УНИВЕРЗИТЕТ У БЕОГРАДУ ФАКУЛТЕТ ПОЛИТИЧКИХ НАУКА

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МАСТЕР РАД

The Use of Film in Education for Peace

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Content

Introduction

Education for Peace is widely considered to be of great importance in the field of peace studies. However, methods and techniques for its implementation seem slightly lacking in research. This thesis aims to make a modest contribution to the issue by tapping into a very rich source of materials: films. I argue that film, with the additional element of dialogue, can be a powerful tool in education for peace. This is in fact the main hypothesis of our research. Enriching Education for Peace can be accomplished by establishing a theoretical basis for using film in education, establishing guidelines for discussions, and stemming from that, providing a type of film analysis guide. The method described is then applied to a small sample of chosen films. I opted for a very limited number of films but culturally varied/rich, since the goal is to simply present guidelines for how different films could be best utilized for the purposes of education for peace; a detailed, personalized approach to a greater number of them would transcend the scope of this thesis.

The idea behind this topic is certainly a love for film, but also my experience in using it to help facilitate language learning. This is how I first noticed that film is nowhere near fully utilized for the purposes of education. The way the public education system is organized, and how tight the control over the curriculum is, does little but encourage pure memorization of information, and the learning of skills valued in the labour market. In my mind, it is faculties that could offer enough leniency for this approach, the gradual introduction of education for peace via film, to be used. So a critique of the current state of the education system is another motivating factor for this thesis.

Education for Peace, a subject that is not a regular part of most curriculums in faculties, then has a more difficult role to fulfill. This additional challenge is related to the issue of how peace should be taught, and this thesis presents one possibility to do this by integrating education for peace into basically any curriculum: A class based on a film, followed by a discussion and exchange of opinions/information, is a great way to teach peace, whilst keeping the crucial aspect of 'peace in practice' as well. I will attempt to show how this method can be implemented in the order described below.

First, the concepts of peace is explored. It mainly rests on Johan Galtung's work, as his conception of the interrelatedness in peace studies applies well to this research.

The next chapter deals with alternative education and the different models that exist today. This is necessary because the method of using film with dialogue, as well as education for peace itself, has

its roots in alternative education. Through an overview of these alternative approaches, I show how education for peace does/should theoretically rest on alternative education.

After this, we look at peace education more closely, and what its desired qualities are. The relationship between education for peace and alternative education is discussed by exploring the Sabona experience.

Afterwards, there is a chapter with a brief overview of film. This is then brought into connection with the previous chapter – so a connection between film/arts and education.

The next chapter deals with elements of film analysis, beginning with one of the central subjects of the research, Dialogue value. After this, several theories and types of propaganda are presented. The characters are the next element of analysis to be discussed. This analysis is further deepened by using values and representation. Because of their close connection to peace and conflict, it is necessary to look at anti-war films and documentary films, where we also find the anti-war aspects to later be used in the analysis. The last element of the analysis is Galtung's typology of violence, which is also presented in short.

The films that the described analysis is applied to represent the central part of the research.

Finally, the conclusion contains a summary of the work, and a final discussion on the limitations and potential of film in peace education.

Peace and Education

Peace

In order to discuss peace education, and later on analyze films in this context, we must first establish a working definition of peace itself. While it is certainly a problematic concept for an exact definition, as is the case with so many terms in social studies, over time some similarities of what the concept should consist of seem to have come together in Galtung's studies. Seeing as this thesis is more concerned with peace education, and that the definition of peace is only a starting point, Johan Galtung's work is a perfect match for it, since it has great credibility, with him being widely perceived as the father of peace studies research, and because of the overall scope of his studies, delving quite deep into peace education and peace culture as well. His concepts of 'negative,' and the more elusive 'positive peace' are both broad enough to provide a basis for peace education. Both terms have undergone many moderations and changes since their introduction. At first, negative peace was defined as 'the absence of violence, absence of war', and positive peace as 'the integration of human society.'[1] The changes these terms have gone through are related to the moderations made in defining violence over the course of the next couple of decades. Galtung saw that the concept of violence held the key for definition and further theorizing of peace. As summarized by B.S. Grewal: 'Galtung moved away from the actor-oriented explanation of peace and violence to structure-oriented explanation where the central idea was that violence exists because of the structure and the actors merely carry out that violence.[2]'This widening of the definition of violence to include structural violence as well, naturally expands the definition of peace as well. This is also one of the main reasons for why Galtung's scope of research grew: Placing violence at its center broadened its scope to reach conflict theory, development research and most relevantly for this paper, it is directly related to why peace education is a necessary aspect of the promotion of peace: The 'structural' aspect of structural violence can best be fought against by starting from the basics, and while the 'real world' can hardly be sufficiently controlled to allow the implementation of peace throughout its entirety, educational institutions, representing a more controlled environment, are certainly the best place to start.

Negative peace is in later works defined as 'the absence of violence of all kinds.'[3] These different kinds of violence mentioned, which Galtung came to by combining various systems and

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[1] Johan Galtung, ''An Editorial'', *Journal of Peace Research,* vol. 1, no. 1, p. 2.
[2] Baljit Singh Grewal, *Johan Galtung: Positive and Negative Peace*, School of Social Science, Auckland University of Technology, 2003, p. 2.
[3] Johan Galtung, *Peace by Peaceful Means,* International Peace Research Institute, Oslo, 1996, p. 31.

spaces, are: nature violence, direct, structural, cultural, and time violence.[4] These can then, of course, be further divided into subtypes, but the kind of violence that we are concerned with here is cultural violence. 'Cultural violence divides by content: religion, law and ideology, language, art, empirical/formal science, cosmology (deep culture) and by carriers: schools, universities, media.[5]' And positive peace, while still based on the good aspects of humanity such as cooperation and integration, has the same corresponding subtypes.[6] I believe that his focus and insistence on the concept of positive peace, despite it seeming, and often being criticized as, utopian and overtly-idealistic is crucial not only for the development of peace research, but also for peace education and its implementation. We can only hope to achieve some semblance of positive peace through the education system, starting from a younger age. This is because instilling good habits and helping form a way of thinking and open-mindedness is easier when we are younger. What peace education means in practice then, is to help the development of cooperation and empathy, which in turn helps nurture positive peace in each individual.

