



# University for Peace



**Master of Arts in Peace Education**

**Artistic Activation:  
A Pedagogy of Peace**

**A Thesis by Robbie Manauis**

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## **Abstract**

This research project examines how the process of Artistic Activation (conscientization through Art), can help expose invisible systems of oppression and empower us to take action for Peace. It begins by articulating the problem of an invisible culture of violence. Then, it details visible evidence and provides historical evidence to support that the problem exists. Next, it emphasizes that systems such as mass media and mass schooling have conditioned us into thinking that the problem doesn't exist. It continues by offering solutions: transforming the problem by approaching media and education as art. It provides evidence. It doubts itself and implies that others should prove or disprove it. It studies how people's relationships with art have influenced their process of conscientization.

It finds that art has helped inspire people to perceive the problem and enact solutions. It argues that art has helped people practice happiness, peacefulness, and empathy. It suggests that happy people do not commit genocide (and other atrocities), because when we use empathy, we learn to value life and actively work to counteract violence. It invites others to prove or disprove this. It leaves you with a gift so you can try it for yourself.

This Research Project is submitted in partial fulfillment of the requirements for the degree of  
Master of Arts in Peace Education.

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A handwritten signature in cursive script that reads "Robbie Manauis". The signature is written in black ink on a white background.

Robbie Manauis

Date:

December 31, 2015

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## Chapter 1. Perceive the Problem



EmpathySaves Photography

### **Adil's Story**

I need to tell you a story. This story matters more than anything else you will read in this writing. I want this story to live in your memory and move you long after your eyes have completed this literary journey. It begins with two boys who grew up together in a place that made them feel cold and lonely to be different. For years, they experienced pain, confusion, and fear while struggling to find their place and their purpose in the false luxury of the United States of America. Through friendship, laughter, and Art, they learned to become brothers. Their shared experiences with Music, film, video games, and other artistic mediums, activated and empowered them to imagine a world of Happiness and exciting possibilities. Inspired by a Love of Learning, they hungered to experience all that the adventure of Life had to offer and set out on different journeys to make their dreams come true. When they would reunite, they jumped from the sky together. They climbed mountains and ancient wonders together. They both became educators and got involved in human rights and social justice. Wherever they traveled around the world, they embraced the opportunity to share their smiles, their laughter, and their joy with others!

Then, in 2012, one of them died.

His name was Adil, and he lived doing what he loved: learning and teaching across the world.

The other one wrote this paper.

One week after Adil's funeral, I was accepted into the University For Peace to study Peace Education. So I flew to Costa Rica and continued to live our dreams.

To me, remembering Adil is remembering adventure. He'd say: "Let's go skydiving," "Let's hike to Machu Picchu," and "Let's go to Japan!" But the seeds of these adventures began when we were kids, and he'd say: "Let's try this new food," "Let's listen to this song/band," "Let's watch this movie/anime," and "Let's play this new video game!" Now I realize how Art has tied my story with his and many others in my Life. I remember him every day. And while this remembering can be painful, it also ignites a growing passion within me to question and appreciate my Life and the world around me.

What have I learned from his Life? What have I learned about myself? What good is my own Life, and what should I do with it now?

He helped me realize that we were very privileged. We were so privileged that we were desensitized to laugh at media violence and consume it as entertainment. We were so privileged that we did not have to think about the historical oppression which brought our lives together, as children of immigrants, in the U.S.A. We were so privileged that we never even thought to question the education we were experiencing at school. We began to understand how violence was hidden beneath so many of the world's problems. He helped me realize that the privilege of access to adequate healthcare could have prevented his untimely death. So he taught me that we must use our privileges responsibly.

Every day, I endeavor to honor my brother's Life by trying to be the change I wish to see in the world. He taught me what it means to live Life to the fullest by pursuing our dreams. He reminded me that we are continually struggling to solve the problems of our shared human experience- especially our elusive quest for happiness and meaning. I've learned that we must all Learn from each other while we're still here. He showed me that being a global educator is the best way that I can be the change and fulfill my purpose. He continues to inspire me.

Adil once told me that he believed heaven was the experience of going back to the best time of our lives and living that for eternity. His example was: find your Happiness in Life and live like you would do it again for eternity.

During the precious time I have left before my last breath, I will make my Life a reminder that our world can be heaven for us all.

Thank you for sharing your time to imagine this with me.

-Rob

## Language is Art

\*Life is sacred and deserves capitalization.

I argue that, since language is Art and I am the writer, I have the right to capitalize certain words to emphasize their importance.

Language has the power to shape our reality, and I have shaped my identity, my philosophy, and my pedagogy on the foundation of these meanings.

Accordingly, the following words and their variations will be elevated to the linguistic status of proper noun:

Life/Lifetime Learning

Friends/Family

Nature

Art/Music/Artivism

Health/Balance

Happiness

Freedom

Peace

Love

Empathy



## Definition of Terms

Several central concepts of this study have evolved from my unique construction and internalization of certain words in the English language. I have refined the following words through my personal experiences, observations, and research:

<b>Lifetime Learning</b>	The individual experience of perceiving, storing, and remembering mental, emotional, and physical information during a lifespan.
<b>Family/Friends</b>	The people with whom one shares a life learning experience.
<b>Nature</b>	Our natural environment.
<b>Art/Music</b>	Human creations interpreted for meaning./ A perceived pattern of sound interpreted for meaning.
<b>Artivism</b>	A fusion of Art, Activism, and Peace Education, creating positive solutions for Health, Happiness, and Freedom.
<b>Health</b>	The continual process of balancing physical, mental, and emotional needs.
<b>Happiness</b>	The continual process of fulfilling physical, mental, and emotional needs.
<b>Freedom</b>	The varying levels of physical, mental, and emotional choice and responsibility.
<b>Peace</b>	Collective Health, Happiness, and Freedom.
<b>Love</b>	Valuing and sharing what makes us Healthy, Happy, and Free.
<b>Empathy</b>	The innate ability to share and imagine the emotions of others.
<b>Artistic Activation</b>	Conscientization through Art.
<b>Conscientization</b>	“learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality” (Freire, 1970, p. 35)
<b>Media</b>	Dominant, mainstream sources of mass information via television, film, newspapers, radio, internet, etc.
<b>Education</b>	Formal learning under a dominant institution of mass schooling.
<b>Pedagogy</b>	The Art of teaching.
<b>Critical Media Literacy</b>	“an educational response that expands the notion of literacy to include different forms of mass communication, popular culture, and new technologies. It deepens the potential of literacy education to critically analyze relationships between media and audiences, information, and power... empowers students to create their own messages that can challenge media texts and narratives” (Kellner & Share, 2007, p. 2).
<b>Peace Education</b>	Guided by the pedagogical principles of holism, dialogue, values formation, and critical empowerment (Cawagas, 2007), “educating for critical empowerment through which we develop a critical consciousness that actively seeks to transform the realities of a culture of war and violence into a culture of peace and nonviolence” (Toh, 2007, p. 14).
<b>Violence</b>	Human actions committed with the intention to cause physical, mental, or emotional harm.
<b>Oppression</b>	The invisible forms of violence (structural and cultural (Galtung, 1990)) that lead to direct violence.

## **Introduction: Statement of the Problem**

The root of our contemporary social problems is that a culture of violence<sup>1</sup> has dominated our thinking to the extent that it has become invisible. This invisible culture has manifested into genocide, rape, war, slavery, poverty, and all human rights violations. The power of this culture of violence derives from the uncritical acceptance of its normalcy, and its continued acceptance as a natural phenomenon perpetuates its dangerous, invisible power. Humanity has largely learned to normalize deep cultural assumptions, such as hierarchical dominance and the use of violence as conflict resolution. This has been the foundation for systems of injustice, oppression, and apathy. The problem is that <sup>2</sup>we've learned not to perceive the problem.

More work must be done to understand this process in order to counter and unlearn a culture of violence so deeply embedded in our society. Sources of learning, such as mass education and mass media, have been used extensively as powerful tools of control and manipulation, conditioning the masses to accept a culture of violence. These tools are so efficient, that they have rendered many of us unaware of the invisible systems of injustice causing our oppression. There is an urgent need for us to play a more active role in shaping our cultural constructs. This includes redefining the purpose of education and changing how we engage with media. Such change, however, is only possible if we feel individually inspired to act. I suggest one way to activate this process is to empower learners with the skills of Critical Media Literacy and Peace Education. Developing such artistic skills can reveal hidden systems of oppression and enable us to transform these systems. If we are able to inspire what I call “Artistic Activation (conscientization through Art),” perhaps we can effectively and sustainably develop Critical Cultures of Peaces.

## **Background**

We humans systematically murdered approximately 60 million people in genocides and mass killings throughout the past century (Waller, 2007). How could we choose to do this? I begin with this extreme example of human behavior because I argue that what makes genocide possible is the context of a culture of violence. The visible manifestations of this context are evident all around us: we allow 1 in 3 women to experience violence in her lifetime (World Health Organization, Department of Reproductive Health and Research, London School of Hygiene and Tropical Medicine, & South African Medical Research Council, 2013); we exploit an estimated 20.9 million people as modern-day slaves in the practice of human trafficking (International Labour Organization,

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<sup>1</sup> Condensing the phrase, “culture of war and violence” (Adams, 2000)

<sup>2</sup> We= humanity

2012); we spend trillions of dollars on militaries and weapons, heightening tensions among us and conditioning our citizens with the readiness to fight war (Gillis, 2012); we ‘entertain’ ourselves with high percentages of mass media violence (Media Education Foundation, 2005); we unequally distribute our wealth, power, resources, and access so that billions of people struggle to survive on less than \$2 a day (UNDP, 2013). These statistics are presented as a mirror to reflect some of our collective choices. With such widespread participation in these activities, it seems that violence has been a prevailing aspect of our culture. Indeed, violent behaviors are pervasive and commonplace, and despite all our rhetoric of peace, violence persists daily. Many of us may claim that we are not directly involved or responsible for this violence and injustice, yet such continued practice requires a substantial amount of our participation, inaction, or tacit acceptance. The prevalence of these everyday injustices suggests a powerful, underlying culture of violence. Research in the fields of genocide studies, social psychology, cultural studies, and critical pedagogy offer important theories that help explain how the invisible elements of this culture are key to its dominance. These studies also offer possible ways to transform them peacefully.

## **Literature Review**

In the aftermath of the Holocaust, as society struggled to make sense of the catastrophe, Hannah Arendt introduced the concept of the “banality of evil” (1963) and unsettled the world with the notion that ordinary people committed the atrocities of genocide. This conclusion suggested that the capacity to commit extreme violence was a normal human capability. In the decades since the Holocaust, researchers have built upon this concept by analyzing how ordinary people commit genocide and other forms of collective violence (Peattie, 1984; Staub, 1999, 1999, 2003; Waller, 2007; Cox, in press). Almost every conceivable form of violence has been studied in genocide research, and these studies emphasize how the cultural context for mass violence is a crucial factor of violent group behavior. Somehow, people in these cultural conditions learn that what they are doing is justifiable, or at least they are made unaware of the damage their actions cause. If we are to transform this culture and decrease the conditions for genocide and other forms of extreme violence, we must examine how violence and injustice become banal.

A convenient theory to explain away this complex problem is that humans are intrinsically violent. This prevalent assumption that violence is simply part of human nature has been used to excuse and justify wars throughout history, so an international conference was assembled to publicly refute it. The Seville Statement on Violence (SSV), “provides scientific information contradicting the myth that the human capacity for aggression makes war and violence inevitable, as many people all

over the world still believe” (Pagani & Ramirez, 2011, p. 22). The original gathering of scientists and scholars in 1986 concluded that humans are just as capable of committing war as we are capable of committing peace. Since then, studies in the field of Evolutionary Psychology seem to support its propositions: in *Becoming Evil: How Ordinary People Commit Genocide and Mass Killing* (2007), James Waller elaborated that while the human species has adapted to survive the problems of our hunter-gatherer ancestors, aggression is expressed as violence only under certain environmental triggers and circumstances. Many organizations have endorsed and distributed the SSV, and a conference on its twenty-fifth anniversary declared continued efforts to update it, address its scientific validity, and analyze criticisms against it (Pagani & Ramirez, 2011). Yet this global statement and all the evidence that supports it have not been enough to transform the common idea that human nature is inherently violent or that human beings will naturally use violence to solve problems. To challenge this powerful myth is to challenge a longstanding culture of violence that has been perpetuated throughout history.

It appears that instead of violence being humanity’s genetic inheritance, a culture of violence has been our historical inheritance. This is because, as historians like Howard Zinn (2003) have reminded us, much of recorded history has been told from the perspective of those in power, such as conquerors and government leaders. These dominant narratives emphasized the conquerors as heroes, the victims as savages, and land as private property. In *The History of the Culture of War* (2008), David Adams compared these dominant histories by studying the ancient civilizations that invented writing: he observed fifteen aspects of this culture, including: “control of information through secrecy and propaganda” (p. 101), “education for a culture of war” (p. 102), and “artistic and literary glorification of military conquest” (p. 102), and three main functions: “conquest, defense, and internal control” (p. 182). This extensive research effectively traces the evolution of the culture of war from a useful survival system for prehistoric humans to a present-day system of oppression, “monopolized by the state” (Adams, 2008, p. 182). So for hundreds of years, the state institutions of military, religion, schooling, and media recorded, reproduced, and distributed the culture of war around the world. Thus, the dominant history of humanity became a history of violence.

It is imperative that we analyze how we learned this history through our cultural institutions. In *Discipline and Punish: The Birth of the Prison* (1995), Michel Foucault made significant observations about how institutions teach and maintain power. He effectively connected the military, the monastery, the hospital, the prison, the factory, and the school with their common historical function- as structures of discipline that produce “docile bodies” (Foucault, 1995, p. 138), to be controlled and normalized. His detailed analysis explained how even the concept of time was

invented and elaborately controlled as “disciplinary time... was gradually imposed on pedagogical practice (p. 159), how the “educational space function[ed] like a learning machine... for supervising, hierarchizing, rewarding” (p. 147), and how “all the time of all the pupils was occupied either with teaching or with being taught” (p. 165). Children were required to spend most of their time confined in the compulsory school, and they were taught that learning occurs almost exclusively within this dominant institution. This discipline system efficiently made children full-time students of a culture of violence.

### **History of Mass Schooling**

So how did schools develop this way? While scholars like Adams and Foucault pointed out the military and religious origins of schooling, research on the origins of childhood have also been essential in helping us understand the problems of mass education. Researchers have uncovered and revealed that even the concept of “childhood” is a relatively modern social construct. In summarizing *The Disappearance of Childhood*, Neil Postman argued persuasively that the invention of print necessitated the creation of childhood and therefore, mass schooling. He wrote, “The *idea* of childhood is one of the great inventions of the Renaissance... Up until that time, children as young as six and seven simply were not regarded as fundamentally different from adults” (Postman, 1992, p. 149). Postman further elaborated that “the invention of the printing press... in 1450... would create a new class of people- namely, children” (p. 151), and that “childhood was an outgrowth of literacy” (p. 152), because:

“the young had to be separated from the rest of the community to be taught how to read; that is, to be taught how to function as adults. Before the printing press, children became adults by learning to *speak*, for which all people are biologically programmed. After the printing press, children had to *earn* adulthood by achieving literacy, for which people are not biologically programmed. This meant that schools had to be created” (p. 153).

