.

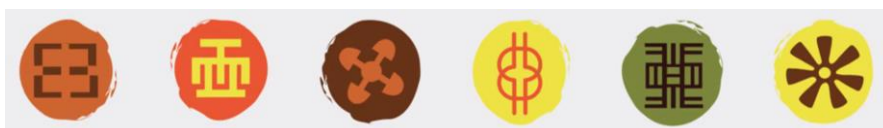
Apart from Institute for Peace and Conflict Resolution (IPCR) created in 2000 with a mandate to be the leading research centre in peace research and conflict analysis, a number of tertiary and research institutions in Nigeria also offer peace and conflict studies/peace and conflict resolution and other related courses to strengthen peace education programmes and expose learners to alternative non-violence ways of dealing with conflicts.

#### Challenges of the Implementation of Peace Education in Nigeria

There is lack of commitment on the part of government to drive the implementation of peace education concept in Nigerian schools despite an initial interest shown by dedicating an established body-Nigerian Educational Research and Development Council (NERDC) for such a task to promote peaceful living within Nigerian society.

Inadequate funding has constituted an impediment to the actualization of peace education in Nigeria. Budgetary allocation for the education sector is low in Nigeria and the introduction of peace education into the curricula requires adequate funding for its execution, which may not be forthcoming. Peace education materials and techniques are foreign in nature and based on western knowledge. They do not adequately address the reality of our peculiar challenges because of limited adaptation to the local contexts and conditions to suit the needs of the country.

There is lack of awareness and understanding of what peace education entails in the public domain because there is hardly any advocacy or public campaigns to galvanize support for the introduction of peace education in school curricula. There is also a shortage of trainers and experts. Experts who are well grounded in the field of peace education are in short supply, hence those who may be deployed to teach the subject are ill-equipped and not specially trained to be entrusted with such responsibilities.



## 2.3 Identified research gap

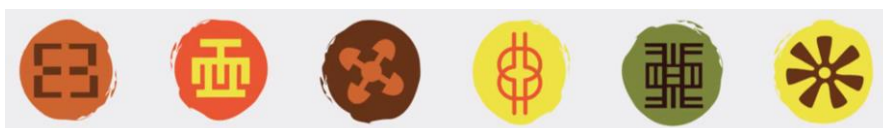
Nigeria should move away from militarizing violent conflict areas like those affected by the Boko Haram insurgency. Education for peace needs to focus on Restorative Justice and work collaboratively to develop creative African led Conflict Resolution and Transformation Approaches, that include all representatives' groups from the communities affected. These approaches will aim to create frameworks that strengthen peace, social justice and human rights. These are aimed at building capacity for peace and reconciliation, setting framework for transitional justice, and providing a platform for community participatory restorative justice.

Restorative Justice, African led Creative Conflict Resolution and Transformation Approaches could offer a viable alternative for effective and sustainable interventions in addressing the underlying causes of the conflict to achieve a more just and equitable society.

## 3. Introduction to projects

Taking into consideration the conflict that is so prevalent in Nigeria, i.e., the insurgency of Boko Haram, as well as the peace education initiatives, the current research seeks to fill the identified gap as stated above. In order to achieve this, the Nigerian research will focus on four specific research projects.

1. To identify arts as a methodology for peace education specifically focussing on literature in Nigeria
2. Oral histories and Theatre for Development as alternative arts based decolonial methods to inform the teaching of peace education in Nigeria
3. Working in collaboration with South Africa to develop Open Educational Resources for educators to promote a decolonial peace education initiative in Nigeria
4. To host Teachers' workshops as a means to create a framework for peace education specific to the local context and communities.



## 4. Communities in question

This project has engaged with three specific groups, IDP communities and IDP elders in New Kuchingoro IDP camp Abuja, local teachers, local NGO partners and local artist networks. They form a diverse set of stakeholders in the community.