Alternative Education

Seeing as this work seeks to argue for the incorporation of film into peace education, and then also further argue for using film with the purpose of peace education within the general education system(as opposed to only using it in specialized peace studies), it only makes sense to explore alternative education approaches. Film is not utilized often within the general education system, and even then the important aspect of discussion afterwards is often missing. Since the education system has more and more strict curriculums and guidelines the subject teachers have to follow, and this, in combination with more rigid lesson plans and structuring, leaves little room for a free flow of ideas and dialogue. This then points to the fact that film as a tool of education requires a less strict, less regulated kind of class than what we are usually faced with in the classroom. The role of the teacher is also inherently different to the classic notion of 'knowledge transmitter', since discussion as a form of dialogue, requires all parties to teach and learn, and the teacher's role as an enabler is more accentuated here. That is why it is closer to a kind of alternative education approach. Apart from the utilization of film, peace education itself certainly has a close relationship to alternative approaches to education. When we take the basic definition and concepts of peace as explained by Galtung, there is little room for doubt that the general compulsory education system, and its focus on learning by heart and on external

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[4] Ibid., p. 31.
[5] Ibid., p. 31.
[6] Ibid., p. 32.

evaluation, is not well suited for the kind of all-encompassing understanding of peace that peace education aims at implementing. So first, there is a brief overview of alternative education, which as we will see, is far from a new concept.

There are many different perspectives/definitions on what alternative education encompasses. One kind of definition refers to it as 'an educational program or system that is separate from a mainstream educational program or system and that is designed especially for students with academic or behavioral difficulties.[7]' This type of definition however seems to be too narrowed down by the second part, seeing as the 'alternative' simply refers to the not-mainstream educational program or system. It just so happens that today a great number of these alternative educational programs are for students with academic or behavioral difficulties, but these still comprise just one aspect of alternative education. As we will see through its history, its origins lie in a critique of the mainstream standardized obligatory education provided at the time.

Which is why this kind of definition like the one here is preferred: "alternative educational approaches are those not administered, controlled and/or predominantly funded through state-sanctioned educational programs assumed to be the 'mainstream' in countries where education is an assumed, universal right for children.[8]"

After considering the definition of alternative education, we can trace back the ideas behind its conception to the 18th and 19th century. Many great thinkers of the time felt that the compulsory education system is too focused on intellectual development, and conforms too much to society's demands/needs. The idea was that the starting point of education should actually be the child's needs, and that conformity should be related to the child's individual way of learning.[9][10] Some of the most well-known models of alternative education are: free or democratic schools, Waldorf or Steiner schools, and Montessori schools.

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[7] alternative education. 2019. In *Merriam-Webster.com*. Retrieved September 16, 2019, from https://www.merriam-webster.com/dictionary/alternative%20education

[8] Peter Kraftl, *Geographies of alternative education: Diverse learning spaces for children and young people*, Policy Press, Bristol. 2013, p. 2.

[9] Historical overview: We can find such thinking in Jean-Jacques Rousseau's work, Emile from 1762, where he argues that education should be based on the child's natural growth and development.[9] Other figures considered important for the development of alternative education are some of the Transcendentalist thinkers such as: Ralph Waldo Emerson, Henry David Thoreau, Amos Bronson Alcott and others. Two more key figures for alternative education are Johann Heinrich Pestalozzi and Friedrich Froebel who, having adopted Rousseau's principles, went on to spread and develop their ideas, and open new schools. Their philosophies were based on a child-central education and their more spontaneous, all-encompassing development. In the 1960s and 1970s, during the general peace movement, alternative education moved towards a social movement, where critiques of the public schooling system grew.

[10] Bertram, Christopher, *Jean Jacques Rousseau*, The Stanford Encyclopedia of Philosophy, Fall 2018, Edward N. Zalta (ed.), Retrieved from <https://plato.stanford.edu/archives/fall2018/entries/rousseau/, 16/9/2019.

Free or Democratic Schools

Free or democratic schools are those that are managed on the basis of democratic principles. What this means in practice is that students have a say in the process of education, and in how the school is run. School-related decisions are made by a self-governing school body. 'Self-reflexive democratic iterations Democratic Education, as introduced by Benhabib (1996, p. 68), took a significant turn with a leaning towards 'free and unconstrained public deliberation' about matters in the public sphere.'[11] Something important to take note of here is that Lawrence Kohlberg came to the same conclusion in regards to the principles behind democratic education - justice can't be taught in an unjust environment. This will be especially important for peace education afterwards, because it then goes to show (or just supports the idea) that a different kind of teaching method must be used. As mentioned before, this is in part because of the rigidness that exists in the education system, leaving little room for expression of opinions, and so for the kind of democracy described above as well. This will be covered in more detail in the next section. The most common, and well-known, example of a democratic school is Summerhill. Referred to as the 'oldest children's democracy in the world'[12] on their website. Though the founder, A.S. Neill, traces back its foundation to 1921, as Gribble points out, it was actually in 1924 that the real Summerhill began at a house in Lyme Regiss with five pupils.[13] Lessons at Summerhill are completely optional, and students decide one what subjects they'd like to take. Any problems that arise are dealt with by a special regulatory body, or can be brought to regular school meetings. The idea behind these school meetings is, of course, democracy; each person can have their opinion/idea heard here. 'In an era driven by performativity (Ball, 2003, 2012) Summerhill, and schools like it, have been critiqued for their lack of focus on academic work and child safety.'[14] As Gribble says though, and as is the case with my own foreknowledge of the school, its aspect of self-government is often ignored, and what people tend to focus on the most is that the students choose their own subjects, which can then be perceived as too lenient.[15]

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[11] Yusef Waghid, *Pedagogy Out of Bounds, Untamed Variations of Democratic Education,* Sense Publishers, Rotterdam, 2014, p. 1.