Mass literacy became the dominant, explicit aim of most schools, and while Postman argued for the preservation of the modern, idealized class of childhood, Ivan Illich warned against its dangers. In *Deschooling Society*, he wrote, “Only by segregating human beings in the category of childhood could we ever get them to submit to the authority of a schoolteacher” (Illich, 1972, p.22). Illich also alerted that, “Defining children as full-time pupils permits the teacher to exercise a kind of power over their persons... Their chronological age disqualifies children from safeguards which are routine for adults in a modern asylum- madhouse, monastery, or jail” (p. 24), and that the teacher “indoctrinates the pupil about what is right or wrong, not only in school but also in society at large...

ensures that all feel themselves children of the same state... persuades the pupil to submit to a domestication of his vision of truth and his sense of what is right (p. 24). This description highlights how schooling leaves children vulnerable to the risks of all kinds of abuse and oppression.

In addition to increased opportunities of oppression for the new social class of children, the modern school system resulted in further oppression for existing social classes. By interpreting the influential work of Philippe Aries, Illich reminded us that “our present concept of ‘childhood’ developed only recently in Western Europe and more recently still in the Americas” (pp. 20-21), which re-emphasizes the dominance of historical empires and the oppression of the people they conquered. Illich also reminded us that “childhood belonged to the bourgeoisie” (p.21), so, for the poor, “School instructs them in their own inferiority... the poor are robbed of their self-respect by subscribing to a creed that grants salvation only through the school” (pp. 22-23). If school could grant ‘salvation’ and improve their status of ‘inferiority,’ many must have desired it, but only a privileged few could access it. This supports the claim that “modern education systems... are formally or informally divided into schools for the elite and schools for ordinary people” (Adams, 2008, p. 153).

Even among elite groups- and of course, all groups- another oppressed social group deserves more consideration: women. In writing about male domination and education for the culture of war, Adams reported, “As for elite education, it is only in the recent past that women have gained entrance” (2008, p. 161), and went on to list Cambridge Colleges (1960 to 1988), Oxford Colleges (1974), Yale College (1969), and Harvard College (1970s) with their shamefully recent dates of female admission. It is ironic that most of the dominant scholarship about childhood was written by men, even though women give birth to children and might have something important to say about the subject. This glaring omission of females from historical analyses highlights the exclusion of girls and women from history and from education.

Women’s voices are necessary to challenge and question the dominant views of male patriarchy, including male research. In “Childhood in History” (1981), an essay contained in a male editor’s book, Pat Thane offered perhaps the most critical examination of Philippe Aries’ work. She wrote: “He offers little explanation however for certain phenomena which he detects, in particular that the formal lengthening of childhood came earlier to boys than to girls... there is no *a priori* reason why boys’ lives should have been affected sooner than those of girls... This leads us to recognize a gap in Arie’s explanation, which is the lack of systematic examination of the influence of economic change upon definitions of childhood” (p. 4). The invisibility of other genders highlights the invisibility of other oppressed groups who weren’t allowed to participate as researchers

or participants deserving of the opportunity to learn. These gaps imply that the author's privileges may have led him to: not questions these issues, ignore them altogether, or to consider them unimportant and unworthy of further study. All of these reasons could contribute to a historical banality of disregarding oppressed groups. In concluding her analysis of the history of the law's treatment of children and the changing definitions of childhood and children's rights, Thane comments, "To the historian they appear as further links in the long chain of adult justification of the subordination of the child to adult control" (p, 12-13). Although criticisms like this are more difficult to find, it is important to seek out alternative perspectives and be aware of possible white male Christian European privileges that may unconsciously bias the recognized authors of history. Sometimes, it may only be the marginalized voices who make critical connections about oppression and who even think to ask about the wellbeing of the dominated people.

As perhaps the most blatant example of education being used as a weapon of widespread domination, it is important to study the period of imperialist colonization. In the documentary, *Schooling the World: White Man's Last Burden* (Hurst & Black, 2010), director Carol Black summarized research on imperial colonial schooling, its modern-day manifestations, and the harmful consequences of this education domination. The film effectively connected the forceful schooling of Native Americans, Indians, Cubans, and Filipinos, as part of the idea that this was the 'white man's burden.' Colonizers from countries such as the U.S. and the U.K. justified their invasions and atrocities by claiming that their actions were for the benevolent purposes of civilizing the indigenous 'savages.' They claimed that it was their 'burden' to 'school the world' by imposing their gifts of religion, language, education system, economy, etc.- all of the things they assumed made their culture 'superior.' The filmmakers questioned this "missionary fallacy" and warned about the dangers of new forms of conquest committed under the guise of humanitarian efforts. Even if some believed that they were doing the right thing, the imperialism and colonization by the powerful meant the physical and cultural genocide of the oppressed (Hurst & Black, 2010).

This sinister process of imperialistic education helped ensure the complete destruction of countless indigenous cultures, even in the memory of the people. Evidence of this can be found in the many places where native languages were forgotten and replaced with the language of the oppressor. In "Language Empires, Linguistic Imperialism, and the Future of Global Languages," Rainer Enrique Hamel explained, "The linguistic imperialism hypothesis argues that English- like other colonial languages –was imposed by force on native populations, albeit selectively, as part of an array of other imperial measures for maintaining and reproducing control, or at least cultural and linguistic hegemony" (p. 8). This hegemonic power continued into the period of industrialization.

According to Illich, “Only with the advent of industrial society did the mass production of “childhood” become feasible and come within the reach of the masses. The school system is a modern phenomenon, as is the childhood it produces” (Illich, 1972, p. 21). In explaining how the emergence of European capitalism affected education, Thane argued that “the middling strata would wish to tighten their control over the next generation, to train them in habits of work-discipline... a changing industrial economy changed the state’s demands upon the labouring poor, requiring higher levels of education” (p. 4). This was an important factor that some argue led to compulsory schooling. Thane stated that “publicly financed education for working-class children also rapidly expanded, becoming compulsory to the age of 12 or 13 in 1880. The introduction and spread of compulsory education was closely associated with the increasing technological sophistication of the economy, requiring a more educated work force, and the extension of voting rights to more working people, necessitating an educated electorate” (1981, p. 10).

On the larger implications of this, Illich commented that “Obligatory schooling inevitably polarizes a society; it also grades the nations of the world according to an international caste system” (1972, p. 9). Compulsory schooling imposed artificial hierarchy and competition on a macro and micro scale. In “The Function of Schools: Subtler and Cruder Methods of Control,” Noam Chomsky observed that in schools, “what’s valued here is the ability to work on an assembly line, even if it’s an intellectual assembly line. The important thing is to be able to obey orders... they reward discipline and obedience, and they punish independence of mind” (2003, p. 28), because “The institutional role of the schools for the most part is just to train people for obedience and conformity, and to make them controllable and indoctrinated” (2003, p.29). To sum up how and why our modern school systems are the way they are today, Ken Robinson stated that “The foundations of the present education system were laid at the end of the nineteenth century. They were designed to meet the needs of a world that was being transformed by industrialisation” (National Advisory Committee on Creative and Cultural Education (NACCCE), 1999, p.16).

The industrialization of mass education was also another attempt to transform learning into a commodity, since ruling classes began creating and restricting access to ‘knowledge’ in elite schools. The most famous description of this is Paulo Freire’s “‘banking’ concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits... knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing... The students... accept their ignorance as justifying the teacher’s existence—but, unlike the slave, they never discover that they educate the teacher” (1970, p. 72). I have attempted to show that the history of mass schooling as a tool of oppression has



been well-documented and studied. From the first civilizations creating militaries and religions and inventing concepts of time, discipline, history, and institutions, to the inventions of language, print, and childhood, to colonization, slavery, industrialization, capitalism, and globalization, to compulsory education and standardization, the banking/factory model of schooling has programmed a mass supply of obedient, conforming disciples, slaves, soldiers, workers, consumers, and whatever form of dehumanized robots needed by those in power. This could not be achieved with schools alone, however. Outside of school, learning was dominated by the power of mass media.

### **History of Mass Media as Myth Machine**

Part of the power of media lies in the capacity to engage the senses. To explain how new media are new languages, Neil Postman and Charles Weingartner provided a fascinating history of their evolution. They wrote that speech was “the first instrument of mass communication” (1969, p. 136), writing was “an attempt to represent the sounds of human speech by a system of graphic signs” (p. 136), and “well into the medieval period, language was essentially a medium of the ear, and almost all organized learning both in and out of the school, was received by auditory methods... students had no sources of information or ideas other than the spoken words of their teachers” (p. 138). Then, “Print, in even more revolutionary ways than writing, changed the very form of civilization” (p. 138). For example, “In schools, print shifted the emphasis from oral to written and visual communication (p. 139), and “for four hundred years Western civilization has lived in what has been characterized as the ‘age of Gutenberg’. Print has been the chief means of our information” (pp. 139-140). Fast forward to the ‘technological revolution’ or ‘communications revolution,’ which began with the invention of photography in 1839 and continued through the invention of commercial television in 1941 (p. 141). There has been a rapid surge of new media emerging in recent decades. The authors warned that, “Being illiterate in the processes of any medium (language) leaves one at the mercy of those who control it” (p.140) and they urged, “The way to be liberated from the constraining effects of any medium is to develop a perspective on it - how it works and what it does... The new media - these new languages - then are among the most important subjects to be studied in the interests of survival. But they must be studied in a new way if they are to be understood, they must be studied as mediators of perception” (pp. 140-141). In order to better understand how we learn, it is essential to study media.

Mass media technology has allowed for the informal education of the masses through print, radio, TV, film, and internet. However, these devices can also be used as propaganda tools. Since all media is used to communicate messages, what messages are mass media communicating to promote

an invisible culture of violence? In addition to some of the myths we have explored, and to provide further examples: UNESCO identified “the values, attitudes, and behaviours that are necessary and sufficient for the preparation and elaboration of the culture of war and violence: the concept of power as force; the image of an enemy that does not have the same rights as you; authoritarian social structure, secrecy, and armaments” (Adams, 2000). As Paolo Freire perceived in *Pedagogy of the Oppressed*, “All of these myths (and others the reader could list), the internalization of which is essential to the subjugation of the oppressed, are presented to them by well-organized propaganda and slogans via the mass “communications' media” (1970, p. 140). For the oppressed, these myths function to devalue the self, devalue others, devalue nature, and devalue the relationships among them. All of these serve to devalue Life. Once a young learner feels thoroughly disempowered and indoctrinated, the powerful elite can then use more myths to define reality, bestow false saviors, and establish dependence on structural institutions.

In examining further how these myths work, Freire wrote that conquest is achieved through the effort to “*mythicize* the world. In order to present for the consideration of the oppressed and subjugated a world of deceit designed to increase their alienation and passivity, the oppressors develop a series of methods precluding any presentation of the world as a problem and showing it rather as a fixed entity, as something given- something to which people, as mere spectators, must adapt... It is accomplished by the oppressors' depositing myths indispensable to the preservation of the status quo; for example, the myth that the oppressive order is a 'free society' (1970, p. 139). These myths are central to the invisibility of a culture of violence. Once the majority of people believe these myths, their belief is used against them. People want to believe in these myths so strongly, that they may commit actions that go against their own interests. Illich recognized that this occurs in school because school “is simultaneously the repository of society's myth, the institutionalization of that myth's contradictions, and the locus of the ritual which reproduces and veils the disparities between myth and reality” (1972, p. 28). Other thinkers have also noticed the power of myths. Roland Barthes noticed that “myth consists in turning culture into nature, or at least turning the social, the cultural, the ideological, the historical into the “natural”: what is merely a product of class division and its moral, cultural, aesthetic consequences is presented (stated) as a natural consequence... under the effect of mythic inversion” (1986, p. 65). Jean Baudrillard remarked that:

“The ultimate prize is when an idea disappears as an idea to become a thing among other things. That's where it finds its completion. Having become con-substantial with the surrounding world, the idea no longer has to appear as an idea and no longer has to be

supported as such. A vanishing of the idea through a silent dissemination, and of course an antinomy of any intellectual celebration. An idea is never destined to burst open but on the contrary to fade away in the world, in the trans-appearance the idea gives to the world, and in the trans-appearance of the world as it was expressed by the idea. A book is finished only when its object has vanished. Its substance must not leave any marks. It is as if it were a perfect crime. (1994, p. 6)

Many of these myths have become so powerful that they are no longer questioned and challenged. To sum up the power of mass media in implanting these myths, bell hooks emphasized, “No one, no matter how intelligent and skilful at critical thinking, is protected against the subliminal suggestions that imprint themselves on our unconscious brain if we are watching hours and hours of television” (2003, p. 11).

To review the history of the problem and the relevant ideas I have explored, I have attempted to show that violent ideologies have been so historically pervasive and subtly engrained that they have achieved cultural hegemony (Gramsci, 1999). This invisible dominance, a sort of cultural gravity, has been widely accepted as a normal, naturally occurring phenomenon. As violent ideologies became institutionalized through language, religion, military, politics, economics, mass media, public school education, a culture of violence was reproduced and normalized. Through socialization via these institutions, we have learned to be complicit in our own domination and developed a troubling pattern of behavior- a habitus of symbolic violence (Bourdieu & Wacquant, 2004). It seems our imaginations have been limited to perceive violence as often our best or only option to solve problems and resolve conflict. We have learned to accept this inverted myth (Barthes, 1986) because our consent has been manufactured through subtler methods of control (Chomsky, 2003)- mass schooling and mass media. In the context of capitalism, the culture industry (Adorno & Horkheimer, 1993) has mass produced a culture of violence. This has been designed to control our discourse and reduce us into docile bodies (Foucault, 1995), manufacturing an obedient supply of workers, consumers, and soldiers. The pedagogical result has been the widespread normalcy of uncritical consciousness, in which structural inequalities are not questioned or examined. In other words, a state of false consciousness (Engels, 1968) has occurred, where a dominant ideology (Marx & Engels, 1965) has become the presumption on which much of our thinking is based. Mass education and mass media have functioned as two primary mechanisms that maintain this status quo. This is how a culture of violence has become banal and invisible.

Our great challenge now is to unlearn a culture of violence. We are immersed in this culture largely shaped by mass education and mass media, so sometimes we use the tools of this system and

unknowingly perpetuate it. Also, without realizing we have internalized an invisible culture of violence, we are unaware that we are learning within this context. The danger is that we don't question the invisible, and we don't challenge it. Most of the endeavors cited in this section have at some point struggled with this insidious problem. In studying this invisible process, Paulo Freire observed that "as long as the oppressed remain unaware of the causes of their condition, they fatalistically 'accept' their exploitation" (1970, p. 64). Learners will remain oppressed unless we are critically empowered with the skills to transform our culture and learning. This problem has existed for a long time. I am calling it an "invisible culture of violence," but it has been named and renamed by many prominent humans long before I perceived it. Next, I will attempt to provide a history of solutions and consider why the problem still exists.