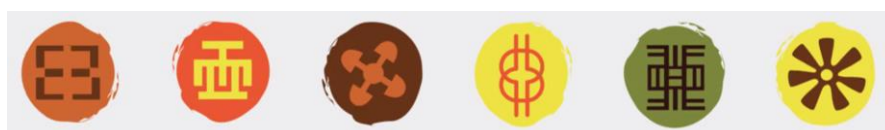
This project has engaged with the different stakeholders in 3 individual projects: - NGO/ IDP camp - community engagement –Oral histories; NGO, Local teachers: peace education workshops; NGO, Local artists: Theatre for Development/ transformation.

Each methodology offers a unique insight into the local community and offers different benefits for the community. Oral histories with IDP elders in New Kuchingoro IDP camp enlisted two Glavda speaking Community research assistants and a Glavda speaking local artist and drama teacher. This work is in conjunction with the NGO PADEAP. This project is ongoing and will conclude by July. The oral histories and ongoing engagement with the IDP community will feed into the Theatre for transformation performances and intergenerational work with teachers and students.

The teachers' workshops are a set of workshops run for local teachers who work in IDP camps. Teachers will be exposed to theory and practice in peace education and workshop how to use decolonial arts methods to build a framework for peace. This will then translate into a useable skill in local classrooms. This work is in conjunction with the NGO PADEAP. This project is ongoing and will conclude by August/ September.

## 5. Decoloniality

The need to decolonize African education – including peace education – has been a subject of intense debate and analysis by African scholars (Wa Thiongó, 1967; Mazrui, 1976; Ake, 1982; Falola and Bola, 2007; Falola, 2022, etc). Ngugi wa Thiongò, a foremost Kenyan novelist, embarked on a dispassionate criticism of African literature, with a view to decolonising it; both in seminal essays and recorded documentaries Ali Mazrui discussed the triple heritage of the colonised African peoples and how this impact on their lives; Claude Ake attempted a brilliant expose' of the imperialist content and context of African Social Science; while Falola has been involved in several efforts to decolonize African (and Diasporan) studies. Beyond mere calls to decolonize education, in their works on decoloniality, African scholars, writers and analysts first interrogated the knowledge base of pre- and post-colonial Africa, and concluded that it was laid on a self-serving Western, Eurocentric foundation. They also found out that the syllabi of teaching, mode of training, and ways of practice in African schools were all heavily rigged to ensure the practice of Western appropriateness, rather than African relatedness (Falola, 2022).



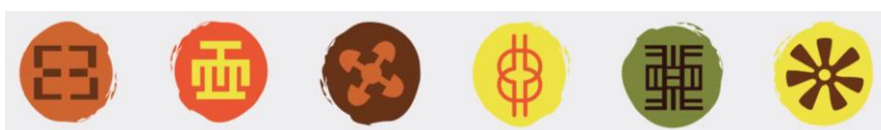
Decoloniality is often conflated with decolonisation, postcolonialism and postmodernism; but while decolonization is essentially historical and political, decoloniality is equally academic and pedagogical. In other words, it often consists of efforts aimed to uproot and replace the existing knowledge base in the postcolonial states, as well as to generally liberate and completely decolonize education from the hegemonic Western knowledge systems imposed on the erstwhile colonies.

As argued by the radical Nigerian musician and activist, Seun Kuti, “the education we get is deficit; it makes us feel this world is finished; like it is the best humanity can do...” The imposed educational systems are not rooted in our culture, hardly take cognisance of our societies and their peculiarities, sometimes do not understand us as communities and peoples, and have scant regard to our priorities, goals and choices. The imperative of the colonial system of education is our further subjugation or subservience to the former colonial masters.

Coloniality is seen not only as a historical phenomenon but also as an ethnocentric continuum, dominating all aspects of present life, especially monopolising human epistemology, the threshold of human existence and even development activities (Falola, 2022).

Focusing specifically on peace education, the basic contention, based on extant literature, empirical findings and analysis of data from works considered, is that in terms of context, content and methodology, educational curricula (on peace, peacebuilding, conflict and conflict resolution) are heavily laced with, if not dominated by, concepts, issues, ideas, methods, insights, perspectives and examples that are largely Western or Eurocentric, rather than African. By neglecting to consider the socio-cultural environment, or doing so through biased lenses of Western prejudices, or by employing methods that do not suit the uniquely African setting, it is difficult to correctly identify real causes of certain conflict eruptions, hence peace studies often flounder on the altar of faulty or wrong prognosis and diagnosis of, as well prescriptions to conflict situations.