[12] Summerhill, Retrieved from http://www.summerhillschool.co.uk/, 16/9/2019.

[13] David Gribble, *Real Education Varieties of Freedom*, Libertarian Education, Bristol, 1998, p. 5.

[14] Martin Mills and Glenda McGregor, *Alternative Education*, Oxford Research Encyclopedia, Oxford University Press USA, July 2017, p. 5.

[15] David Gribble, *Real Education Varieties of Freedom*, op. cit., p. 8.

Waldorf/Steiner and Montessori schools

Both Waldorf and Montessori schools originated from the progressive movements, during the late 19th and early 20th century.[16] One of the most influential thinkers of the movement was John Dewey, who wrote extensively on education. 'Education being a social process, the school is simply that form of community life in which all those agencies are concentrated that will be most effective in bringing the child to share in the inherited resources of the race, and to use his own powers for social ends.'…. 'I believe that the only true education comes through the stimulation of the child's powers by the demands of the social situations in which he finds himself.'[17]

Waldorf/Steiner Schools

As stated by P. Woods, the background that allowed this kind of education to emerge is 1919 Germany, shaken by the just finished WWI- a kind of situation which is more welcoming to radicalism.[18] It is in this climate that Rudolf Steiner, who the school is named after, managed to put his ideas on education in practice. The first school was established for children of the workers of the Waldorf-Astoria cigarette factory in Stuttgart, where we derived the second version of the name from.[19]

Steiner's philosophy, or rather, anthroposophy, is crucial to understanding his principles in education, and to understanding why it is, and especially during its time was, considered radical. Steiner states that: 'What anthroposophy says, however, is simply that a human being possesses not only a sense-perceptible, physical body …but also an etheric body, or a body of formative forces, that is of a more refined nature than the physical body and—apart from the etheric body—a still higher and more refined member of the human being, called the astral body.'[20] In accordance with this philosophy, there is a spiritual aspect to man - one above his senses, which can be reached through proper education. As in Understanding Waldorf Education by Jack Petrash, 'The Steiner philosophy that

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[16] Martin Mills and Glenda McGregor, *Alternative Education*, op. cit., p. 8.

[17] John Dewey, ''My Pedagogic Creed'', *School Journal,* vol. 4, January 1897, pp. 77-80.

[18] Phillip A. Woods (ed.), *Alternative Education for the 21st Century: Philosophies, Approaches, Visions*, Palgrave Macmillan US, 2009, p. 209.

[19] Peter Dhondt, Nele Van De Vijver& Pieter Verstraete, ''The Possibility of an Unbiased History of Steiner/Waldorf Education?'', *Contemporary European History*, vol. 24, no. 4, November 2015, p. 640

[20] Rudolf Steiner*, Waldorf Education and Anthroposophy: Public Lectures 1921-22*, Anthroposophic Press, Hudson N.Y., 1995, p. 148.

drives Waldorf education is a philosophy in which human possibility is seen as infinite. Whatever premises about human nature you start with when you establish a school, the articulation of the system that emerges will inevitably reinforce those premises. In a sense, the shape of any school reflects its social architect's deepest beliefs about humanity, and the best world possible.'[21] This precisely is the basis for many of the critiques directed at Waldorf education – that its worldview, since it serves as a basis for education, is the only correct one.[22]

Steiner has however from the start claimed that their desire is they 'aspire to methodology, to instructional reform. That is what will result from a true knowledge of the spiritual. We will teach reading, we will teach writing, and so forth, in a manner appropriate to human nature.'[23]

However, the critiques and praises as far as the philosophical basis is concerned, aren't all that relevant to this work. The most important aspects of this alternative education are what it looks like in practice. In these schools there is a greater focus on the student as an individual, one with unique interests and capabilities. "Waldorf education places the development of the individual child in the focal point, convinced that the healthy individual is a prerequisite for a healthy society."[24] (The International Conference on Education of UNESCO). 'Athletes are encouraged to be artistic and artists are encouraged to be athletic.' This effort to complement students' natural values begins at an early age and continues throughout their time at a Waldorf school. It is encouraged by the curriculum and supported by the fundamental understanding that a child's strength should not become their weakness because of onesided development.'[25]

In these schools, students are taught basic skills (from math, languages, etc.) and such measurable/quantifiable skills are considered important. This is one of the reasons that alternative education, and more specifically Waldorf schools, remain popular. Because in their view, standardized testing, which has long been proven to be an inadequate way of assessment, when used alone, is still believed to offer one part, but in the end an 'incomplete picture' of the student's development.[26] Another aspect of Waldorf schools, one that differs from democratic schools for instance, is the role of the teacher. The teacher here is given more importance, and has more of an active role. The close

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[21] Jack Petrash, *Understanding Waldorf Education: Teaching from the Inside Out*, Gryphon House Inc., Beltsville, MD, 2002, p. 7.

[22] Jost Schieren, ''Anthroposophy and Waldorf Education – a dynamic relationship'', *Research on Steiner Education,* vol. 6, no. 2, December 2015, pp. 139-149.

[23] Jack Petrash, *Understanding Waldorf Education: Teaching from the Inside Out*, op. cit., p. 11.

[24] Dr. Warren B. Eickelberg, (The International Conference on Education of UNESCO) !!!!!!!!

[25] Ibid. p. 12.

[26] Ibid. p. 16.

relationship between a teacher and student is encouraged and they also have a vital role to play in the students' emotional development.[27]

Montessori Schools

Montessori schools were named after Dr. Maria Montessori, an Italian physician, who opened a child-care facility for fifty children. These were mostly children from poor families, with parents who worked for most of the day. The facility, which she called the 'Children's home (Casa dei Bambini)' was located in a part of Rome considered to be dangerous because of high crime rates and poverty.[28] What she discovered, by accident as she says, is the basis of her educational methods. When the children were left alone, she found that by only providing them with the 'equipment', they will put in the work all on their own, and to their benefit as well, as this helps them feel better and happier (and that's without mentioning the knowledge they're gaining).