### **History of Solutions**

The problem is enormous. The solutions have only chipped away at it. In this section, I will explore a history of relevant solutions that I have come across in my research. In the next section, I will include more of them in my theoretical framework.

I have shown how, through the spread of myths, this culture has been rendered invisible and its extensive violence is considered banal. The first myth we examined was the intrinsic violence of humanity. I cited the SSV, which was an effort at a solution. However, this document has been limited to journal articles and the realms of professional researchers. It has not effectively extended to popular culture- accessible, entertaining, and artistic mediums such as music, film, or internet video (as cursory YouTube and Google searches reveal)- which already perpetuate countless examples of the myth. So it is unfortunate, yet unsurprising that the twenty-fifth anniversary conferences in 2010 and 2011 included few participants ("An Update of the SSV 25 Years Later?," n.d.; Pagani, 2011), and that references to the SSV are difficult to find outside of peace and conflict research. On their website, the 2011 conference organizers reported the need for a "new document...its style and form will be such as to make it perfectly comprehensible for the general public, so that its impact on social reality will be even stronger" (Pagani, 2011). The use of the term "document" is not promising. Even though it has been adopted and officially endorsed by prominent organizations and intellectuals, twenty-five years of the SSV have not made enough of an impact to challenge its intended myth. I do not wish to diminish their important efforts, however, I do urge that we build on them more creatively.

Other myths we explored influenced the oppression of children, women, the impoverished, indigenous people, and other marginalized groups. These myths have been imbedded in our social

construction of “history,” and they have been perpetuated by a powerful network of institutions. History textbooks, as tools of media institutions (publishing companies have the power to decide what is included and excluded in textbooks) and education institutions, have played a major role in the transmission of unpeaceful myths. But there has been recent progress in the growing popularity of alternative histories by subversive storytellers like Howard Zinn (2003). This has led to efforts to challenge dominant history textbooks. The idea of *A people’s History* has been relatively successful in activating critical thinking in an increasing number of people. I argue that in order to make a greater impact in transforming culture, future efforts must involve effective learning application in schools and various media.

My criticisms of the SSV’s impact can be applied to many other solutions. Several prominent thinkers and ideas mentioned so far may remain hidden or inaccessible to the public because: they are buried and dormant in the medium of print, they are encoded in the overcomplicated language of academia, and they are not offered in a way that makes them immediately useful and engaging to the unique lives and contexts of learners. I will now use these three criticisms to informally evaluate some of the literature included in this thesis. The first and third criticisms are applicable for Adams’ work, but his language is relatively accessible. David Adams and Johan Galtung (the peace and conflict scholar whom I will discuss later) have made significant contributions to the UN system and the field of peace studies, yet I don’t know how much of an impact they have had beyond this. All three criticisms apply to Foucault, Baudrillard, Bourdieu, Barthes, Gramsci, Adorno, Marx, and Engels, which might explain why they are so often cited by those considered to be academics and intellectuals. I acknowledge that my subjective opinions are slightly unfair for the writers from older time periods and different languages, but the criticisms are still applicable due to the repeated use and relevance of these ideas in contemporary research. These thinkers have been critically important, and despite my criticisms of their work and the imbalance of white male European domination in the literature, they have helped many of us learn and develop our understanding of Life’s problems (at least those of us who were privileged enough to experience a college education). Many of these writers largely built upon the ideas of Karl Marx, so the research leads us to engage with his work. Marx (1887, 1887, 1887) and Engels are perhaps the most influential voices to critically analyze the problems of capitalism and propose its antithesis. Though their ideas have been misunderstood and abused by some, they have been very useful. Almost every influential thinker I have come across in my research of Peace cites their work. In my view, this is because, in recent history, capitalism is the economic manifestation of a culture of violence- with inherent problems of exploitation, land ownership, and the profit motive. Humanity is still evolving out of slavery and we still have much to

unlearn. We cannot solve the problems of violence without challenging the current global phenomenon of capitalism.

Three important educators who emerged to solve such problems around the same era were Freire, Illich, and Augusto Boal. In commenting on their work, I am mindful that: my three criticisms carry less weight as I approach my current context because literature tends to get more accessible and relevant when written in a reader's similar time and location. Another issue that certainly affects my biases and those of additional learners is that I am again relying on translations of the original languages. For these reasons, I will move beyond the three criticisms and comment on their impact on the main problem. I have repeatedly cited Freire and Illich, so I obviously value their ideas. What I respect most about them and Boal is their lifelong action in their communities. Despite suffering the penalties of exile and torture, they endured and continued to teach. This grounds their theory in real world practice. Freire and Illich's works have contributed greatly to fields such as Liberation Theology and Critical Pedagogy. This makes their ideas available and accessible to activists and educators. However, the larger public might never be exposed to them. More than forty-five years after they introduced the revolutionary ideas to teach a *Pedagogy of the Oppressed* and to *Deschool Society*, their concepts are still marginalized. I survived a Life of schooling to the point of graduating college, and I never encountered their ideas. Since my third year in college, I have been an activist and educator, but it was only after seven years of activism and education that I was finally exposed to their ideas at Upeace. My actions as an artist have continually helped me discover revolutionary musicians, writers, and filmmakers, but I was never involved in the art of theatre. If I had been involved, I might have discovered how Boal's ideas managed to transcend its genre of performing art and create opportunities to effectively merge fields of activism, education, and Art. Studies of his impact assert: "Directly and indirectly, his [Boal's] practice has entered contexts as diverse as political protest, education, therapy, prison, health, management and local government, as well as infiltrating the mainstream theatre establishment" (Babbage, 2004, p .1, as cited in Rae, 2012). Boal's ideas appear to have reached a variety of people in multiple contexts, while the ideas of Freire and Illich seem to be more constrained to their applications in activism and education. I attribute Boal's widespread impact to the fact that he worked primarily in the field of Art.

In *Theatre of the Oppressed*, Augusto Boal (2008) sharply deconstructed how the art of theatre has been used against us by explaining "Aristotle's coercive system of tragedy." This is essentially an explanation of how theatre has been used to perpetuate dominant myths and discourage dissent. I could go on singing his praises, however, since the purpose of this subsection is to explore some weaknesses of significant solutions, I will focus on his use of a word which is central to my

framework and recommendations. In my opinion, the most interesting and disappointing aspect of his book is his analysis of empathy. Boal wrote, “Empathy must be understood as the terrible weapon it really is. Empathy is the most dangerous weapon in the entire arsenal of the theatre and related arts (movies and TV)” (p. 93). I strongly disagree with this position. He argued that the most dangerous element of empathy is that “the spectator assumes a passive attitude and delegates the power of action to the character” (p. 30). While his argument may be more valid in the context of a theatre performance, empathy does not necessarily coerce spectators to surrender their power. It is highly plausible that a person can experience empathy and then take action later after having the time to process what has been learned. It is also plausible that spectators might use their empathy and agency to choose observation as the best action in a given situation. Furthermore, it is not empathy itself that causes passivity and the relinquishing of power, but the manipulation of the negative emotions evoked from ignorance rather than knowledge. Boal actually identified this nuanced issue, distinguishing “A good empathy” (p. 85) that evokes emotions based on “understanding (enlightenment)... born of pure knowledge, as opposed to the emotion which is born out of ignorance” (p. 85). He also argued that empathy “involves two basic emotions: pity and fear” (p. 84), yet he briefly admitted that “empathy does not necessarily refer only to those two emotions – it can be realised through many other emotions, too” (p. 84). Boal even urged that “empathy must be reconquered – but within a new system that will incorporate it and make it perform a compatible function” (p. 144). Then, instead of increasing his efforts to ‘reconquer’ empathy, he seems to abandon this mission altogether.

His imprecision could be forgiven if he corrected his initial ideas, but, years after writing his original 1979 book, in 2006, he continued to incorrectly name the problem ‘empathy.’ Boal mistakenly conflated the function of empathy with the emotions that it allows us to experience. To be sure of his error, his original book states, “Empathy makes us feel as if we ourselves are experiencing what is actually happening to others” (Boal, 2008, p. 31), and his 2006 book states, “Empathy plays a very dangerous role. *Empatheia*, in Greek, means the vicarious experience of feelings and thoughts of others” (p. 23). In and of itself, this experience is not dangerous. He knew the definition of empathy, but he made the mistake of misusing the word in his urgency to communicate a warning. In writing about the “invasion of our brains” via TV and other mass media, Boal urged readers to beware of the “insidious mechanism of empathy, which makes us suspend our critical faculty and our need to be active” (p. 34). It would have been more accurate for him to state clearly that our *capability* of empathy allows our emotions to be abused and manipulated by mass media. This mistake is unfortunate. By repeatedly emphasizing the ‘dangers’ of empathy and insisting

that readers beware of it, Boal has possibly damaged or impeded the understanding of empathy for many people who have read his work and tried to put his ideas into practice. This unintended consequence is unhelpful, because we could learn much from what he offers about the origins of the word itself: he wrote that “Empathy in Aristotle was intimately linked to Anagnorisis (the moment of recognition, which coincided with the Protagonist’s discovery of the Truth), when the Protagonist explained the reasons for his actions and admitted his errors, so as to convince the audience to do the same – emotion was always linked to reason” (p. 54). He went on to examine the dangers of the invisible learning processes, but inappropriately attributed the subliminal problem to empathy, instead of, in my view- the network of institutions that condition us into learning the feelings and behaviors that he despised and condemned.

As for Boal’s writing, though he managed to tell concise histories in entertaining ways using accessible language, the original book was heavily tied up in theory, making it difficult to access. But like the works of Freire and Illich, its success was built on years of praxis. Before his death, Boal’s latest works, *Games for Actors and Non-Actors* (2002) and *Aesthetics of the Oppressed* (2006), omitted a lot of theoretical text, included more images, and provided many practical strategies to help people practice the Art form and take action immediately. Regarding his own solution, Boal explained, “With the ‘Joker’ we propose a permanent system of theatre” (2008, p. 153). However, the idea of a “permanent system” fails to prepare for the changing nature of culture over time, and more dangerously, encourages the creation of an institution- which is inherently oppressive. Rather than insisting on a permanent system, I recommend that we offer support for artists and communities to create their own systems. As my analysis shows, even some of the most important solutions in literature contain some contradictions that could be improved. To emphasize an important theme I have touched upon, it is Boal’s actions (Rae, 2012) through Art (beyond the Art of text) that have made the most positive impacts on our learning, regardless of the drawbacks in his literature. His work is amazing, his Life is admirable, and his influence is well-earned. This is precisely why I highlight an aspect of his literature that I think deserves further examination and improvement.

Boal failed to value Empathy as the capability that allows the audience to engage with the artist in the first place. Later, I will argue that Empathy is essential to the process of experiencing Art, and therefore it plays a key role in my proposed solutions. Now, I will discuss my thoughts on the impact of Peace Education and related fields, as well as some educators that have transcended their fields through non-literary Art, like Boal.

I have shown that it is well-evidenced and documented that the current systems of mass education and mass media are designed to perpetuate the dominant culture of violence. Efforts to



transform this culture have been called many different names, emerging from different contexts: from Progressive Education, Global Education, Feminist Pedagogy, and Critical Pedagogy, to Peace Education. Previous efforts by those we might call “Peace Educators” have made important progress (Ardizzone, 2002; Duckwoth, 2008; Galtung, 2008; Harris, 2008). People like Maria Montessori, John Dewey, Sylvia Ashton-Warner, Anne Sullivan, and Helen Keller made revolutionary contributions to the theory and practice of learning and teaching, paving the way for educators like Paulo Freire, Ivan Illich, and Augusto Boal to do their important work. Yet much of these advancements remain marginalized. Contemporary educators like Maya Angelou (Loeb, 2004), Howard Zinn (2003; Loeb 2004), Neil Postman (1992; Postman & Weingartner, 1969), Henry Giroux (2004; 1999), Noam Chomsky (2003), bell hooks (2003; 1994) and Ken Robinson (NACCCE, 1999) have kept the Peace Education spirit alive, but it is unclear how many of them would identify as “Peace Educators.” This is problematic because this means Peace Education curriculums are missing, or fail to devote enough time to, other important pedagogical voices that can be immediately useful in the field. On the other end, this also means that those outside of the Peace Education field may experience considerable difficulties in connecting the dots. We must correct this imbalance.

A pattern of strengthening power emerges from the continuity of this academic dilemma, and a pattern of dissipation and re-starting emerges from the discontinuity and isolation of solutions. We repeatedly redefine useful terms, and this fragments fields of study, even if they have similar missions (Ardizzone, 2002; Galtung, 2008; Harris, 2008). This can result in the practice of reinventing the wheel, which means much time and energy are wasted by starting over. This also makes it difficult for newer educators to find continuity and unite relevant ideas. Even I am contributing to this fragmentation by introducing my own terms such as, Artistic Activation. However, I recognize and justify the need for adapting these ideas in order to make them applicable to our specific contexts. To balance the negative consequences, I plan to not be rigid with my terms and allow for fluid evolution and adaptability of ideas and practices. I suggest that we avoid any strict attachment to a certain “brand” of methods, including my own Pedagogy of Peace.

Pedagogical practices developed by educators such as Maria Montessori (Duckwoth, 2008), Sylvia Ashton-Warner (1986), Anne Sullivan (“Anne Sullivan,” n.d.), Paulo Freire (2000; 1998; 1970), Augusto Boal (2008; 2006; 2002), and Ivan Illich (1972) provide a useful starting point: establishing a learner’s relevant vocabulary based on their unique context. But their contexts are ancient to the digital age. Many of the strategies found in literature that are created by Peace Educators are heavily text-based and not designed for our contemporary context (UNESCO, 2005). As we have explored,

each time new media is created, it carries with it the previous inertia of the past culture of violence, embedding its invisibility into how we think (and how we don't think) about new media, schools, and the learning process in general (Postman, 1992; Postman & Weingartner, 1969). The power of myth means that these assumptions grow stronger with each generation that fails to challenge and question them. So for many learners, the medium of literature itself prevents accessibility and applicability of important ideas.

Another academic dilemma is that too often, pedagogical advice is designed for “professional” educators, with all the linguistic and academic barriers that a profession entails. This also means that much of the practices and strategies of Peace Education is inaccessible for parents, artists, activists, etc. who are not trained “professional” educators. One must search far and wide to find disconnected efforts that make education, media, and learning experiences fun, empowering, and accessible in the age of the internet. And many resources lack the philosophical grounding and ethical vision offered by Peace Education pedagogy, which is helpful in directing our efforts to, for, and with those who feel disempowered.