Decoloniality is simply about untangling the production of knowledge from what its proponents consider a primarily Eurocentric episteme. It critiques and subsequently rejects the perceived universality and superiority of Western knowledge. Thus, it has been called a form of “epistemic disobedience,” “epistemic de-linking,” and “epistemic reconstruction” (Mignolo, 2007: 450; Mignolo, 2011:122-123; Quijano, 2007:176). Putting it differently, decoloniality is about doing away with Western and colonialist (including neo-colonialist and imperialist) influences, methods, perspectives, etc.





Decolonising peace education, therefore involves the need to investigate indigenous African, pedagogical tools, styles, approaches and methods toward understanding peace and resolving conflict within current neo-colonial and imperialist structures. There can be no peace without justice, the lack of justice and ongoing conflict needs to address these structural injustices linked to enslavement, colonialization, ongoing exploitation especially in areas of world trade. In education for peace decoloniality, is about unlearning and relearning, taking into account the ongoing coloniality and Western, European influences in conflict and peace building literature.

## 6. Literature overview

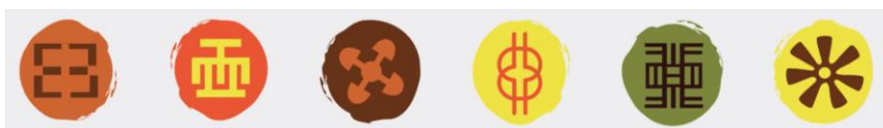
### 6.1. Arts and peace education

Arts can be a significant ally in the process of bringing out local meanings and practices around peace as well as perceptions of the local, regional and global interventions that enable or disable peace (Borisenko 2016; Sandoval 2016). It can engage a wide set of participants, provide opportunities for 'ethical witnessing' (Little 2017) and a multi-sensory learning experience that can account for the diversity of historical experiences, if used in emancipatory ways (Dunphy 2012; Hunter and Page 2014). Arts and the political agency gained through art-based methods (Stephenson and Zanotti 2017) complement more conventional peacebuilding approaches, such as mediation and facilitation by acknowledging that rational modes of engagement alone are insufficient to interrupt the dynamics of violent conflict. It also transforms those who create and perform the arts (Cohen et al. 2011). However, neither locally attuned meanings of peace nor links between community-based initiatives and formal education, including HE, often seen as a site of conflict building, has thus far been addressed.

### 6.2. Storytelling (Oral histories/ Politics of memory) as Alternative Decolonial Method of Teaching in Nigeria

Storytelling is an appropriate tool to canvass for the peace and security of a people because the peace of a nation starts from the peace of its component unit Utoh-Ezeajugh and Ogbonna (2013). As Oduolowu and Oluwakemi (2014) stated. In the traditional Nigerian environment, young children were told stories in the form of oral narratives by parents, grandparents, uncles and aunts. This way, the younger offspring were able to learn how to obey instructions from their elders by practicing listening skills and learning about their heritage. For adult listeners, stories were used to depict the wisdom, knowledge, and power of elders. Abatan (2011) has also showed that stories are valid materials for pedagogy. He states that 'Education steeped in the cultural heritage of the people, especially in folktales, could go a long way to ensure the attainment of national literacy objectives. By making these references, they provide their audience with oral Information bringing their cultural heritage once more into the limelight'.

As an oral art, storytelling has broad applicability in human learning both for children and adults (Amali, 2014). The strong sense of emotional appeal and personal experience that is



incorporated into storytelling makes it an appealing method in learning and entertainment (Adebisi, 2016). Storytelling motivates learners as well as helps them access, express, and retain information and knowledge (Olufayo and Jegede 2014). Through storytelling, people and societies around the world learn, develop the codes of behaviour, and formulate meaning-making in their lives (Adichie, 2013). The folktale (storytelling) genre, is considered “the most popular genre of oral literature which serve several purposes” (Nwaozuzu 2007). Among the Idoma people of the Lower Benue, their folktales, like those of other parts of Africa, consist of themes which project the society’s norms and values. They are entertaining as well as didactic. In this regard, Nwaozuzu (2007) further asserts that folktales “serve as a window through which social norms and values are mirrored. The reason for this is that a people’s folktales are woven around their world view experiences, expectations and achievements”.