She says in her handbook: 'We have already obtained a most interesting result, in that we have found it possible to present new means of enabling children to reach a higher level of calm and goodness, and we have been able to establish these means by experience. The whole foundation of our results rests upon these means which we have discovered, and which may be divided under two heads––the *organization of work*, and liberty.'[29] (italics in the original) So the method is based on providing the children with the means to work/create, and to afford them freedom. She also says of the method: 'It cannot have come from an adult person; the thought, the very principle that the adult should stand aside to make room for the child, could never have come from the adult.'[30] This method is based on the child's own, innate desire to learn and create. From this stems the general philosophy of Montessori schooling, that: 'The ancient philosophical discussion as to whether man is born good or evil is often brought forward in connection with my method, and many who have supported it have done so on the ground that it provides a demonstration of man's natural goodness.'[31]

There is also an aspect that directly connects Montessori with peace education, which can be seen in their classroom design; they have special spaces for conflict resolution, where the kids can learn to calmly discuss the issues at hand.[32]

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[27] Rudolf Steiner, *The Spirit of the Waldorf School*, Anthroposophic Press, Hudson, NY, 1995, p. 13-15.

[28] Tim Seldin & Paul Epstein Ph.D., *The Montessori Way*, The Montessori Foundation, Beltsville, Maryland, 2003, p. 8-10.

[29] Maria Montessori*, Dr. Montessori's Own Handbook*, Frederick A. Stokes Company, New York, 1914, p. 119.

[30] Tim Seldin & Paul Epstein Ph.D., *The Montessori Way*, op. cit., p. 10.

[31] Maria Montessori*, Dr. Montessori's Own Handbook,* op. cit., p. 115.

[32] Tim Seldin & Paul Epstein Ph.D., *The Montessori Way*, op. cit., pp. 62-64.

The Montessori approach is, of course, not exempt from criticism, and one of the points often mentioned is the inflexibility of the 'developmentalism' present (in regards to what and when children are capable of learning something).

Differences and Similarities

These different types of alternative schooling, of course, differ in various aspects. When it comes to student autonomy for example, democratic schools tend to have the most freedom (in that the students make their own timetable), whereas with Montessori and Waldorf schools there is a certain organizational method, based on stages of development. This also means that democratic school teachers don't play as active a role as they do in Waldorf schools, where there is a greater emphasis on the student-teacher relationship (since it is seen as helpful for the emotional development of the student). One aspect that separates Montessori schooling from the others is their multi-age groups, as it is believed to encourage learning.

There are certainly many linking factors between these different types of alternative schooling as well. While they differ in the extent of freedom afforded to the students, it is certainly present in a much greater degree than mainstream education tends to allow (this, again, stems from the student-centered aspect of alternative approaches). This is especially relevant for peace education, which should naturally allow for such freedom in the classroom, whether it is a subject on its own, or integrated into the system little by little, through multiple subjects.

And when it comes to the curricula: 'A noticeable commonality between most alternative schools is their attempt to teach an integrated curriculum that does not strictly separate traditional subject areas but rather emphasizes the interconnections between the disciplines.'[33]

This is certainly one of the faults of the current mainstream education system, the forced division into more and more specific fields and subjects, which causes students to easily lose track of their actual connectedness; these divisions of disciplines are unnatural. Peace education then must reflect this, and avoid extreme divisions. I feel its potential strength lies exactly in the numerous ways it can be taught and/or integrated into various subjects.

Another similarity is the community aspect, though the role of the teacher is sometimes more, sometimes less active, in all of these schooling systems the socialization process and learning to

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[33] Anne Sliwka, The Contribution of Alternative Education, OECD Centre for Educational Research and Innovation, Retrieved from http://www.oecd.org/education/ceri/40805108.pdf, 16/9/2019, p. 8.

communicate are considered to be very important for development. The sense of togetherness, belonging and trust that come from a community are, again, exactly what Kohlberg was talking about.

Kohlberg's Just Community

In his research, both in a school and in correctional facilities, he studied the effects that participation and democracy have on people, all part of a community, though this feeling of belonging needed to be worked on. While it is an important aspect of this research, his theory on stages of moral development is not what we are concerned with here. Much like in democratic schools, community meetings were held, which consisted of discussions on various issues related to the school/facility and their moral aims. The most important thing about these meetings, and this approach, is that it 'encourages the reflective implementation of its moral aims and purposes in all of its discussions of how the community can better realize its ideals.'[34] In the end, despite the lack of data which would provide concrete proof on his theory on moral development stages, it is certain that there were positive outcomes, such as the development of judgment, and learning to take responsibility for instance.[35]

Alternative Approaches Conclusion

Despite the popularity of alternative schooling, mainstream public opinion on education and policies on it hasn't changed much. In fact, the importance of 'testing well' is as important as ever. There is a focus on quantifiable skills, which can then produce trustworthy numbers in students, later on in workers, that the economy can rely on.[36] This need for easy numbers is not likely to change anytime soon, meaning that the mainstream education system is unlikely to as well, which is why I feel there is no need to extensively discuss overly idealistic thoughts and opinions on what education should look like. Rather, what is doable is the implementation of some of newer methods, such as in this case, a better use of already existent materials, films, to teach.

This chapter stems from the idea that alternative education is the basis for education for peace – they have similar goals and approaches to a student's wellbeing, and to how knowledge and abilities should be gained, and what the purpose of learning is. Helping develop an integrated personality, helping to

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[34] F. Clark Power & Ann Higgins-D'Alessandro, *The Just Community Approach to Moral Education and the Moral Atmosphere of the School*, 2007, p 4.

[35] Ibid.

[36] Ron Miller, *A brief History of Alternative Education*, Southern Cross Review, Retrieved from https://southerncrossreview.org/55/miller-education.htm, 16/9/2019.

form opinions and share experiences, rather than just take a passive role and be the receiver of knowledge are some of these similarities; as is the focus on keeping peace, learning about and through conflict, cooperation and dialogue.