Fortunately, some of the important ideas I have explored have been made accessible and popular through the Art of video. We can find videos of interviews with Paulo Freire, Ivan Illich, Augusto Boal, and Michel Foucault. We can find videos of Howard Zinn and Neil Postman, who have both furthered our understanding of history and media. We can also find videos of Marshall Rosenberg demonstrating how we can communicate non-violently- although, in my opinion, his writing (2005; 2003) is actually more effective than his videos. Living educators like bell hooks, Neil Chomsky, Henry Giroux, and Ken Robinson are widely accessible on video, and they continue to improve the field of education by helping to expand the limited notions and applications of learning for the wider public. These educators, along with other artist and activists, have played a major role in helping us recognize contradictions of popular myths.

Art can provide the necessary connections to bridge the gaps mentioned above, even in schools and other institutions. As Illich wisely advised, the school is not guarded by violence as much as the institutions of military and religion. He also noticed that schools provide many opportunities to perceive the contradictions of dominant myths. I agree with these two views (Illich, 1972, p.35) and I also apply them to media. Especially when framed as Art, doing education and media are usually perceived as non-threatening. Since “The quality of the peace culture in any given society can be found in its art forms” (Boulding, 2000, p.103), Art is the key to transforming a culture of violence. Adam Jones (2009) compiled essays with an aim astoundingly similar to my current research in *Evoking Genocide: Scholars and Activists Describe the Works That Shaped Their Lives*, and

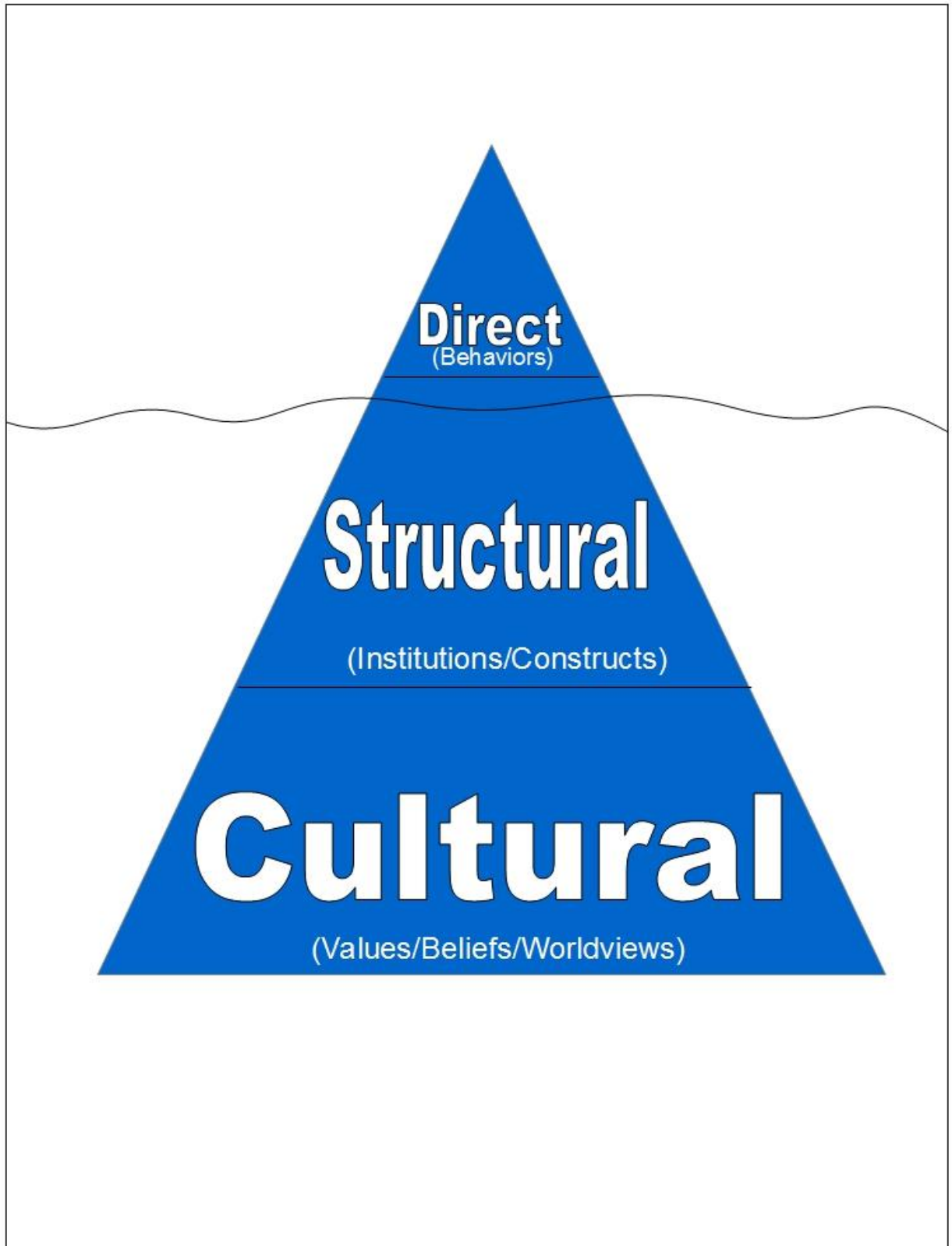
we need more Art like this. For a description of Art which comes closest to mine, I encountered an interpretation of Nietzsche applied to my favorite childhood television show: The Simpsons. In *The Simpsons and Philosophy: The D'oh! Of Homer* (Irwin, Conrad, & Skoble, 2001), Conrad writes, "According to Nietzsche, art and only art, is our saving grace" (p. 62). He continues, "we ourselves become artist, spectator, and artwork all in one ... Nietzsche obliterated the distinction between art and life... an artistic endeavour... we are artists and art works combined, and thus we justify ourselves, we provide meaning for our lives, by creating ourselves" (p. 67), explaining that "Nietzsche's ideal is more the artist, the self-overcoming, self-creating individual, who forges values, who makes an artwork out of his life" (p. 73), which is "a symbol of human life raised to a level of art" (p. 68). This articulates how Art is far more than just entertainment. By learning to value our own lives as a work of Art, and value the artistic process of Life Learning, we can improve our practice of inner peace. The key to extending this outward is our innate ability for Empathy. Empathy can help us learn to value the lives of others, better understand the Arts that they have created, and work together to improve them. If we cultivate this relationship with Art, we will learn from our history and make our future a more peaceful story.

Next, I will attempt to provide a concise explanation of the process of invisible learning, and I will articulate my solutions.

## **Chapter 2. Create Solutions**

### **Theoretical Framework**

This study is based on the problem of an invisible culture of violence. A key concept to help guide our understanding is that culture is learned (Kallen, 1995, as cited in James, 2003a). Another key concept, well-evidenced in “The Pedagogy of Violence” (Murray, 2011), is that violence itself is a learned behavior. How, then, did we learn an *invisible* culture of violence? This phenomenon is best illustrated by the cultural iceberg model (Sensoy & DiAngelo, 2012), and the violence triangle model (Galtung, 1990). A synthesis of these two models [Fig. 1, titled “Invisibility: Culture of Violence Iceberg”] illuminates how the water level can represent our level of consciousness. The iceberg model suggests that much of a culture is concealed from our perception as an invisibility effect occurs through socialization- the “systematic training into the norms of our culture... not consciously thought about” (Sensoy & DiAngelo, 2012, p. 15). This process of invisible learning leads to the normalization and internalization of cultural constructs and values. In peace and conflict research, Galtung's typology of violence is useful in its distinction of cultural violence as an aspect “used to justify or legitimize” both structural and direct violence, making the latter two “look, even feel right- or at least not wrong” (1990, p. 291). I prefer to distinguish further my phrase ‘culture of violence’ from cultural violence, in order to describe the gravity of a larger societal state that encompasses all three types of violence. One way of organizing the versatile triangle model, as Galtung explains, is a violence stratification: “At the bottom is the steady flow through time of cultural violence, a substratum from which the other two can derive their nutrients... a causal flow from cultural via structural to direct violence can be identified” (1990, pp. 294-295). When these models are combined and applied to a culture of violence, this provides a clear depiction of how direct violence is visible, while structural and cultural violence remain hidden from our awareness. This obscuring occurs because the more subtle elements of culture are implicitly learned through the process of socialization. Cultural violence (the base foundation comprised of our values and ideological assumptions) remains deeply submerged from our awareness, structural violence (abstract creations of organized systems including institutions, constructs, and laws) is mostly unexposed but sometimes partly emerges near the surface of our perception, and direct violence (behaviors intended to cause physical, emotional, or mental harm) appears as the visible tip for our observation. My hope is that a cultural climate change can melt this iceberg.



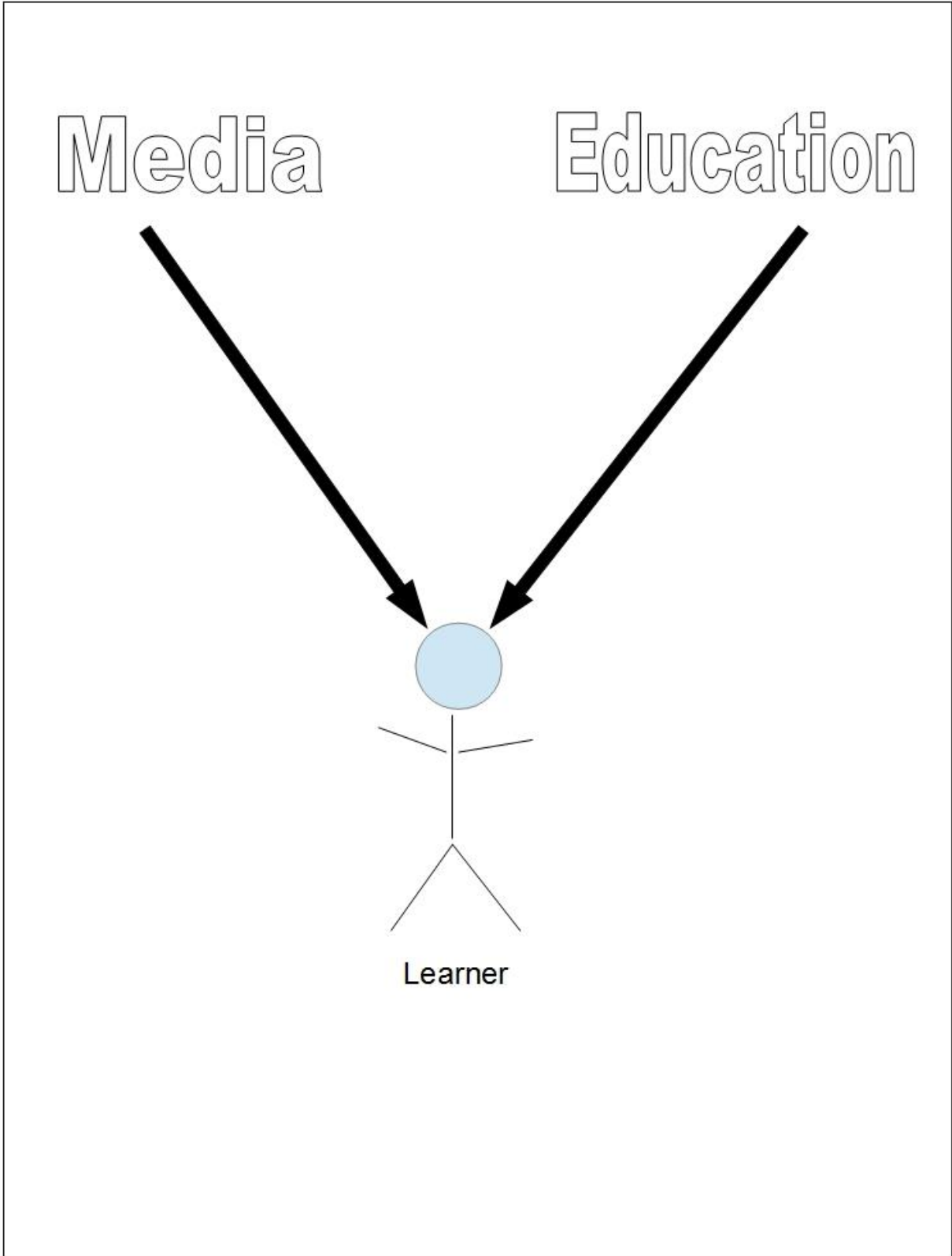
**Fig. 1, “Invisibility: Culture of Violence Iceberg”**

A synthesis of the violence triangle model (Galtung, 1990), and the cultural iceberg model (Sensoy & DiAngelo, 2012)

My proposed solution is the other foundational concept of this framework: Artistic Activation. Artistic Activation is conscientization through Art. Freire defined conscientization as “learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality” (1970, p. 35). For the purposes of this project, I define Art as any human creation that can be interpreted for meaning. The two parts of conscientization- learning to perceive human contradictions and taking action against oppression- can be inspired by experiences with Art. I will elaborate these ideas using the following images: [Fig. 2 and Fig. 3]. The first image, titled “Cultural Control,” is meant to simply illustrate how dominant models of mass education and mass media are used to oppress the learner. This shows a process that contributes to the invisibility effect mentioned earlier- the socialization & passive internalization of the learner. Learning is framed here as a top-down, one-directional transfer (like the banking system of education described by Freire, 1970). In this dominant model of education and media, knowledge comes from powerful forces that create, possess, and sell culture to the masses, pressuring and coercing their product onto the learner.

The second image, titled “Artistic Activation,” shows an alternative possibility: when a learner is empowered with artistic learning experiences based on Critical Media Literacy and Peace Education. In the way that learning is framed here, my intention is to use bright red letters to catch the viewer's eye and guide it in seeing a bottom-up process. This represents a shift that the direction of learning and creation can be reversed. Furthermore, the image shows that the learner is equipped with an artistic lens, through which previously hidden structures of invisible oppression can now be seen. The ability to see beyond the tip of the iceberg, what Freire called, “the awakening of critical consciousness” (1970), is just the beginning of Artistic Activation. The approach initially helps learners perceive hidden systems- so that structural and cultural violence can be unlearned- and then sets them on a path to make change. Perception can lead to action if learners are inspired to believe that their actions will make a difference. Through Critical Media Literacy and Peace Education, learners can develop the creative, artistic skills needed to feel empowered or “activated” to take action. Critical Media Literacy is “an educational response that expands the notion of literacy to include different forms of mass communication, popular culture, and new technologies. It deepens the potential of literacy education to critically analyze relationships between media and audiences, information, and power... empowers students to create their own messages that can challenge media texts and narratives” (Kellner & Share, 2007, p. 2). Peace Education, guided by the pedagogical principles of holism, dialogue, values formation, and critical empowerment (Cawagas, 2007), is “educating for critical empowerment through which we develop a critical consciousness that actively

seeks to transform the realities of a culture of war and violence into a culture of peace and nonviolence” (Toh, 2007, p. 14). Both Critical Media Literacy and Peace Education aim to awaken critical consciousness by inspiring learners and empowering them to transform culture. Both pedagogical approaches equip learners with the tools to channel their conscientization toward transforming media and education. As learners create and transform cultural constructs, they themselves are also transformed. And by transforming themselves, learners can be further empowered to transform reality. This is a continuous learning process that involves ongoing “praxis: reflection and action upon the world in order to transform it” (Freire, 1970, p. 51). This process is a self-sustaining source of energy and motivation. Through Artistic Activation, learners can see themselves as Artivists with the power to create and transform the world. An “artist (artist +activist)... uses her artistic talents to fight and struggle against injustice and oppression—by any *medium* necessary. The artist merges commitment to freedom and justice with the pen, the lens, the brush, the voice, the body, and the imagination. The artist knows that to make an *observation* is to have an *obligation*” (Asante, 2008. p. 203). Learners, as Artivists, are activated with the responsibility to get involved in a larger cultural project: a culture of peace.