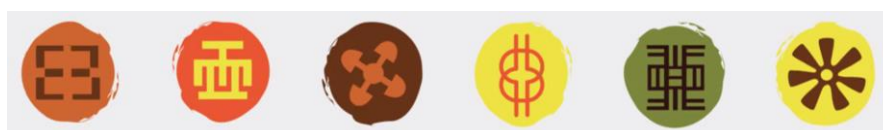
A paper by Fayose (1989) holds that written literature was borne out of the oral genre such as storytelling, myths and legends. He reveals that folklorists are good entertainers while the tales inspire writers in the present day. Examining the functions of Yoruba folktales in educating children, Adeyemi (1997) focuses on the traditional methods employed in their training, specifically as may be inculcated through storytelling. However, he asserts that the “incursion of colonialism and neo-colonialism in the Nigerian cultural life has altered the relevance of Yoruba folktales in training children (118)”. Adeyemi is however optimistic that there could be a turn-around for folktales to once more become a common tool in training children if educational planners focus on exploring their functions in the educational process.

Oral narratives; especially storytelling, seek reforms of conflict resolution. Bessette in Idogho (2011) reflects “we no longer search for safe places. Those do not exist and if they did, they are not conclusive to fundamental change. I now look for contested space where to practice pedagogies of discomfort, if it doesn’t, we will create them”. This reflection points to the fact that if storytelling has any purpose of transformation other than entertainment, then it is to show new ways of seeing, to confront us with truth, to make us think in new dynamic directions and even change our behavioural patterns which bring us to the idea of “putting people first”

The role of storytelling and other arts in Nigeria and other African countries is an important one for all who are concerned with the advancement of African culture, African thought, the African personality and by extension, Pan-Africanism and or, decolonization. Storytelling, Momoh (2003) elaborates, involves “the production of indigenous knowledge, reinterpretation and understanding of Africa from a perspective that informs the African being and, above all, waging struggles in the context of a shaped Afro-centric perspective

### 6.3. Theatre for Development/ transformation in Nigeria

Theatre for Development (TfD) is an arts-based methodology that enables the research team to select and use appropriate arts-based methods and techniques, to engage communities.



TfD provides the opportunity for community engagement, contextual interactions and provides the opportunity to hear the community's interpretations of research areas. TfD can employ a variety of theatrical expressions to research and analyze developmental problems and can create a critical awareness and potential for action to solve those problems. It is an attempt to develop an output that is relevant to the community's life and identity.

In Nigeria Samuel Ayedime Kafewo (2007), in his work titled "The Rhythms of Transformation: Theatre and Conflict Resolution in Northern Nigeria" utilized the method to investigate the role of theatre in conflict transformation – specifically the negotiation of this terrain in the project 'Building Bridges: Promoting and Consolidating Peaceful Co-existence in Nigeria – Kaduna and Kano'. The study found that Theatre for Development can transform people in the community from passive participants to active participants in their own conflict resolution and peacebuilding. Johansson (2011) sees this form of intervention as "a forum for redress actions which allows community members themselves to renegotiate the validity of policies and practices thereby encouraging peaceful co-existence". TfD is geared towards a conscientization process where the voices of the beneficiaries are heard, and their views respected.