Education for Peace

Having established the importance of alternative education for education for peace, a more centered view on it is necessary. Education for peace, much like peace itself, is somewhat difficult to define. Seeing as it is so closely tied to how peace is defined, it only makes sense to continue on with Galtung's work, for the most part, since the topic of peace education is a natural, well-established progression in his writing. This will then of course be expanded on with additions from other authors' works.

UNICEF's definition of peace education seems fitting enough, since it: 'refers to the process of promoting the knowledge, skills, attitudes and values needed to bring about behaviour changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level.'[37] In this definition, several crucial approaches are encompassed, so it covers the necessary aspects of peace education.[38] It takes into account different kinds of violence, doesn't limit the affect of education to just knowledge (but skills, values, behavioral changes, etc), and leaves room for this development to occur at any level, be it large-scale or intrapersonal.

An important thing to note before going deeper into the matter is the existence of two terms, often used interchangeably: peace education and education for peace. The distinction between the two is provided in the EFP Reader: 'Peace Education (PE) is a discipline that focuses on teaching students such concepts as human rights, freedom, democracy, and environmental protection, as well as informing them about the negative consequences of conflict and violence...This goal is accomplished by emphasis on the acquisition of unity-based worldviews founded on universal principles of peace, which form the framework for teaching all subjects of study.'[39] There is also a focus on all those involved in the education process (students, teachers, guardians, etc.), and on three different kinds of

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[37] Susan Fountain, ''Peace Education in UNICEF'', *UNICEF Staff Working Papers*, United Nations Children's Fund Programme Publications, New York, July 1999, p. 1.
[38] Ibid. pp. 39-40.
[39] Hossain B. Danesh (ed.), *Education for Peace Reader, Integrative Curriculum Series, Volume 4*, Education for Peace Institute Press, Victoria, Canada, 2011, p. 11.

peace to be developed: inner, interpersonal and intergroup peace. Though the relevance of this distinction doesn't seem crucial for the paper, more so because, as already mentioned, peace education, in order to have a chance of being effective, must include aspects of education for peace, the term 'education for peace' will be used in the paper, since the methods written about fit more in that category.

A vital quality of education for peace, for this work and in general, is its integratedness/wholeness. To start with, despite having separate definitions for these concepts, it is important to keep in mind Galtung's idea that 'peace research, peace action, and peace education would (should) become integrated into a natural whole. Keeping them apart is more a reflection of division of labor tendencies in surrounding societies than of any real necessity. In fact, the three fields could hardly be more intimately related.[40] Just as we have touched upon earlier, the existence of this unnatural tendency to divide everything into smaller, neater units, just as we do with professions, where the goal is to produce experts of really very narrow fields, who can't do much else, is, needless to say, extremely harmful for individual development and growth. This tendency starts precisely with education, first at the elementary level, visible in a growing number of subjects, with efforts made to disconnect rather than illustrate the tight connection between them. These divisions prevent, or at the very least make it more difficult, to gain a holistic, comprehensive understanding of the world. Education for peace must do its best to steer clear from these trends, as stated by Olivia Caeymaex: 'Peace education is holistic and multidisciplinary, involving students as well as educators to instill the values, skills, and knowledge required to transform conflict. Not limited to formal learning inside the classroom, peace education includes a range of activities that engage the participation and critical thinking of students.'[41]

Related to this 'holistic' quality of teaching peace, is one more aspect of education for peace: One crucial for a later segment of this thesis dealing with the necessity of film discussion, and that is the way peace is taught. 'If peace is both the destination and the journey then what we teach and how we teach must not be separated in our preparations for working with pupils.' – Patrick Whitaker[42]

As touched on before, the teacher's role, and the general way class is conducted, must differ from the 'usual' lectures, in order to allow for a free exchange of opinions that make a discussion worthwhile.

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[40] Johan Galtung, *Form and Content of Peace Education*, Encyclopedia of Peace Education, Teachers College, Columbia University, 2008, p. 1.
[41] Olivia Caeymaex, *Building Peace Together: A Practical Resource*, The Quaker Council for European Affairs, Mountain View, USA, 2018, p. 109.
[42] Joel Spring, *How Educational Ideologies Are Shaping Global Society: Intergovernmental Organizations, NGOs, and the Decline of the Nation-State*, Routledge, New York, 2014, p. 94.

Winston writes about the malignant basis of the university education system, and how it contradicts human nature when it comes to learning: 'The traditional teacher-responsible design for education in universities conflicts with what we know about how people learn. In contrast to natural learning, it substitutes teacher for learner responsibility. As it is based on extrinsic rewards, it undermines intrinsic interest in learning…Adults know how to learn and they have known almost since birth. The call for natural learning wherein each person has control is consistent with evidence from other markets. Efforts to improve the efficiency of various outcomes by a third party's use of extrinsic rewards have been counterproductive in all markets studied to date (source in the quote: Winston 2006).'[43]

What can be taken away from that quotation is that, in a way, the teachers' job here is to help fix the mistakes of the system as much as possible, since: 'Peace educators assist learners in understanding 'a full range of possible world views, explanations, and solutions to social issues and problems' and 'engage their learners in a constant dialogue, in order that basic assumptions underlying any worldview are critically analyzed and not passively accepted as give truths[44]'

Sabona

The Sabona programme is one example of how alternative education and peace education come together to create a sort of hybrid of the two. Sabona is an education model, that represents an expansion of education for peace, and its goal is to include the entire school community into the students' learning experience. Integral to the Sabona model is the instilling of habits and values necessary for conflict resolution, and the general maintenance of a culture of peace in the system. In 2005, the first school to "pilot" the Sabona programme was an elementary school in Norway.