**Fig. 2, "Cultural Control"**



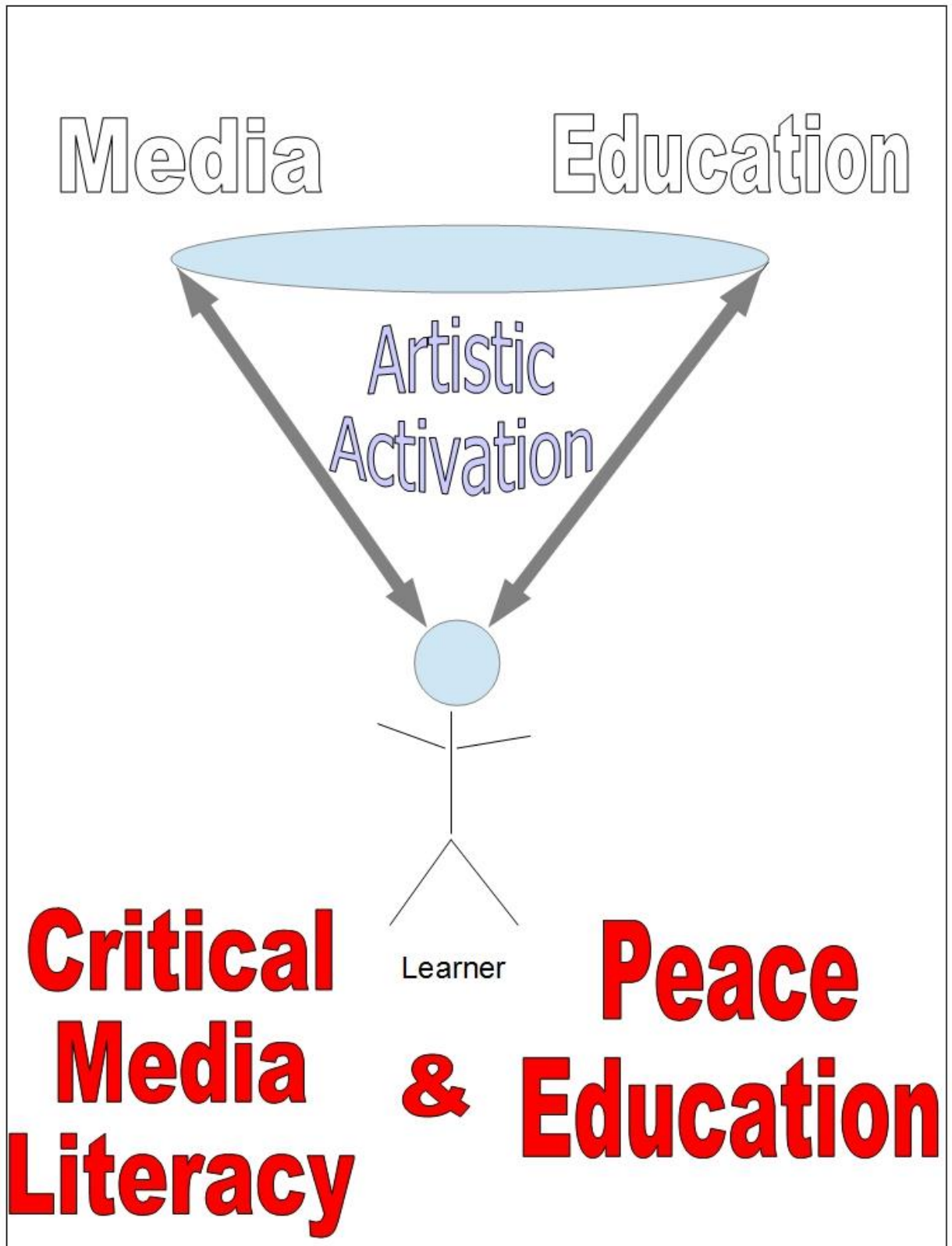


Fig. 3, "Artistic Activation"

The long-term goal of this project is to significantly contribute to a culture of peace. Because we are directly confronting our learning and the mediums through which our learning occur, it is expected that education and media will be the most salient constructs being transformed. These are merely some suggested entry points, however. There are as many possible moments to help inspire conscientization as we can imagine. In *Cultural Action for Freedom*, Freire elaborates that conscientization involves “a deepening awareness both of the sociocultural reality that shapes their lives and of their capacity to transform that reality” (2001, p. 65). Once Artistic Activation has begun, every learning experience can be a potential moment of “deepening awareness” that contributes to the conscientization and cultural transformation processes. Transforming the visible constructs at the tip of the cultural iceberg, by starting with media and education, can lead to the erosion and transformation of the larger, more invisible constructs within it. This project seeks to deconstruct the culture of violence iceberg in order to help empower learners to construct their cultures of peaces.

So how do we ensure that cultures of peace are effective and sustainable? I suggest that we encourage critical consciousness by developing a cultural expectation to support everyone's unique process of conscientization. It seems that attaching the word “critical” to theoretical concepts, as well as pluralizing them, is a trend that indicates progress in academic studies. So I will work with the concept of UNESCO's “The Culture of Peace” (Adams, 1995, 2000) and combine Wolfgang Dietrich's “A Call for Many Peaces” (1997), and proceed to an advanced stage by evolving the phrase to “Critical Cultures of Peaces.” I encourage the latter because it emphasizes the continual need to challenge and question ourselves, thereby preventing or reducing liberal peace consequences. Critical skills should hopefully cultivate a built-in safety mechanism against the biases of educators and other influencers, empowering learners to actively contribute and question everything about our cultural constructs and learning processes throughout life. The phrase “Critical Cultures of Peaces” also highlights the intention to encourage people and communities to construct their unique visions of peace. Diversity of visions can harmonize to create a new artistic synthesis- the forming of new cultural icebergs (or other shapes!). In many ways, Peace is humanity's grand, creative Art project, in which we collaborate to solve our problems, unite our visions, and contribute to our shared happiness. This is a beautiful, ever changing process, but how do we begin to put these theories into practice?

## Purpose of the Study

“What do you want to be when you grow up?... I want to be happy.”

-Paraphrased from John Lennon

“Life is Learning. And Learning should be Fun!”

-Peace Education class of 2013, graduation rehearsal

“I’m a student of Life, and the world is my classroom!”

-Me

I believe that the purpose of education should be to learn how to improve Life.

Unfortunately, our experiences with mass education and mass media have educated us to internalize an invisible culture of violence that damages Life. I intend to study how Art can help us learn to perceive this problem and take action for Peace (how Art can help activate the learning process of conscientization). I also wish to create a resource that can help guide learners and educators through this process.

My personal purpose for this research project, stated simply, is to study how we learn to be happy, healthy, and free. Learning and studying what makes us happy in Life may be the crucial first step toward transforming pain and violence into collective Happiness or cultures of collective inner peace. The academic purpose of this independent research project is to demonstrate a mastery of the field of Peace Education. I intend to go beyond the fulfillment of these requirements by creating a work of Art that may help us improve our process of Life Learning. Thus far, I have outlined a problem of a hegemonic Culture of Violence that invisibly prevents us from happily experiencing Life Learning. I have also suggested a starting point (Artistic Activation) that generates self-sustaining energy toward a solution (Critical Cultures of Peaces). To focus on this starting point, my specific learning outcome is that I will be able to create adaptable pedagogical strategies based on Critical Media Literacy and Peace Education that are likely to increase moments of Artistic Activation. So a fusion of my personal and academic goals distills the essence of my immediate goal: to study how we can help improve Life Learning through Artistic Activation.

In an effort to plan purposefully toward these goals, this study will begin with determining what Art has been used to expose hidden systems of oppression and educate about injustice in a fun way. We must first learn to see the invisible before we can act to change it, and if this initial uncovering is enjoyable, we will most likely continue our discovery. I have chosen to start discovering with my fellow colleagues who, presumably, have already been conscientized to learn about violence and take action for Peace. With this rationale, I intend to study what inspired, or activated, them. Instead of merely educating about Artistic Activation in this study, I strive to

educate through Artistic Activation by making this an artistic learning process for all involved. This means that, in the true spirit of Peace Education, I plan to engage in dialogue with my fellow learners so we can create fun, empowering, and accessible learning experiences together. I will analyze how artistic learning experiences may have influenced and impelled them to live peacefully. I intend to explore the issues and problems they most want to change and transform. This will help me understand their most relevant sources of pain, suffering, violence, and unhappiness. I will attempt to connect these with their most meaningful, cherished, life-changing, and inspiring works of Art. This will help me understand what sources of Learning and Happiness are most relevant to peace activists. I will examine how shared artistic experiences may have provided safe and comfortable entry points into learning about injustice. This will help me determine how conscientization- the inspiration to learn and act- can best be aided or catalyzed by Art.

### **Significance of the Study**

This study intends to contribute directly to the pedagogical practice of Peace Education. While many lesson plans and resources exist regarding various topics of peace and conflict, few explicitly address the immense problem of an invisible culture of violence. Furthermore, few provide strategies for how to effectively ignite the process of conscientization. Not enough scholarly research utilizes the potential power of Art to help us notice these invisible problems, so this study intends to improve this. Teaching and learning is most effective when it's best suited to the unique needs of each learner, and this study seeks to offer ways that Art can peacefully address these needs. In doing so, I hope to deepen our understanding of how we learn. I hope to inspire further study on the learning process, particularly the invisible processes of learning culture. Challenging our dominant sources of learning should have a lasting impact on our culture and improve our interactions with media and education. I also hope to expand the limited uses of Art in learning to further develop its potential to motivate and sustain lifelong Love of Learning. Overall, I hope that this study helps enhance our efforts to build Critical Cultures of Peaces.

### **Research Questions**

1. What Art has helped us learn about Peace, injustice, or an invisible culture of violence?  
Has Art helped people become artists, peace activists, and educators?
2. How can Art help us in the process of conscientization?
3. How can Artistic Activation be a happy (fun), healthy (empowering), and free (accessible) experience?

What are some effective pedagogical/learning strategies?

What topics could be followed in a sample curriculum?

What would the learning process entail in a sample lesson plan?

In interviews, question 2 poses possible confusion and linguistic challenges for participants. To help unpack the term, conscientization, so that it is easier for participants to understand, I have constructed this question: How can Art help us learn to perceive contradictions and take action against the oppressive elements of media and education? In my own words, I can also emphasize the theme of Peace with this question: How can Art expose invisible systems of oppression and empower individuals to take action for Peace? I have attempted to align the interview questions with the research questions. The interview questions are included in Appendix A.

### **Limitations**

This study focuses primarily on Art perceived through the senses of vision and hearing. This encompasses a broad variety of mediums including visual text, images, music, and video. Since this already includes a large sample of Art that is used for a majority of our learning experiences, this study excludes the exploration of other Arts that are perceived using other senses (body movement/touch, taste, and smell). Those other Arts deserve examination in other studies but are beyond the scope of this one. The logical growth of this research should eventually lead from the study of perceiving Art to the study of creating Art.

Some conditions beyond my control that may influence the results include: participants not remembering all of the important artistic experiences that have impacted them, participants misinterpreting words and questions, and my own subconscious language biases that may unintentionally skew the data.

This study will focus on participants whom I know personally, as they have shaped my own Artistic Activation and are likely experiencing their own conscientization process. All of the participants will be adults and will not focus on children at this time. In future studies, a larger sample size that includes various age groups would be ideal. I would also like to expand this study to focus on people I do not know personally, but whose Art has had a powerful impact on me.

An invisible culture of violence is a difficult and elusive construct to define and measure, so this study will not attempt to determine if there are any observable changes in this culture. Strong anecdotal evidence from various thinkers in a wide variety of fields and time periods suggest that this is an important, widespread, and observable problem. Based on the assertion that this problem of a

hegemonic culture exists, this study will focus on the observable aspects of a solution: conscientization. I am not aware of any studies testing the construct validity of this concept, and I am not currently interested in testing the accuracy and reliability of this theoretical construct. Since conscientization is difficult to measure and each experience is subjective, this study will rely heavily on self-identification by the participants. However, this study does not assume that participants have a clear understanding of this concept. With these limitations in mind, I am designing questions aligned with consistent terms to eliminate confusion and clearly focus on the two observable aspects of conscientization: perceiving and acting.

## **Chapter 3. Practice**

### **Methodology & Procedures**

Ethical considerations were made to respect the dignity and rights of all participants involved. The research was intended to address the common good and self-interest of those involved. I believe that the research problem benefited all involved and larger society because it focused on how we learn- specifically, how we are oppressed or liberated through our experiences with education and media. I was careful not to marginalize participants by avoiding assumptions that they all have access to the same types of media and education. I intend for this research to be adaptable to many contexts so that it can be helpful to the most number of people, and I will strive to make it relevant and accessible to marginalized populations. I also recognize that hidden dimensions of culture influence how we conceptualize and resolve conflict (Waller, 2007), so I remained mindful of the cultural dominance of Western methods in order to be critical of my own peacebuilding work. I clearly explained the purpose and questions of my research and the context of the master's degree program in which it was being conducted. I believe that maintaining trust and transparency is key to building relationships with fellow human beings who are also working to create a more peaceful world. So in the collection of data, I was sensitive to the emotional safety of the participants and I did my best to protect their privacy. Any personal information they shared with me will remain confidential. In my analysis, interpretation, and dissemination of information, I will protect the anonymity of participants and discard their data after five years. Also, for those involved in the interviews, I will discuss with them regarding an agreement on ownership of information and sharing of information if I intend to publish this further. I provided them with my contact information so that they can check the accuracy of their input and my writing. I committed to ensuring that my writing avoided any language that was biased or discriminatory against any person. This will hopefully prevent my conclusions from being used to advantage any group over another. I will release the details of my research design for full transparency, accountability, and future research.

A mixed methods research design was chosen in order to adequately explore and describe the subjective phenomenon of Artistic Activation (conscientization). With an advocacy and exploratory worldview (Creswell, 2009), this study seeks to help emancipate participants from an invisible, hegemonic culture of violence. My assumption is that a person who chooses to spend a significant amount of time and money to study at the University For Peace is in the process of such emancipation, and therefore, this study will focus on students from the Peace Education program of 2012-2013. A sample of 6 students who completed the M.A. program in Peace Education

participated in interviews, selected because of their focus on learning processes and Peace. This produced a total sample of 60% of the population of Peace Education students (excluding the author, who was not a participant). The interview questions were constructed using Johnson and Christensen's *Education Research* (2000). Participant rights were explained to each individual verbally, each gave their consent verbally, and this conversation was recorded. Each participant was sent a copy of the informed consent form. The interviews were conducted using webcam and voice over internet protocol (VoIP) and lasted approximately 40 minutes each. Each participant received a sample preview of the interview questions prior to the interview. This gave them the opportunity to ask me clarification questions, and this also gave them the time and convenience to obtain information about important experiences with Art that were influential to their learning and their Artistic Activation.