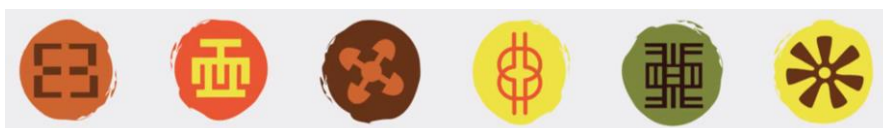
## 7. Methodologies

### 7.1. Oral Histories

The data collection process that the oral histories section of the research project has evolved during a number of phases based on our decolonial participatory action led process and ongoing decolonial research checklist reviews. Our argument is that in order to engage genuinely in the work of decolonisation (in relation to peace education in Africa), relationships, respect and long-term commitment must take precedence over short-medium term research objectives. When participants engage in refusal/resistance, it is the responsibility of the researcher to listen and re-assess, in collaboration with participants, to develop practices and goals that place their priorities at the heart of things.

The oral histories work seeks to build connections between practitioners, researchers and camp residents. It will create space for elders to come together and share stories they want to keep alive, as well as values and knowledge of social cohesion, harmony and peace. The elders will then participate in the transformation of these stories into educational materials.

Incorporating these stories of peace into learning materials provides the opportunity for youths to connect with their indigenous knowledge system. Often projects around youth engagement in post-conflict societies overlook the ways that prior generational symbiosis has been severed, leading to social and cultural alienation, which can then compound the trauma of displacement. By drawing on the knowledge of the elders, makes the case that inter-generational engagement is crucial to preserving indigenous knowledge and identity, which potentially will lead to a greater sense of belonging and healing.



## Approach

Participants: All of the participants are adults, and range from 50 - 80 years of age. All participants were internally displaced people living in New Kuchingoro IDP camp Abuja, with the majority being female.

Phase 1 – Development award work – building relationships with key stakeholders in New Kuchingoro/ elders. Focus groups discussions with stakeholders, women, teachers and the elders representative group for them to understand the research and their input into the work. Arts, music sessions held with the elders, community members and teachers. We started the work with Hausa speaking research assistants, as the elders do have basic knowledge of the Husa language. However, as time progressed it was clear that the group communicated more openly and were comfortable speaking in their first language Glavda.

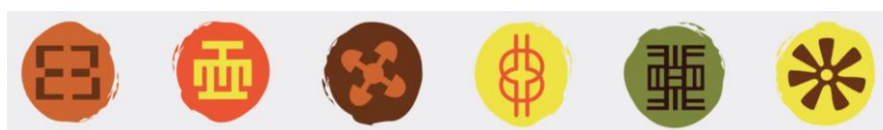
Glavda (also known as Galavda, Gelebda, Glanda, Guelebda, Galvaxdaxa) is an Afro-Asiatic language spoken in Borno State, Nigeria and in Far North Province, Cameroon. Historically, Glavda people are hill-dwellers, who resisted the Fulani Islamic holy wars. Today, few have become Muslims. However, the majority are split between traditional religious beliefs they have held for centuries and Christianity through missionary efforts in the last 70 years.

Phase 2 – 25 Elders volunteered to participate in DEPA research. Elders support group was set up to engage the group in arts-based methods with designated drama teacher. The group was also provided with post trauma mental health support and health education. Lunch was provided to the group 3 times per week during these sessions for nutritional support.

Phase 3 - A number of 10-12 participants from the elders group volunteered to be part of for the oral histories project. All participants are residents of the New Kuchingoro IDP camp between the age of 50 – 80. 8 women and 4 men to represents the gender ratio in the elder's group. Prior to the participants commencing with the data collection, an informal workshop was held, not to prescribe what the participants should do, but to familiarise themselves with the technology needed to perform the data collection, i.e., a voice recorder and information on where and when the sessions will be held.

## 7.2. Theatre for Development / transformation

Theatre for Development is an established participatory arts-based method that was developed by a Latin American; Augusto Boal in 1970s. It is a form of theatre in which education will begin and happen within the people, and their oral histories. This method involves a situation where the people are the creators and actors of their own story/realities instead of being passive audiences. As an alternative form of theatre, it uses theatrical activities in form of drama, storytelling, music and dance within the community with special attention focused on unearthing the dynamics of such community and communicating



community challenges in the process. In Nigeria, this approach began at the Ahmadu Bello University Zaria in 1975 and has been used widely in the country not just as a way of advancing people's socio-cultural heritage, but also an enduring method of peacebuilding that is not only decolonized in approach but aids the promotion of indigenous instruments of transformative education.