There were five schools that have integrated Sabona into their system by 2011: three in Norway, one in Spain, and one in Ireland[45]. 'Sabona' comes from the Zulu culture, and when translated means something like 'I see you', and the main idea contained in the phrase is that this 'seeing goes beyond behavior.' We all have goals and things we want to do, and 'seeing' a person here means to see their goals, to understand them. Sabona is centered around conflict, or rather the resolution of conflict,

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[43] J. Scott Armstrong, *Natural Learning in Higher Education,* University of Pennsylvania, 2011. Retrieved from https://faculty.wharton.upenn.edu/wp-content/uploads/2014/09/Natural-Learning-in-Higher-Education_2.pdf, p. 7.
[44] Toh Swee-Hin & Floresca-Cawagas, *Peace Education: A Framework for the Philippines*, Phoenix Pub. House, Quezon City: Phoenix, 1987, p. 30.
[45] Ekaterina Trunova, *Learning Conflict Resolution at School: the Sabona approach*, (Master's Thesis), University of Tromsø, November, 2011, pp. 8. 50.

and it offers a 'toolkit' for conflict resolution, which is based on the previously mentioned goals- the theory states that the conflict happened because there was a clash of goals somewhere, and this can be solved using some of the seven tools in the toolkit. Galtung's writing is the basis of this programme, amongst other things, his concept of conflict hygiene, which they integrated into peace education: 'When we acquire the knowledge that goals and means are different and have to be addressed as such, then we are building conflict hygiene into the school culture.'[46] These tools are: One definition of conflict-incompatibility, Two aspects of the same issue: Means- Ends, Three corners of the ABC triangle, Four fields in the sorting mat, Five conflict outcomes in The 5'er Scheme, 3 steps with 2 foci each on the Solution Ladder (The TRANSCEND method), 5 squares, 1 cross, 1 recipe- the CONCILATION CROSS. The first three tools represent more of a theoretical basis. 'Incompatability' places the focus on goals as the cause of conflict, which in turn moves the focus away from the conflicting parties. Means- Ends connect the previously mentioned goals with the means to achieve them, so what is accentuated here is the importance of teaching ways to fin empathetic and effective means of fulfilling goals. The ABC triangle explains the process of how conflict occurs by using the concepts of A (Attitude), B (Behavior), and C (Contradiction).

The remaining four tools are more like 'recipes' to use in conflict, i.e. less theoretical.[47] The Sortingmat, with its four squares of: Future, past, positive, negative, is meant as a way to guide dialogue. The 5'er scheme helps analyze the different solution brought up in the dialogue, with the highest point in the scheme being to create a new reality capable of holding the 'legitimate goals of all the parties'.[48] The transcend method furthers the dialogue process, while implementing the previously mentioned concepts, by using: mapping, legitimising, and bridging. The final tool, the Conciliation Cross, focuses more on the emotional side, bringing in the perspectives of victim and perpetrator, to facilitate listening and compassion.

This system also includes four different parties: teachers, children, parents and administration. It's important to take note of these, because while their goals might be the same, conflict lines can still occur, and as is stated here: 'We need holistic thinking taking in the whole system.' This kind of holistic view that 'the whole school is the unit' resembles the general principles we've observed with the alternative education movements - the feeling of belonging to a community is important.[49]

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[46] Synove Faldalen, Sabona: Conflict and School, TRANSCEND Nordic, Conflict Competence in Family, School and Workplace, pp. 2-3.
[47] Ibid. p. 3.
[48] Ibid. p. 3.
[49] Ibid. p. 3.

As we have already mentioned, Kohlberg's work in schools and correctional facilities has disproven the illogical idea that it is possible to teach justice in an unjust community. In order to teach about morality, peace, they have to be reflected in the, at least immediate, setting students are in.

In a study done by Ekaterina Trunova, we get to see what Sabona looks like in practice, and indeed she describes how an argument between two boys was solved using the mat, with comments from the rest of the class. 'The main advantage is that Sabona creates an environment where those skills can be practiced every day and become a part of human character. Moreover, Sabona can be developed to the level of a universal program- to be the basis for conflict hygiene system at least through educational institutions.'[50]

'The principle "I see you" means respect for personality irrespective of position and age, which helps to create a positive atmosphere inside a school.'[51] The principle of equality is what provides a strong basis for fruitful and effective discussions, and later on, conflict resolution. These are important concepts that have a place in the use of film in education, both in the discussion aspect, as well as in the valuable contribution film can make in nurturing respect and equality with its messages.

Film

As James Monaco notes, film history despite being only about a century old, is quite rich.' Partly this is a result of the explosive nature of the phenomenon of film—as a medium of communication it was immediately apprehensible to large numbers of people; partly it is a matter of the geometric progression of technology in the twentieth century coupled with economic cycles, which demanded that film develop or die.[52]'

In his book, Monaco makes an interesting division into three approaches to understanding film, which aptly correlate to the different synonyms: film, movies and cinema. What makes this approach interesting, and valuable, is how all-encompassing it is.

It revolves around three different principles, which help paint a more complete picture of film development: economics (corresponding to 'movies'), politics (with sociology and psychology), referring to 'film,' and esthetics for 'cinema.'[53] The economic aspect, as the author says, determines its foundations, and in this way its potential, whereas the political one examines the relationship of film

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[50] Ekaterina Trunova, *Learning Conflict Resolution at School: the Sabona approach*, (Master's Thesis), op. cit., p. 40.
[51] Ibid. p. 50.
[52] James Monaco, *How to Read A Film: The World of Movies, Media, and Multimedia*, Oxford University Press, New York, 2000, p. 228.
[53] James Monaco, *How to Read A Film: The World of Movies, Media, and Multimedia*, op. cit., p. 228.

with the world, how the audience perceives it in general and on a more personal level. Drawing a clear line between politics and esthetics is certainly not always possible. When it comes to discussing two esthetic approaches for example, realism/expressionism, we see that 'both these esthetic decisions are essentially political, since they insist on relationships (among film-maker, film, subject, and observer) rather than idealized abstract systems.'[54] The political aspect is concerned with representation, amongst other things, how film portrays race, sex/gender, sexual orientation, etc. The esthetic divide is visible from the onset of film's history, and 'is repeated through the years that followed in a variety of guises.'[55]

Simply by keeping in mind the existence of these different levels that a film can be viewed from, it can help to structure one's opinions more easily, or serve as a reminder of what to pay attention to when ingesting media, i.e. film.

