

UNIVERSITY OF BELGRADE

Faculty of Political Sciences

Belgrade, 16. 09. 2020.

The Department of International Studies at its meeting held on October 3. 2019. appointed Prof. dr. Nemanja Džuverović (academic supervisor), Prof. dr. Radmila Nakarada, and Assistant Prof. Dr. Goran Tepsic as members of the Master Thesis Defense Committee for the candidate Aleksandra Randelović. (Regional MA program in Peace Studies) and her thesis entitled "*The Use of Film in Education for Peace*". After reading the Master thesis the Committee is submitting the following Report.

REPORT

The MA thesis of the candidate Aleksandra (1994), entitled "*The Use of Film in Education for Peace*" has 67 pages. Besides a brief Introduction, and Conclusion, the thesis has four chapters, and a five page list of references.

In the brief Introduction the candidate explains her motives for choosing the topic, pointing out that in spite of the rapid growth of media presence, its utilization in peace education remains insufficiently explored. By choosing to research the possibilities of the use of film in improving the reach and efficiency of peace education the candidate aimed to explore the benefits and limitations of building bridges between art and peace work.

In the opening chapter, defining her broader theoretical framework, A. Randelović gives a short historical overview of the idea of alternative education, its core being the respect for the individuality of the child and its needs, as well as concrete examples of alternative schooling implemented in practice. The examples span from Free/Democratic schools to Montessori schools, the analysis ending with a conclusion that in spite of their differences they all affirm the democratic principle, i.e. student autonomy and integrated curriculum, conducive for education

for peace. On the basis of this, the candidate examines the concept of Education for Peace indicating its holistic and multidisciplinary nature, and proceeds to analyze one concrete alternative programme of peace education, the Sabona (“I see you”) programme initiated and supported by Johan Galtung and applied in three schools in Norway, one in Spain and Ireland.

The second chapter gives a brief overview of the nature, principles of development of film in general, and indicates different approaches to understanding film. This is done with the insight that understanding that films have layers is important for a deeper film analysis that follows in Chapter 4. Following this, the candidate discusses specifically the use of film, and arts in general, in education. Evidence from empirical studies and theories is presented, in order to support the use of film (arts) as a powerful tool in education due to its capacity to introduce a change of pace of presentation, provide a new perspective that enhances empathy, emotional learning and cultural enrichment.

In the third Chapter, A. Randelović discusses five elements related to films and their significance for education for peace, starting with the value that **dialogue** (or talking/sharing opinions after the film) has in this process of learning via film about the context of conflict, cultural differences and their merger with the characters. The candidate makes a special note on the second element, the **effects** that this dialogue can have on students and their capacities to develop a critical stance towards films, become more sensitive to their bias, not only in relation to the film narratives, but in everyday life as well. The third element that the candidate refers to is **propaganda**, taken to be “purposful persuasion”, meaning that it is not *a priori* negative, it can be used both for the “good” and “bad” aims. Different types of propaganda are presented, and then brought into relation with film and its use for political purposes. The significance of film **characters**, and different ways of looking at them are then discussed. Within this section the element of **representation** - how certain groups are portrayed in accordance with cultural differences is also presented. In order to reveal the essence of representation it is necessary, according to the candidate, to recognize which logic of opposition/differences is implemented. (Anti-)war films, (the criteria for their recognition) and documentaries are then taken up. Anti-war films and the difference between them and war films is indicated, while documentaries are briefly presented, i.e. their problematic aspect involved if used in peace education. The last section of the chapter recaptures Galtung’s distinction of types of violence in order to further

deepen the concept of peace, as well to question the motives for representing the specific types of violence in a particular film.

The fourth chapter is devoted to the film analysis itself, that is to an analysis of a sample of movies chosen according to clear criteria: presence of powerful peace propaganda, different types of violence and their after-effects, characters' placing on a morality/values scale. In other words, a synthesis of main theoretical insights and arguments reached in the previous sections of the thesis are here practically demonstrated using the examples of the following movies as short/separate case studies: *Hair*, *Eshtebak*, *Lepa sela lepo gore*, *Godzilla*, *The Great Dictator*. *Hair* deals with Vietnam conflict, *Eshtebak* with Middle East conflict, *Lepa sela, lepo gore* with the Bosnian, while *Godzilla* is devoted to the danger of nuclear weapons, while *The Great Dictator* is a satire on the Nazi regime and Hitler himself. The sample covers different eras, cultural contexts and types of conflict. Each film /case study is discussed in the following manner by the author: first a summary of the story is given, then the factual basis, followed by the context, type of propaganda present, nature of characters, and the presence of anti-war aspects and types of violence.

In the concluding remarks, A. Randelović summarizes the findings of her thesis. In spite of the fact that she successfully argued in favor of using film in education for peace, their positive effect and value, she does not refrain from questioning the possible problems aspects regarding the practicality of her research (the problem of choosing the right film from the vast amount of material available, carefully considering if documentary movies should be used since they tend to be less objective).

The candidate in spite of the brevity of some of her arguments, and the sometimes lack of structural coherence, has succeeded in presenting film as a social practice, an art that directs education toward dialogue, increasing capacities for empathy and exposing the pupils/students to different cultural and social contexts and their logic – fully compatible with the normative essence and practice of peace.

Having in mind all that has been said, the Committee concludes that the master thesis entitled „*The Use of Film in Education for Peace*” written by Aleksandra Randelović fullfils all formal preconditions for the public defence.

Committee:

Prof. dr. Nemanja Džuverović, FPS

A handwritten signature in blue ink, appearing to read "R. Nakarada". The script is cursive and fluid.

Prof. dr. Radmila Nakarada, FPS

Dr. Goran Tepšić, FPS