One limitation was that although some Peace Education students wanted to participate, they had schedule conflicts that prevented them from being included in time to meet my due dates. This resulted in a smaller sample size. Another constraint was that while the interview format allowed me to delve deeply qualitatively, it also forced me to sacrifice a much larger sample that could have yielded more quantitative data. Overall, this imbalance was suitable for my topic and manageable for my aims.

The primary research instrument used was a list of interview questions. I designed these questions to measure the following variables: relevant demographics, the specific work of Art that inspired the learning process, the first part of conscientization (perception), the second part of conscientization (action), and the potential future uses of the Artwork after the interview. I initially contacted each subject via online private messaging to invite them to participate. I then attained the actual samples via video or voice call and collected the self-reported responses to each of my verbal questions by typing notes and recording the audio on my computer. Each participant consented to being recorded.



## Data

In this section, I will summarize the main points of the interviews- the next section will include the findings and analysis:

“We who believe in freedom cannot rest,  
We who believe in freedom cannot rest until it comes,  
Until the killing of black men, black mothers' sons,  
Is as important as the killing of white men, white mothers' sons” (Reagon, 1988).

Participant A chose to focus on the audio Art, “Ella’s Song” and “Fannie Lou Hamer,” by the musical group, Sweet Honey in the Rock. The participant explained that they were exposed to these Artists during a live music concert and that these songs “helped me understand stories and how fighting for freedom looks like for them” (the oppressed). In regards to perceiving contradictions that helped expose invisible systems of oppression, this Art helped shed light on how some people perceive oppression as “visible,” but “to others, it might seem invisible.” It helped make the connection between how an individual black woman’s suffering during the Civil Rights era was linked to “bigger systemic problems.” The Art also taught “how we can be liberated from these oppressions.” For this contributor, this Art helped to reinforce the “connection between history and today,” especially in the context of a society or government that claims to be “post-racial.” In an era of police brutality against unarmed black people in the U.S., “it helps expose how institutionalized racism is not only historical but has progressed through the current day.” In regards to being empowered to take action, this was “a reminder to keep taking action for Peace,” so “I listened” and helped “create opportunities for [young activists] to take leadership roles.” The Music emphasized “youth leading the way,” so it provided helpful lessons in “allyship” and “how I can help others carry on their struggles” (personal communication, October 30, 2015).

For visual Art, Participant B chose a mural entitled “Chances Are,” by Ambrice Miller. Exposed at its location in Davidson College, the reported topics included: “race, invisibility of systems of oppression, processes of social change, courage, defiance, history, the way we tell history, multiple narratives, and allyship.” It aided in revealing oppression by “opening my eyes to others’ experiences and a history I didn’t learn in school.” Upon reflection, “no one challenged what we were learning and not learning,” and there was a blatant contradiction between the population of “students and the history of the school,” as well as the “predominantly white” decision-making structure. It “educated me about the history of Davidson College”- that “the physical buildings were built by black slaves.” It also helped to inspire thought about the college experience from “the lens of a black alumnus,” and that while “a lot of media is produced by white people,” this Art was

“designed by a student of color... The Artist did a lot of research, and then co-painted the mural with a white student,” so there was a “reversal of the racial power dynamic.” This stimulated questions such as, “What conversations happened?” and, “What learning occurred?” It “inspired me to learn and explore other narratives and experiences that are different than my own- to elevate them and place value on them,” because this “permanent installation shows that it’s valuable.” This Art “changed how I interact with the students of color and the immigrant population,” and “provide services that are equitable.” Exploring further, the participant remarked, “I don’t know if I (my student self) would’ve been attuned to it,” but now, “I am more attuned to the experiences of students of color, faculty of color, and non-white people,” because the Art “makes me more conscious about my own privilege in that space.” This contributor wisely observed that “public exposure” can help us be more aware, but “sometimes with Art, you have to opt-in.” So even while “opportunities existed before,” perhaps we “didn’t take them.” Fortunately, since Art “speaks in metaphor,” it offers many “different entry points,” and Art such as this public mural “helps us know that we don’t know.” For future actions, “I could encourage other students to look at that piece of Art,” which is in a multicultural space “used primarily by students of color.” This participant also “got a book about racial relations history in the town of Davidson,” plans to “see more murals,” and plans to participate in the upcoming “National Educators Coming Out Day,” which utilizes the power of photography and the internet to support undocumented students (personal communication, October 22, 2015).

For an example of visual, literary Art, Participant C chose *Apocalypse at Solentiname*, by Julio Cortazar, after initially exposed to it by reading it in college. The reported issues explored in this story include, “revolution,” “terror,” “dictatorships,” and “injustices... torture within oppressive governments.” Within the story itself, the Artist revealed the “contradictions” of being a “privileged author,” who gets the opportunity to “drop into a community under turmoil” and return to his privileged community. This helped the participant perceive new contradictions about media, especially the relationship between artists and subjects, because “the author uses photography... to just take pictures of the paintings... that the peasants were making... instead of buying them,” and “then when he goes home... the paintings turn into images of what was really happening... of all the terror, of all the suffering, of all the grieving that was happening in these parts of Latin America.” This Art was so influential in the process of conscientization, that the participant dedicated her college thesis to it and, “when I was traveling in Latin America, three years later after reading the story, the story came back to me,” and helped in understanding the complexity of being an “outsider who just takes photographs and leaves... these communities that are suffering.” This participant

eventually went to the island from the story, did a photography storytelling project, volunteered there, and lived there for one month, yet states that, “I personally never took action.” The participant “did form part of different volunteer initiatives that had to do with education,” and even formed a friendship with another photographer volunteer who came to the island because he was inspired by the same story. Later, this participant “taught a course of this story at an alternative high school.” This Art encouraged introspection about the ethics of being a “traveler or tourist” and the responsibilities of using photography to capture images of oppressed communities. People can also “learn to be more of an observer in their own lives,” using the camera to “help them gain a perspective of where they live and who they are.” This contributor expressed the goal of “creating different systems where photography is used in a more participatory way.” For example, “for everyone that wants to have cameras,” people can communicate by exchanging photography with each other, so that not only do the tourists take the photos of the locals, but also the locals “can take pictures of tourist who never come back.” Those who have the privilege to be photographers who visit underprivileged communities can make an effort to “connect with the people and tell their stories” (personal communication, November 12, 2015).

Participant D also chose a mural, but this work of Art was created to honor a student, musician, poet, and artist named Sean, who was tragically killed by his own father. Displayed prominently at Sean’s school, High Tech High Chula Vista, the panels of the “Imagine Mural,” by Patrick Yurick, exposed viewers to issues of “mindfulness... justice... peace... nonviolence... environment... stewardship and care,” and encouraged action by imparting the message, “try to be the best human being you can be” by creating “as much happiness and peace as you can around yourself.” These themes were inspired by a poem written by Sean, and the project began when his friend approached their “Art teacher” about creating a mural “to remember him... that represented hope.” This evolved into a participatory, collaborative Art project that involved “the entire school” and a “community effort” which finished “on his birthday.” Although the piece itself did not prompt the participant to perceive invisible systems of oppression, the events that inspired the artwork also inspired the grieving process, which included “forgiving his father.” Further reflection on this incident helped this participant learn about violence as a “brain health” issue and the dangers of when “we ignore people that are different.” So this contributor urged “reaching out” and learning how to listen” so that we can help those who have been affected by the “trauma” of violence. There are positive examples of how “our colleagues... after Upeace” used “Art therapy” to help others process violent trauma. This participant was empowered to create a student “Peace Leadership League” and later, this Artwork helped “launch me... to Costa Rica” to study at Upeace. For the

future, “this conversation has inspired me to... talk about this more” so that new students will know that it’s more than “just a painting. As a historian... it’s my duty to educate our school community about it... I’m the only one left here who he knew to tell his story.” There will be a new yearly goal: to “take the new ninth grade to it... tell the story” so that it is “touched by every ninth grader.” Students have already made a movie about “young people affected by gun violence,” and this participant is planning a yearly birthday tradition to honor Sean. Hopefully, these examples can help people learn “how to communicate hope.” In telling the story of a boy who was “most happy when he was doing Art,” and who wanted to “be remembered for contributing to the world,” the storyteller felt “reinvigorated” and “cathartic.” One of the most important lessons we can learn from Sean’s life is: “act... show some compassion... notice the world when it’s struggling and you *do* something about it!” (personal communication, November 25, 2015).

For another example of visual, literary Art, Participant E chose *Danger: School!*, by the Institute for Cultural Action (founded by Paolo Freire). A reprinted version published by Other India Press was introduced by a “co-educator,” and the topics included “education, schooling, structural violence, how to teach, suppression, cogs in a machine, learning, creativity, uniformity, and industrialization.” The participant reported no newly perceived contradictions, but it was a strong reiteration to ask “what the purpose of schooling is.” It also empowered the participant to expose decision-makers “to thoughts from this book,” emphasizing that school “is not disconnected from society and... real life,” and that the current mass education system “revolves around” the main capitalist goals: to get “a job and earn money.” This contributor plans to continue these actions in future “school projects and... trainings of teacher trainers.” The “comic format” is “visually accessible and... captures your attention,” and can help people learn about the “complexity of the current education system.” It also teaches the “realities of how violence and disempowerment” are perpetrated. Since it is “not a utopian book...” it delivers the message that “change is difficult, but it’s possible... a lot of effort will be required... it doesn’t give you false hopes.” This participant recommends that it would be a useful reading at Upeace. In the future, this participant plans to take “advantage of the images in the book,” and may design a project in which “this could be the curriculum.” Teachers can test “ideas from this book” and “collect evidence.” For this contributor, this Artwork showed “the simplicity of presentation” and reminded that “learning happens everywhere- not just in school.” (personal communication, November 26, 2015).

Participant F, the one participant who chose video Art, selected an Amnesty International documentary titled, *The Invisibles*, directed by Gael García Bernal and Marc Silver. This participant listed the topics of “justice and compassion for immigrants who are considered illegal, the United

States, human rights, and violence.” This interviewee learned about this online documentary “through news that I saw on Facebook.” The major contradiction perceived was realizing the “cultural discrimination” against migrants in Central America who attempted the dangerous journey to travel north. Growing up in the context of Mexico, this participant was “taught to be afraid of them.” After watching the video and learning more about people who are migrants, this contributor created an “NGO” to promote peace and ensured that this documentary was “shown to students.” The interviewee also facilitated workshops with a “civil association NGO” to help migrants who have risked kidnapping, abuse, and injury in search of better living conditions. This participant expressed that this Art should be “more viral,” and deserves “more exposure,” so in the future, this participant plans to “organize a movie session” with university students. If there is more education about the plight of these human beings, people can “unlearn the dangerous image of them” (personal communication, November 6, 2015).

## **Chapter 4. Reflect**

### **Findings & Analysis**

After collecting and organizing the data, I analyzed the information for trends and patterns using hermeneutical analysis, phenomenology/heuristic analysis, and some narrative analysis. I analyzed each item for similarities, differences, trends, and patterns. Five of the six participants (83%) identified as artists. Five of the six participants (83%) identified as peace activists. All six participants (100%) identified as educators. It is not surprising that all interviewees self-identified as educators since they have all completed the Peace Education program at the University For Peace. This could further be explained by society's validation of credentials through formal education degrees and through receiving payment for "professional" labor in a teaching position. Another explanation could also be that since most participants have demonstrated prerequisite levels of success as learners within the dominant education system in order to reach the "Master's" level, they have developed the confidence to easily declare that they are educators. For the interviewee who did not identify as an artist, and the interviewee who did not identify as an activist, these responses may be the result of differing and unclear linguistic interpretations, since credentials to qualify for these two can be more flexible and informal. Indeed, some people may identify as artists or activists without having any official credentials at all. These responses are relevant to answering the research question: "Has Art helped people become artists, peace activists, and educators?" These answers seem to suggest that the answer is yes, however, I made the error of constructing this question with the intention of inferring a likely connection to the identity of "Artist." This term is not yet widely known or accepted, so instead of attempting to make weak correlations to more common words, I will instead use one of two strategies in future research: 1) provide the definition of "Artist" and ask if the participant identifies with this role and therefore, the responsibility of acting for peace that is attached to the term, or 2) build upon the terms "artist", "activist", and "educator," and clarify that in the context of Artistic Activation, these terms are synonymous and carry with them the responsibility of acting for peace. This will allow me to draw clearer conclusions regarding the impact of Art on people's identities and behaviors.

All six participants reported that Art has helped them learn about Peace, injustice, or invisible systems of violence/oppression. These results were expected for a group of Peace Educators. One participant chose an artwork that was audio (17%), four chose visual (67%), and one chose video (17%). I expected there to be more variation among the mediums, but this could be the result of having a sample of only 6 people. This could also be the outcome of visual media (printed text and still images) being the most ubiquitous and preferred medium used by dominant sources of mass

education and mass media. This medium is perhaps the easiest and cheapest to mass produce, so it makes sense that it is more widely available and participants have had more practice with it as learners and educators. I also expected more video artwork to be chosen, since it is currently one of the most popular mediums around the world. Perhaps if given more time, participants would select more audio and video Artwork. This would aid in designing more engaging and interactive learning experiences with younger generations who are accustomed to learning with new media.

All interviewees were exposed to their chosen artwork during post-secondary school age (18+ years old). This was not expected, as I anticipated that childhood exposure with Art during formative years would produce influential memories for more participants. Again, this may be due to a small sample size or a lack of preparation by participants. They all reported that Art helped expose invisible systems of oppression. All participants also reported that Art helped empower them to take action for Peace. All participants reported that they will use their chosen artwork in the future to contribute to their visions of Peace.

It is possible that other demographic details such as geographic location/context, gender, language, etc. may have influenced each participant's selection of a particular work of Art. In choosing an Art for the purposes of Artistic Activation, it may be difficult to know what will appeal to a particular learner unless it is best suited to fit their demographics and interests. In the process of designing the questions, I learned that some demographic questions (although they might be completely voluntary and optional) may be perceived as inappropriate, and some might be offended just by the mere inclusion of these questions. So when it comes to revealing possibly sensitive personal information, I learned that it is safer to not ask these questions in the context of academic research. I removed these questions, but I wonder how much useful input may have been lost. I wonder if there is space to discuss these potentially delicate details safely and ethically to help advance Peace Education efforts.

The data show that one's chosen Art is very specific for each individual. This suggests that the impact of a certain work of Art seems to be highly dependent on the precise context of the perceiver/learner. There was no discernable pattern or similarity to the issues explored by each work of Art. Again, this seems to be strongly determined by each participant's context. It would not have been surprising to find education as a common topic, but this was not evident. All participants reported that they did perceive invisible systems of oppression and that they did take action against it. However, it is unclear exactly how much their chosen Art influenced whether a person will take action. In other words, if the chosen Artwork was never encountered in their lives, would it have made a difference in their process of Artistic Activation or conscientization?