Film and arts in education

Several studies have studied the relationship between people's participating in arts and culture and social outcomes, like increased educational attainment, reduced crime rates, health and overall well-being.[56] When it comes to health: 'A number of literature reviews, reviewed by the Royal Society of Public Health, have also found evidence of improved clinical conditions when music or visual arts are used in hospital environments, for example improved vital signs, reduced stress, anxiety and blood pressure.'[57] If arts are good for the general well-being, surely they are beneficial for and can be used in education as well.

When it comes to film specifically, certainly we have much to learn, since as Dulac said: 'The cinema is an eye wide open on life, an eye more powerful than our own and which sees things we cannot see…it teaches us things which, without it, we would not know.'[58]

The use of film in education is far from a new idea, and quite a few studies have been done on the topic, especially in the field of social sciences.[59] As can be seen from the literature, there is little

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[54] Ibid. p. 263.
[55] Ibid. p. 285.
[56] ''The Value of arts and culture to people and society: an evidence review'', Arts Council England, Manchester, March 2014, p. 26.
[57] Royal Society for Public Health (RSPH), *Arts Health and Wellbeing Beyond the Millenium: How far have we come and where do we want to go?*, RSPH and the Philipp Family Foundation, 2013.
[58] Leo Charney, *Empty Moments: Cinema, Modernity and Drift*, Duke University Press, Durham and London, 1998, p. 45.
[59] Jacqueline Corcoran, ''Children's Literature and Popular Movies for Knowledge of Life Span Development'', *Journal of Baccalaureate Social Work*, vol. 5, no. 1, 1999, pp. 87-98.

doubt that film presents a powerful tool in education. Different benefits are brought into focus for different fields of study, of course, but some of them will be mentioned here. Firstly, though this strength is easily overlooked, it represents a welcome change of pace, since film is still a rarity in the public schooling system, its effects are immediately heightened just for the simple fact of it being a novelty.[60]

Another is the provision of a perspective – in films we have the opportunity to, to an extent, step into someone else's shoes. How this can influence the development of empathy, and people's understanding of social relations can be seen from an approach to film study based on the Theory of Mind, for example. Theory of Mind is one possible way to explain our capability to understand and follow narratives, and it is the same kind of 'skill' we use in our relationships; it helps us understand people's thoughts and feelings. So it aims to investigate the way we attribute mental states to ourselves and others, and how this helps predict behaviours. '…[It] is hypothesized to be a fundamental cognitive capacity underlying everyday social understanding (Paal and Bereczkei, 2007; Sabbagh and Seamans, 2008). (taken from Goldstein, 2011[61])' Goldstein's study (2011) explored how the socio-cognitive skills of empathy, theory of mind and adaptive emotion regulation (ability to understand and control ones' emotions, positive and negative) developed over a year of adolescence with different kinds of arts training. The study looked at acting, visual arts and music students and found notable differences between acting students and those training in other artforms.'[62] This kind of emotional learning can not only ease understanding, but also positively affect retention, as can be seen for example in an experiment conducted about the retention of historical information while using emotional images.[63] These findings seem very logical – higher emotional attachment/involvement eases the process of memorization and makes the information in question more memorable.

Closely related to the previous benefit, is cultural enrichment. With the internet, today we have at our fingertips the opportunity to at least get a glimpse of the world's different cultures. Film represents a great gateway into a culture since its cultural aspects are embedded in the narrative; it is

Paula Dressel, ''Films that put social problems into global context'', *Teaching sociology*, vol. 18, no. 2, 1990, pp. 226-230.
Eleanor Pepi Downey, Robert L. Jackson, Maria E. Puig & Rich Furman, ''Perceptions of efficacy in the use of contemporary film in social work education: an exploratory study'', *Social Work Education*, vol. 22, no. 4, 2003, pp. 401-410.
Rusma Kalra, ''The Effectiveness of Using Films in the EFL Classroom: A Case Study Conducted at an International University in Thailand'', Arab World English Journal, vol. 8, no. 3, 2017.v

[60] Judy Willis, ''The Neuroscience of Joyful Education'', Educational Leadership, vol. 64, Summer 2007, pp. 2-3.
[61] Goldstein, T R, ''Correlations Among Social-Cognitive Skills in Adolescents Involved in Acting or Arts Classes'', *International Mind, Brain, and Education Society*, Blackwell Publishing Inc, Vol. 5, No. 2, 2011.
[62] ''The Value of arts and culture to people and society: an evidence review'', Arts Council England, op. cit., p. 37.
[63] Berry, Chad, Lori A. Schmied, & Josef C. Schrock, (2008) ''The Role of Emotion in Teaching and Learning History: A Scholarship of Teaching Exploration'', *History Teacher,* vol. 41, no. 4, pp. 437-452.

rarely stated outright, or the main topic of a story. 'To a large extent, at least in nations in which film is dominant, the cinema helps to define what is permissible culturally: it is the shared experience of the society.'[64] We can experience culture on multiple levels this way, and this is where discussions, especially within the context of a peace education classroom, truly reach their potential. Finally, in the case of our research, one layer is crucial and mustn't be omitted: the context of the conflict, or the conditions the narrative is set in.

Film elements and criteria

Dialogue value

The choice of films in this thesis was partially, inspired by the four competencies identified in Making Movies Matter; 'Partially' because these refer to film education, so focusing on learning about film, and not film in education, where film is a tool to facilitate learning about various subjects. They are: 1. Analytical competence 2. Contextual competence 3. Canonical competence 4. Production competence,[65] and they are connected to the dialogue values presented below.

That film can be immensely beneficial in a teaching/learning setting has been proven time and time again. Vast research on using visual aids, such as film, has shown that it can help increase motivation and interest, and engage students in class.[66]

As Galtung notes, peace education must have '[…] dialogue that engages learners, rather than simply a message conveyed in educational settings.'[67] This is applicable to this method of using film as well - without enabling discussion, an exchange of opinions/thoughts, a vital component would be missing. While the content of the discussions cannot be universal for all films, there are certain guidelines that can, and should, be covered. While still being an invaluable element, dialoogue also depends a great deal on the students/teacher (general atmosphere, personality, etc.). Because of these uncontrollable factors, it is not necessary for a film to be 'rich' on all the levels discussed below, but at least one must be clearly fulfilled, and serve as a sort of main line running throughout the film.