We are currently developing our methodology and approach based on the oral histories work and ongoing interaction with the IDP camp, teachers and artists.

### 7.3. Teachers' workshops and Peace clubs

Workshops with teachers from IDP camps and Community primary/Accelerated learning Centres in Abuja. The teachers and facilitators will meet monthly to explore selected themes and engage with local art/music practitioners to develop a framework and practical methods to teach and work with the students on meanings and values of peace from a Pan African perspective.

Peace Clubs will be established in each camp and accelerated learning centre. Teachers and students will explore meanings and experience of peace using the mediums of drama, music and spoken word and painting and drawing. Each established Peace Club will produce an agreed monthly outcome to be shared with other children in the school IDP camp through the school assembly or any other relevant means. The Peace clubs will run on a weekly basis during the last term and during the school holiday in August running a special week event.

**Wassa IDP Camp** – This camp will be running a Saturday Supplementary School focusing on Literacy, Numeracy and Life Skills. For the months of May to August the Peace Club will be the focus of Life Skills. It is expected that around 100 teenagers in local secondary schools will be attending the Saturday Supplementary School.

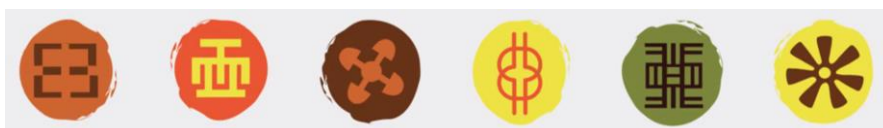
**Malaysia Gardens IDP Camp Primary Schools** – Over 200 students attend this school, and the older students will make up the participants in the peace Club with 30 students being participating.

**School Without Walls, Durumi** – School without Walls run a community primary school for out of school children from the local community and from Durumi IDP camp. The school has over 300 students. It's also running a Saturday Supplementary School teaching Mathematics and English Language to 100 students who have passed out of the school and now attend local government run Junior and Senior secondary schools in the community.

Here there will be 2 Peace Clubs. One running in the primary school after the school day once a week and one in the Saturday Supplementary School every Saturday for 2 hours.

**New Kuchingoro IDP Camp, Sharing Prosperity Primary School** – Sharing Prosperity Primary School has 300 children for Early Years to Primary 5 (which is their most senior year).

The Peace Club will comprise of interested children in Primary 4 & 5 and the head teacher has plans to work with the students for special monthly school assemblies.



## Methodology:

The project will run on training workshops exploring meanings and values of peace from a Pan African perspective. The aim of the workshops is to sensitise teachers about values and knowledge and to ensure that they fully understand what peace values and knowledges are.

The sessions will incorporate findings from DEPA Nigeria oral histories work in New Kuchingoro IDP camp. Developing sessions with the elders, teachers and students, to implement inter-generational analysis and frameworks. Reflections, group discussions, group activities and sharing of learning and feedback will be used to ensure open dialogue. The data will be recorded and will be communicated back to the research team. The researchers will then analyse the data and report back to the teachers in a debriefing session in order to ensure that the data has been interpreted correctly.

At the end of the project both the teachers and the students from the Peace Clubs will participate in focus group discussions to discuss and evaluate the project.

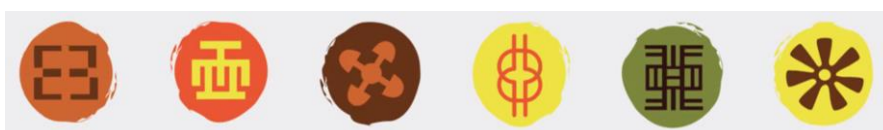
## 8. Data analysis and Recommendation

The data analysis for the projects will be undertaken by the research group, with the assistance of the participants. The Glavda speaking community researchers will translate and transcribe the oral histories. The wider team will code and analyse the oral histories in order to corroborate the findings and to determine the knowledge, skills and values needed for the peace education initiatives.