**The responses of all six participants confirmed that Art has helped people perceive the problems of a culture of violence and enact solutions.** It appears that for one of the participants, a learning experience with Art had the most profound impact. For Participant C, reading *Apocalypse at Solentiname* directly inspired both stages of perception and action. Art itself was a major inspiration in the participant's Life, helping to initiate the process of conscientization. For the other five participants, it seems they already experienced the perception stage of conscientization earlier in Life, and then a work of Art inspired their action stage. It is possible that there are other works of Art in their past that had a greater impact on their lives than the ones they selected. It is also possible that new perceptions and actions lead to newer perceptions and actions, and so on. All the chosen works of Art are worth analyzing in the future, and they will likely have significant potential to help activate others, especially of similar backgrounds. It would be interesting to examine if certain works of Art have had more profound influences on a significant number of people. For future studies, it will be useful to have a stricter criterion sample of self-identified Artists who self-report that a work of Art was a major factor that influenced their lives. Other colleagues, friends, and professors from Upeace have expressed to me that an experience with Art led them to become Artists, Activist, or Educators, however, a strong curiosity drew me to investigate my close cohort of "Peace Educators" first. I suspected that people who chose to become Peace Educators were more likely to have experienced Artistic Activation as the initial catalyst for their conscientization. The results indicate that this is incorrect. Through informal conversations, I have already begun to form potential participants for a criterion sample of a future study. This will allow me to develop a better understanding of how Art can aid conscientization. There are also educators inside and outside of Upeace who have explained to me that Art has been an essential part of their learning and teaching process, so this may also be worth investigating.

The idea that Art can be used to aid the learning process is not new and is not widely disputed. However, A nuance of my thesis is that our relationship with Art (including how we define Art) is a key element in the process of conscientization. A person who identifies as an Artist but not an Activist may not utilize their Art as a creation for positive change. A person who identifies as an Activist but not an Artist may not develop their activism as an artistic process that can inspire others. A person who identifies as an Artist may recognize that Art, Activism, and Peace Education are the same. These approaches can be unified to enhance efforts and achieve their highest potential, because Art can help make learning experiences fun, empowering and accessible. **According to my research, Art provided learning opportunities that inspired (rather than coerced) learners to perceive and act in solving the problems of violence and oppression.** All of the participants



voluntarily chose to experience their Art- it was not forced upon them. This contrasted significantly with the examples in my Literature Review, which detailed how mass schooling and mass media have forced their ideas onto the public.

In addition to the research in my Literature Review, the experiences of these participants have demonstrated that Art helps solve problems and improve their lives. **Their experiences show how Art has helped people practice Happiness, Peacefulness, and Empathy.** When people choose to engage in creative activities, this increases positive emotions, and makes them less likely to engage in violent behavior. **So, lastly, I suggest the idea that when people practice Happiness, Peacefulness, and Empathy, they do not choose to commit genocide and other atrocities, because Empathy helps them learn to value Life and actively work to counteract violence.** Since this is a small study that focuses on qualitative data, I do not have adequate support in my study to make larger inferences for the rest of humanity. Therefore, I invite everyone to try to prove, dispute, and build on my claims. This would lead to further investigations about Art, human emotions, and violence. Specifically, further study is needed that directly investigates the impact of Art on a participant's perceived levels of Happiness, Peacefulness, and Empathy, as well as any change in peaceful and violent behavior before and after one's exposure to the Artwork. In the context of genocide and mass violence, researchers could examine perpetrators and upstanders to determine if Art had any impact on their violent or peaceful behaviors. From this initial study, it seems that providing people opportunities to practice these emotions through positive Artistic behaviors can help create more peaceful cultures.

## **Chapter 5. Take Action!**

### **Recommendations**

#### 1. Adapt

I encourage Artivists to use my theoretical framework to determine if it can aid their learning process of conscientization. Even if people do not choose to use it, I hope I have offered useful ideas in the larger projects of Peace. My relationship with Art has helped me not only identify problems in Life, but more importantly, it has helped empower me to create solutions. My experience with Artistic Activation has shaped my identity and helped me better define my creative purpose. It was significant enough that I gave it a catchy name, but I am ready to abandon my attachment to specific terms in favor of language that provides a clearer understanding. For example, for some learners, the term "invisible," may lead to a misunderstanding that there is some mysterious, unexplainable specter affecting culture that is too incomprehensible or unsolvable. If

there is a need to capture the learner's attention with terms like "invisible," I would then clarify by replacing this term with words like "hidden" or "unseen." I recommend that our actions assist in the greater understanding of how we learn culture and violence. "Hidden" emphasizes the agency of those in power, who conceal the truth by using dominant myths. "Unseen" emphasizes that this is a process involving the senses (which are within the power and control of the learner) and the brain. I recommend applying this language to my framework to make the Invisibility: Culture of Violence Iceberg model even more accessible:

The visible tip= direct behaviors (physical)

The "hidden" layer is the structural middle= thoughts (mental)

The deepest "unseen" layer is the cultural bottom= feelings (emotional)

The goal is to make the invisible visible. Therefore, I also encourage us to continue learning more about the brain and how we learn. The brain is important because it is central to learning, however much of the research about it can be difficult to understand. A great video introduction for learners is National Geographic's *Brain Games* ("Brain Games," n.d.)- this video series communicates very well some otherwise challenging and inaccessible academic concepts. We can also support more research in fields like Neuroscience and Cognitive Psychology to help us understand how our brains work.

## 2. Decolonize

I highly recommend that we 'decolonize' research and academia. Others have raised similar concerns, but I will emphasize the issues that have been most oppressive to my research: Through this document, I am a writer having a historical conversation with many other writers (from an author's analysis of another author's analysis of Derrida (Irwin et al., 2000, p. 116)). By engaging in symbolic dialogue, I am learning through and about Peace Education. I am interpreting someone's interpretation of an interpretation. I have chosen to select the texts most relevant to my current artistic project (this research paper). Given the limitations of the printed word and the time deadlines imposed by a one-year Upeace master's program, I had to delimit my review. I am expected to show that I have 'mastered' the literature of my discipline. In the traditional model of education, this has restricted the literature to the form of printed writing. During the past few months of conducting my research, I've found myself drowning in the literary canon of Western thinkers- buried under the almost exclusively European and American essays yielded by the search results of academic databases which are owned, sanctioned, and controlled by the European and American education industry. I chose to not try to squeeze in Hegel, Bandura, Piaget, Socrates, Darwin, Buddha, Jesus, Mohamed,

Confucius etc. because it could take another lifetime to analyze and apply their ideas coherently. I acknowledge that knowledge is an ongoing human collaboration, and that the contributions of others informed the ideas of the people that I included. I also decided to limit the depth of my journey into the historical conversation because it would be impossible to attempt to comprehensively trace an idea back to its ontological & epistemological origins via the standards and demands of academic rigor. Several problems arise when attempting to do this. For example: my idea of Problem, Solution, and Action is simple and elegant. But once I started researching other texts, I learned that this is not 'my idea.' Hegel's dialectics explained the same thought process, but he called it, "thesis," "antithesis," and "synthesis" (Freire, 1970). We could go back further to the philosophers of ancient Greece, but then this paper would never be finished.

I call this "The Burden and Fear of Unintentional Plagiarism." The practice of assigning credit/citation- while well intentioned- is flawed because it assumes that the first to publish is the first to have that idea. Others may well have conceived the same 'original' ideas while engaging with similar problems in their own contexts. The authors mentioned here were merely privileged enough to be allowed to print their 'authority.' And I was lucky (or unlucky) enough to find them or be exposed to them. I have never intentionally plagiarized or have even been accused of it, but I have made an excessive effort to not 'plagiarize' here because we have been academically trained to believe and even fear that one can do this unintentionally. I oppose this legalistic conceptualization of plagiarism, because I believe that guilt for this literary crime should be reserved solely for actions committed with the *intent* to steal recognition for another's Art. There is a fine line between inspiration and plagiarism, which I never intend to cross. I identify strongly with my fellow writers because I know all too well the great pains and pleasures of the artistic writing process, as well as the satisfaction and pride we feel when someone appreciates our work. It is mostly out of such great respect that I've developed an anxiety of accidental plagiarism (I also admit having a small competitive desire to earn similar recognition for my own original work). So every 'original' idea I've conceived through the process of this writing was then subsequently doubted and second-guessed in order to be verified by my Google search. This meant that I anxiously awaited for the internet results to reveal whether my idea was indeed 'original.' I hope to challenge the notion of intellectual property, because I do not wish to claim 'ownership' of any 'new' knowledge I produce. Yes, recognition would be nice, but this is not nearly as important as the public contribution to Peace (and not enough to justify restricting my ideas to only be accessible by an elite few). Inspiration begins from other inspirations, spiralling larger into multiple learning inspirations, and so on. How can I cite my own ideas and expect them to be 'original' when countless humans have shared similar

Life experiences, struggled with similar problems, and arrived at similar conclusions? Indeed, history may not repeat, but it does rhyme.

Another problem I've touched upon can be called "Access Denied," "Privileged Inclusion," or "The Barrier of Academia." I have attempted to balance my review of literature, but the list is ever incomplete. I lament the diversity of missing voices that could enrich my current exploration (including indigenous, global Southern, and Eastern voices, as well as knowledge from my personal Friends and Family that academia may never sanction for literary review), but I intend to continue this journey beyond the writing of this project. I once wished that a concise library of the most relevant works could be compiled and made available for free (with permission from the living authors). This would need to be organized in a way that helps to trace a modern iteration of an idea to its earlier and most historically significant works. However, creating an official canon of any kind is obviously subjective and leads to power struggles over who controls final decisions. So perhaps this might work best if tried in the context of a Peace Education class (the introductory class could include collectively sharing the most influential works of Art relevant to Peace Education, and then the final class could devote time to compiling a group list of the most important works of their year of learning. Whatever solutions are tried, I encourage each individual to maintain a list of personal favorites. That way, we don't leave it to powerful institutions or elite groups to define knowledge or Art for us.

I also recommend that we utilize and strengthen our network of Peace Educators, Activists, and Artists. We are in a unique position of history in which the internet allows us to make connections, share ideas, and collaborate on important projects in ways that were never possible before. So let's communicate! We exist at the same time that other humans are struggling to solve the same problems, so we should take advantage of our opportunities to unite and support each other.

A third problem I name "The Dominance of Old Media" or "The Tyranny of Text." I have argued that text has been forced upon us by the machinery of oppressive education. Through generations of abuse and corruption within a culture of violence, the Art of written/printed words has been dulled into a boring medium for many people. Also, if we consider ourselves educators and peacebuilders, then we must question how our complex language can be a barrier of exclusion. The rigid format of this paper is a prison for creativity. I often had a creative idea of what I wanted to do, but then I had to fit it into these rigid requirements. Ironically, in attempting to demonstrate that the medium of text is too dominating, I wrote too much text! But we can reclaim the Art of writing and reading. At the same time, we must move beyond the limitations of the written word and enhance it with the interactive digital world. To evolve beyond the restrictions of print, we must embrace new

media and optimize their potential to improve how we learn. Many new Critical Media Literacy strategies continue to emerge and they are developing the synthesis of Media Art (Kellner & Share, 2007; Morrell, 2002; National Association for Media Literacy Education, 2007; Swimelar, 2009). I encourage us Peace Educators, Activists, and Artists to get involved in using them more in our praxis. Our efforts can expand to empower every learner in their process of conscientization. In this way, we can help more people “read the world.” More of us can get involved as Artivists and not just restrict our identities to one profession. The more that we engage in other fields, the more we increase the opportunities to enhance our work and contribute to a more peaceful society. This also sets a positive example- especially for the youth- that shows we don’t have to limit our lives to doing one thing.

### 3. Challenge

We must challenge what we Love most. We must question everything. We must challenge in order to improve. If we wonder why institutions repeatedly fail us, then we must recognize the inherent contradictions of institutions. Let us remember the power of myths that perpetuate the invisible culture of violence. One of they myths we want to believe in is that institutions will achieve their altruistic goals. This disregards the structural hierarchies and powerful economic forces that undermine their missions. No institution can be free of corruption within the current capitalist system. We must challenge the problems of capitalism if we are to transform the dominant culture of violence. As we further deconstruct the ideologies of capitalism, we must also question our deeper assumptions about land ownership and our relationship with Nature. These underlying beliefs, values, etc. are the basis for how we answer the question: What is the purpose of education?

This thesis directly challenges media and education institutions. Yet we must also challenge institutions of organized religion, the military, the prison, the nation state, and so on. Even our most beloved and subconscious constructs and values like family, childhood, marriage, sexuality, gender, environment, and human rights deserve criticism for the purpose of their improvement. So we should keep in mind that the Art we’ve created- such as institutions, constructs, and values- contain flaws and mistakes, because we are human.

Even at The UN Mandated University For Peace, the unpeaceful problems of capitalism and hierarchy are already built into the institution. Therefore, no matter how utopian and benevolent the intentions and goals may be, the institution itself is undermined by its own structural and cultural contradictions. I could further elaborate on how being “UN Mandated” already proves my point, but this is probably obvious to most of the readers of this text, especially if you are considered a

Upeacer.

After reflecting on my Upeace experience, I would like to offer my suggestions to improve the Peace Education program (which is already awesome and transformational), and hopefully also help improve other fields. Learning experiences should spend more time studying the history of schooling and questioning history in general. This will help us to better understand the problems. There should also be space to challenge unpeaceful pedagogy, grading, timetables, deadlines, written papers, and negotiate ways to balance all the oppressive requirements of academia. For example, the required structure imposed by the Final Thesis/Independent Research Project requirements of the Peace Education program hindered the smooth flow of my ideas. So I changed the order of required sections and did my best to maintain continuity and coherent thought throughout. I should have questioned more, but I realize now that my thinking and my perceived agency have been limited by a lifetime of oppressive schooling. I did not think to ask my advisor and other professors about changing the requirements to better suit my learning needs. I was too caught up in learning what a 'master's program' is and how to write a thesis, that it was only during my reflections at the end of this paper that I realized I should have spoken up and asked if some of the thesis requirements could be changed. In the future, I suggest dialogue and negotiation of thesis structure and requirements between teachers, advisors, and learners prior to making a final decision on the assignment. The program can also help provide better systems that help us maintain a collective memory. This means evolving beyond the physical Upeace library, and creating better platforms on the internet for people to efficiently save time, access important work, and build on each other's ideas. If we improve our communication and organize and share our resources more efficiently, we may help develop more communities in which Artistic Activation becomes more commonplace than oppressive mass schooling. I repeat this suggestion because the network of Upeacers has such tremendous potential waiting to be unleashed.

I would also like to share some tips for future Peace Education students (since they are the most likely readers besides my advisor) and other future Upeacers:

- ☺ Create a standing desk. Position your computer so that your eyes, neck, and posture are aligned and as comfortable as possible. Always take care of your health.
- ☺ As you learn and collect the most relevant works from your Upeace courses, organize a separate folder for problems and solutions that you find most significant and copy your favorite readings accordingly. Later, this will help you structure your Literature Review, Theoretical Framework, and References neatly and efficiently.
- ☺ Your Final Thesis: When you have decided on your proposal, present your basic idea to

those closest to you- People whom you respect; People who love, support, and encourage you; People who disagree with you; Even people you are afraid to tell; People who love you but don't understand you; People who doubt you and wonder why you wasted so much time studying this silly little "peace"; Tell people who are not afraid to tell you their honest truth, no matter how harsh and devastating it may feel. These people will challenge you to do your best. Explain it. Defend it. Be prepared to destroy it. And then reconstruct it. Do this throughout the entire writing process (though try to plan wisely beforehand *when* you will seek feedback, so that you don't get stuck. For example, ask for a critical reading of a completed introduction draft, but don't pause at each subsection), and you will make your thesis better and stronger. Make it worth your time and energy. Make it worth all of the agony and sacrifices you've been through to give birth to it. Put as much of yourself into it as you can. So that in the end, you will know you've done your best. You will create an important work of Art.

Lastly, we must challenge ourselves. I must question myself. I must beware of the dangers of Liberal Peace. I must beware of indoctrination (by others and by myself). There is an ambiguous and fluid distinction between teaching and indoctrinating. I ask myself: Am I being the change? Am I treating others the way I want to be treated? Am I encouraging learners to always question me, so that rather than relying on me to think, they can think for themselves and make up their own minds? I can offer to contribute my skills, but I should avoid assumptions that I know what's better for them. Trust that learners can decide their own needs and their own solutions. Only they know what is best for them. Let's respect that. Be mindful that the institutions we create may end up perpetuating the culture of violence instead of transforming it. Also remember that the system is broken. There are obvious contradictions, but the invisible power of the myths of a culture of violence support the denial of these contradictions. Create awareness of the contradictions by introducing critical questions in the most effective mediums. So ask questions. And look for contradictions.

## **Conclusion**

Chapter 1 explored how we are inspired to perceive the problem. My Literature Review was an attempt to compile the most relevant texts that can help us perceive an invisible culture of violence (this included a history of how mass schooling and mass media have been used to inculcate and implant the cultural myths that keep us unknowingly oppressed and obedient). Chapters 2, 3, and 4 proposed a solution (Artistic Activation). Chapter 2 theorized how Artistic Activation can help

transform the problem, Chapter 3 asked if and how Artistic Activation has occurred among Peace Educators, and Chapter 4 analyzed why and how Artistic Activation was utilized in their learning process. Chapter 5 discussed future action steps based on what we have learned.

As this literary journey comes to an end, I recommend that we all seek opportunities (and also create opportunities with Art) to increase the Peace in our daily lives. We can help increase these opportunities and make them available to more people by applying these ideas and developing our own pedagogies and learning plans. A goal is for each learner to become more aware of how they learn, and this can empower them to develop their own learning/teaching plans. We don't need schools. We don't need degrees. We don't need media institutions. We can take control of our own learning. We can read the world, and utilize any experience as a learning experience. It is my hope that the next time you are in class or watching the news, you will question everything. I hope you will look for and notice the invisible culture of violence hidden between the lines, emerging from the myths and contradictions. More importantly, I hope that the next time you experience Art that helps you practice Happiness- your favorite song, your favorite, movie, your favorite book, or your favorite game- you will learn something new, be more aware of oppression, and take action to create positive change.

To my knowledge, no guide currently exists that brings together an updated and useful way to put Peace Education and Critical Media Literacy into action in multiple contexts using various media. So finally, in my own efforts to help synthesize and evolve our learning, I leave my readers with this contribution: my Pedagogy of Peace.



Activate!: A Guide for  
Artistic Activation: A Pedagogy of Peace



by Robbie Manauis

Hey Hey! This Art exists to help make learning more fun, empowering, and accessible for everyone! Education should improve our Lives by helping us learn how to be more Happy, Healthy, and Free. This will help us create cultures of Peace, Love, and Empathy. This is my genocide prevention. This is my violence prevention.

If you are reading this document, then you recognize a problem and you want to create change. I am writing this guide to improve my own practice, in the hopes that my efforts to solve problems will also help others create solutions.

This learning experience is designed to help you take control of your own learning and empower others to do the same. You are Human. So if you want to be, you are already a Learner, an Artist, an Educator, an Activist, or all of the above- an Artist! You are empowered to create. So be what you dream. Let's begin.

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Note: This is an excerpt from a larger work, *Artistic Activation: A Pedagogy of Peace*. This rough guide does not adhere to the oppressive demands of academia and research. This guide is meant to show what's possible when one person's process of conscientization leads to the creation of Art that challenges a master's level education system. It's meant to be downloadable and printable so that it can be shared. It's also a living document that will evolve online. Remix and adapt it to your learning needs. Have fun!

This is free for everyone and is intended to be used for the purposes of learning and liberation. Please share responsibly and give credit as follows: by Robbie Manauis [empathysaves@gmail.com](mailto:empathysaves@gmail.com)



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Continued and built upon at <https://empathysaves.wordpress.com/>.

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**Any Learning Experience** (100%= 60 min. for example)

**1. Greetings & Warm-Up** (5-10%= 3-6 min.): **Check-in**

**How are you? Physically, Mentally, & Emotionally?**

**2. Beginning** (10-25%= 6-15 min.): **Inspire!/Ignite/Activate Awe & Curiosity,**

**Question/Challenge/Perceive Problems/the Invisible,**

**& Imagine Goals/Dreams/Possibilities, Ask WHY and HOW?**

**3. Middle** (25-40%= 15-24 min.): **Play & Practice/ Explore/Discover/Analyze,**

**Unlearn/De-Construct, Re-Create,**

**& Problem-Solve**

**4. End** (25-40%= 15-24 min.): **Improve/Transform/Evolve/ Empower,**

**Create, & Share Solutions,**

**Act & Change Self**

**5. Cool Down** (5-10%= 3-6 min.): **Clean-up, Think, Teach/Share, & BE THE CHANGE!**

Discuss: Remember...

What have I learned?

What am I thankful for?

What will I do next?

**Act!:** How will I Be the Change I wish to see in the world?

\* All plans are flexible. Be mindful of Time, Balance, and building relationships. Define and build Trust, Safety, Play, Choice, Responsibility, and Progress.

## Question Everything!

### Life Learning Plans

1. Plan your first day: Why do we learn? What do we want to learn? How do we learn?

What words do we need to know?

What do we need to survive? (Physically, Mentally, Emotionally)

What are our senses?

What are our thoughts? (Questions: Who? When? Where? What? Why? How?)

What are our emotions?

All themes in between are more flexible and allow for many sessions.

2. My Past Story (My History, Childhood, Family, Birthplace, Favorite people, places, and things)

3. My Present Story (Daily Life, Plan the perfect day)

4. Our Future Story (Goals & Dreams, Design the perfect Life)

5. **Favorite Art** (Audio, Visual, Video, Culinary, Gameplay, etc., Choose your Artistic Activation)

6. What are our biggest problems/challenges/ conflicts? (Personal, Local, Global)

7. What are my goals? How will I plan backwards from these goals?

8. Loosely plan your last day (Learners as Teachers): What are my Peace Solutions? How will I teach and share what I learned?

Remember: What have we learned? What are we thankful for? What will we do next?

How can we learn from our mistakes? How can we make learning more fun? How can we use Empathy to treat others the way we want to be treated?

(Each lesson can be zoomed in or out with these variations:

Past, Present, Future

Personal, Local, Global

Physical, Mental, Emotional

Problems, Goals, Solutions)

### Vital Vocabulary (Language is Art- we communicate and shape our reality)

What are our favorite words? What words do we need to know? What do these words mean to us? What are our favorite examples for each? Who defines this? Why?

(Together, educators/learners can choose and define the vocabulary that is most relevant in their context).

Some examples include:

Life/Lifetime Learning

Friends/Family, Nature, Art/Music/Artivism

Health/Balance, Happiness, Freedom

Peace, Love, Empathy

### Challenge the Invisible & Unlearn the Automatic:

What do we value? How do we value Life (ourselves, Nature, and others)? How do we solve problems/conflicts? How do we balance and fulfill our needs?

What are my assumptions that I don't question? What are my privileges? What don't I notice and why?

How do I define my identity? Am I really who I dream to be? Why?

**Our Story** (Example of Flexible Long-Term Plan)

Suggested Themes/Contexts		Suggested Topics
Day/Week/Month 1: Personal (Family & Friends, Classmates, Teachers)	Past History (My Childhood Story: Favorite People, Places, Things: Favorite Words/Languages, Music, Movies, Books, Food, Activities/Sports/Games, Subjects)	My Past Story I was...
	Present Context (Questions? Senses? How do we learn? What do I do during the day? Who & what do I appreciate? The biggest problem I would change?)	My Day My Week My Term/ Year I am...
	Future (My goals & dreams, BE THE CHANGE!)	Goals: Teach Myself (Why do I want to learn? What do I want to learn? How do I learn best?) I will be...
Day/Week/Month 2: Local/National (School, Community, Country)	Past History	My Past School, My Past Community It/she/he was...
	Present Context	My School, My Community, My Country It/he/she is...
	Future (Our goals, & dreams, BE THE CHANGE!)	Goals: Teach Schoolmates, Others & the Community It/ he/ she/ they will be...
Day/Week/Month 3: Global/ International (Region, World)	Past History	My Country, My Continent We were...
	Present Context	My Continent, My World We are...
	Future (Our goals, Our dreams, BE THE CHANGE!)	Goal: Teach the World/Share Our Story & Legacy We will be...

Learning is Free!:

<http://www.openculture.com/>

[https://en.wikiversity.org/wiki/Wikiversity:Main Page](https://en.wikiversity.org/wiki/Wikiversity:Main_Page)

<http://uncollege.org/>

<http://www.open.edu/itunes/>

<https://www.khanacademy.org/>

**Life is Learning and the world is our classroom!**

### **The Art of Invisibility**

The Invisible Plan by Kidneythieves

<http://kidneythieves.com/2011/11/10/the-story-of-the-invisible-plan/>

99 Percent Invisible by Roman Mars

<http://99percentinvisible.org/>

Invisible Children

<https://www.youtube.com/watch?v=esWt2SshKB8>

The Art of Misdirection by Apollo Robbins

<https://www.youtube.com/watch?v=GZGY0wPAnus>

Tough Guise: Violence, Media & the Crisis in Masculinity by Jackson Katz

<https://www.youtube.com/watch?v=3exzMPT4nGI>

How Movies Teach Manhood by Colin Stokes

<https://www.youtube.com/watch?v=ueOqYebVhtc>

Brain Games by National Geographic

<http://education.nationalgeographic.org/brain-games/>

### **GamePlay is Learning!**

<http://www2.kqed.org/mindshift/series/guide-to-games-and-learning/>

<http://www.gamesforchange.org/>

<http://www.instituteofplay.org/>

### **Exemplar Teaching & Challenging Education Systems**

3 Idiots Clips:

<https://www.youtube.com/watch?v=iTwhtKVjINE>

<https://www.youtube.com/watch?v=KEVw1CeGNM>

Bunker Roy: Learning from a Barefoot Movement

<https://www.youtube.com/watch?v=6qqqVwM6bMM>

Logan LaPlante: Hackschooling Makes Me Happy.

<https://www.youtube.com/watch?v=h11u3vtcpaY>

Ken Robinson: Do Schools Kill Creativity?

<https://www.youtube.com/watch?v=iG9CE55wbtY>

Randy Pausch Last Lecture: Achieving Your Childhood Dreams

[https://www.youtube.com/watch?v=ji5\\_MqicxSo](https://www.youtube.com/watch?v=ji5_MqicxSo)

Adrian Underhill: Introduction to Teaching Pronunciation Workshop

<https://www.youtube.com/watch?v=1kAPHyHd7Lo>

Malala Yousafzai Addresses United Nations Youth Assembly

<https://www.youtube.com/watch?v=3rNhZu3ttIU>

View the References section below to learn more about other guides and resources.

The ongoing continuation of this guide and my work can be found here:

<https://empathysaves.wordpress.com/>

<https://artisticactivation.wordpress.com/>

Final step: Give away this guide (and abandon any dependence you have on it). Then create your own. Only you have the power and the unique skills to solve your own problems. Share it with others. In doing so, you will inspire positive change. You will make this world better than how you found it. Thank you.

-Rob

Please contact me at [empathysaves@gmail.com](mailto:empathysaves@gmail.com). Let's share ideas and work together!

## Epilogue: Our Story

Thank you for reading! This story ends here. Or it continues with you...

To my future children: this entire document is for you. You are my continuation. I'm sorry that you have to clean up our mess. We're trying our best to help our human Family improve, so that by the time you're born, the world will be a bit more peaceful. My Life's work is an Art project of the most important things I've learned during my experience. I leave you this gift so that you have the tools of all our past efforts to build a better Life for all.

I wish you the best in Health, Happiness, and Freedom,

In Peace, Love, & Empathy.

I know you can be the change.

Love,

Dad

## Appendix

### **Appendix A: Interview Questions**

#### Demographics/ Identity

1. Do you identify as an artist?
2. Do you identify as a peace activist?
3. Do you identify as an educator?

#### Artistic Activation Questions

*For the purposes of this project, I define Art as any human creation that can be interpreted for meaning. This study focuses primarily on Art perceived through the senses of vision and hearing, so we will analyze the following mediums: audio (music, podcast, etc.), visual (literary text, photography, painting, etc.), and video (film, television, internet, theater, etc.).*

*These questions are open to your interpretation, because the way you define these terms will also be informative & enlightening. Thank you & have fun!*

1. Has Art helped you learn about Peace, injustice, or invisible systems of violence/oppression?

If yes, what was the title and the name of the artist(s)/creator(s).

- 1a. What medium was it? (audio, visual, or video)
- 1b. What issues were explored? (list like hashtags/ keywords)
- 1c. During what age range were you exposed? And how?

Primary School Age (0-14)

Secondary School Age (14-18)

Post-secondary School Age (18+)

2. Did this Art help expose invisible systems of oppression?

If yes, how did it help you learn to “perceive social, political and economic contradictions” (conscientization process part 1)?

- 2b. What newly perceived contradictions did you learn that conflicted with Media, Education, or any other institutions?

3. Did this Art help empower you to take action for Peace?

If yes, how did it help you learn to “take action against the oppressive elements of reality” (conscientization process part 2)? How did it help inspire you to change your behaviors/attitudes?

- 3b. What actions did you take against the oppressive elements of Media, Education, or any other institutions?

4. How do you think this Art should be used to educate/inspire others about Peace?



5. What do you want people to learn from this Art?

6. How can you use this Art in the future (in ways that you haven't done before) to contribute to your vision of Peace?

Thank you for sharing your wisdom and your time. I hope you enjoyed our learning adventure.

Pura Vida y Paz!

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