TFD involve the researchers, community theatre-based organisations together with the participants in terms aspects of peace to be captured in theatre production. However, the researchers will once again analyse the theatre outputs in terms of common themes to explore peace education initiatives by extracting skills and values from the data needed to further peace education.

The OER will be the only project where the data analysis will be done by the researchers alone, however, such analysis is based on the various countries' participation in the greater DEPA project in order to develop the OER, and therefore the influence of the various participants all over Africa will be imbued within the analysis. Lastly, for the secondary educators workshops, the educators will assist in analysing the information to develop a definition of peace for the context of the Nigerian educational system, as well as with the development of a peace-building framework. The researchers will once again analyse the information afterwards in order to determine skills and values identified in the construction of peace education initiatives.

The oral histories will be collected in Glavda language, translated and transcribed in Glavda and English. We will work with Glavda and Hausa speaking artists and art groups to develop



the theatre for development work. The Nigerian sections of the OER will be developed in Glavda English and possibly Hausa. The definition and the framework that the educators will develop will be in English and translated into Glavda/ Hausa. However, this does not prohibit the translation of the materials into different languages should this be deemed necessary for wider distribution. Recommendation will be dependent on the information gathered from the participants, and will only be made once the analysis has been completed. The recommendations will be available within the next country report (envisioned March 2023)

## 9. Dissemination

There will be ongoing engagement with participants in relation to dissemination of research findings. The following outlines a number of broad avenues of dissemination. For oral histories, the stories will be published in Glavda/Hausa/ English and we plan for the elders to present the stories in the IDP camp/ public event and University of Abuja findings workshop. Oral histories will be presented in an OER. Policy briefings will be developed from the findings, published and presented at a round table with stakeholders that the elders would like to address.

Theatre performances will be held in the IDP camp and at a community theatre venue in Abuja.

## 10. The way forward

Table below presents an overview of the phases, along with the time frames for the project.

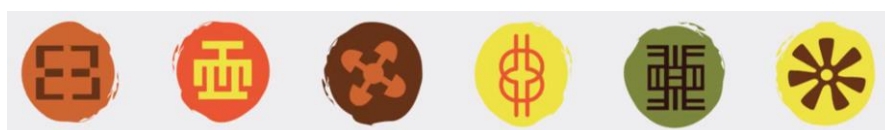
Table 2: Operationalisation

Phase	Data Collection	Data Analysis	Data Write-up
1. Oral Histories	October 2021-July 2022	April-October 2022	October – Nov 2022
2.Theatre for Development	July 2022 – Sep 2022	Oct - Nov 2022	Nov- Dec 2022
3.Teachers workshops	April – Aug 22	Sep– Nov 2022	Nov – Dec 2022

All projects should be completed by December 2022, which should then leave only the dissemination of the information for the various phases of the project. It is envisioned that the project will be concluded at the end of 2023.

## 11. Conclusion

The current country report highlighted the progress of the Nigerian team in terms of the research project undertaken as part of the greater DEPA project. The report provided information on the country in context. Within this context, it was made clear what is meant with conflict for the purpose of the Nigerian project. Furthermore, the current peace education initiatives within the secondary school system were investigated and critiqued. This



then led to the research gaps identified and the proposed project, with the three sub-projects presented.

The current project for the Nigeria team consists of three sub-projects, i.e., oral histories, theatre for development, and the teachers, peace club workshops. The literature regarding these concepts were presented, along with the individual methodologies for each proposed project. The manner in which the data will be collected, analysed and disseminated were presented. It is important to note that the methodologies and the accompanying projects will follow a decolonial approach, to give the participants a greater voice. Lastly, the report provided information on the operationalisation of the project in terms of the due dates associated with the overall project.

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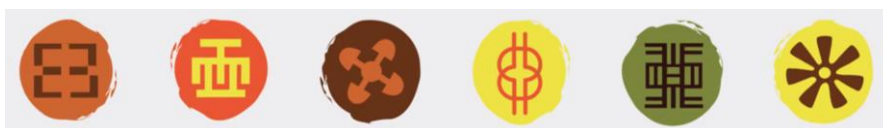
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