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[64] James Monaco, *How to Read A Film: The World of Movies, Media, and Multimedia*, op. cit., p. 267.
[65] Film Education Working Group, *Making Movies Matter*, British Film Institute, London, 1999, p. 31.
[66] Joseph E. Champoux, ''Film as a Teaching Resource'', *Journal of Management Inquiry,* vol. 8, no. 2, 1999, pp. 240-251.
Brandon Valeriano, ''Teaching Introduction to International Politics with Film'', *Journal of Political Science Education*, vol. 9, 2013, pp. 52-72.
Dana B. Tipton, ''Using the Feature Film to Facilitate Sociological Thinking'', *Teaching Sociology,* vol. 21, 1993, pp. 187-191.
[67] Johan Galtung, *Form and Content of Peace Education*, op. cit., p. 2.

A necessary part of the discussions are surely the various levels at which we experience culture in the film. These can include the surface one, being the story/narrative itself, the cross-cultural differences between how people behave (sense of humour, politeness, speech, etc.), the dominant acting styles which can differ greatly(though this also depends on the time the film was made in) etc. Cultural specifics are very useful to take note of, be it in films and cultures foreign to us, or our own; this can help foster reflection and an objective point of view.

Of course, a crucial element already mentioned in the section regarding film in education, is context - what conditions brought about the conflict in question. This is more concerned with politics and history than it is with culture, though certainly all remain interrelated.

A deeper portion of the dialogue connects the two previously mentioned, and it is related to the characters, and then the intention and 'point' of the film. How visible is the merger of culture/politics and the conflict in a character; where do they fit on this spectrum, do they have more of a distinct personality, or are they merely the director's tool for the illustration of a conflict? This kind of analysis requires a knowledge and awareness about film and its language, a sort of film education via examples. 'But film is very much like language. People who are highly experienced in film…see more and hear more than people who seldom go to the movies. An education in the quasi-language of film opens up greater potential meaning for the observer…'[68] Once established, it can equip students for a more critical stance towards films, where they can begin to notice bias more often than before, and this can translate even more into their daily lives (how they process news, videos, various internet content, etc.)[69] So apart from the obvious learning about symbols and language of film, this method has another function - the development of a more critical view of content.

The previously mentioned aspect of discussion is also very closely tied to propaganda and bias. While there is no convenient way to see through propaganda entirely, just drawing attention to its possible existence through examples is a good start. The important thing to include here, related to films specifically, is the existence of propaganda on two levels: -within the film and its narrative, where the object of propaganda are the characters, - and the film itself, where the object is us, the audience.

Finally, the last thing to take note of is the characters. Though, again, this is to an extent covered by the previous sections, it can provide a more in-depth look into the characters' feelings/motivations. Depending on the classroom, this could also prompt some examples, personal or not, which can help provide perspective and certainly a kind of training of empathy.

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[68] James Monaco, *How to Read A Film: The World of Movies, Media, and Multimedia*, op. cit., p. 152.
[69] Safia Swimelar, ''Visualizing International Relations: Assessing Student Learning Through Film'', *International Studies Perspectives*, 2012, p. 23.

Within the characters chapter, there is also the very important element of the types of violence, where it is explained how the representation of violence can carry valuable messages and or subconscious understanding – a kind of propaganda in its own right.

Effects

What is also important to consider is the effect that that some of these films/topics (especially those such as racism, for instance) might have on students. When students who have suffered oppression from power structures learn about these inequalities in peace education, they will often feel empowered and validated. 'On the other hand, when students who benefit from structures of power learn about the origins and costs of their privilege to other social groups, their experience and the ways they have been taught to name it can be delegitimized.'[70] This process can often cause feelings of guilt and/or anger, and it is often overlooked, yet so important to address this in some way. Hooks talks a lot about this experience in her book "Teaching to Transgress": "[T]here can be, and usually is, some degree of pain involved in giving up old ways of thinking and knowing and learning new approaches. I respect that pain. And I include recognition of it now when I teach, that is to say, I teach about shifting paradigms and talk about the discomfort it can cause."[71]

The classroom setting however differs quite a bit from other contexts of a person's life, so it's important to include this in the discussion. When students have returned from holiday, they discuss how studying these issues on racism, feminism etc. have changed their experience of being home. The significance of what this does is twofold: it helps build a sense of community, and it helps normalize the feelings of alienation that they may have experienced while being away in their home setting.[72] Films can be especially helpful as a tool here since as 'Tink Tinker observed that exposing students to a wide variety of literature from all kinds of situations helps reduce the temptation of defensive anger and the temptation to name justice issues as isolated to the opinions of the professor: "Then it's not just me saying it."[73]

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[70] Katherine Turpin, ''Disrupting the Luxury of Despair: Justice and Peace Education in Contexts of Relative Privilege'', *Teaching Theology and Religion*, vol. 11, no. 3, pp. 141-142.
[71] bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, Routledge, London, 1994, pp. 42-43.
[72] Ibid. p. 43.
[73] Katherine Turpin, ''Disrupting the Luxury of Despair: Justice and Peace Education in Contexts of Relative Privilege'', op. cit., p. 148.

Propaganda

The presence of propaganda is an important segment of the criteria behind the film choices, since the films, covering war and/or conflict, are embedded with its different kinds, in varying extents, and on various levels.

While today 'propaganda' carries a negative connotation, often taken to mean lies, false and/or misleading information, etc., the term itself is actually neutral, which should be reflected in its definition. In line with that, Richard Alan Nelson defined propaganda as: "Propaganda is neutrally defined as a systematic form of purposeful persuasion that attempts to influence the emotions, attitudes, opinions, and actions of specified target audiences for ideological, political or commercial purposes through the controlled transmission of one-sided messages (which may or may not be factual) via mass and direct media channels."[74] Neutrality here refers to the sender's intent; so it is neutral in the sense that it can be used for 'good' or for 'bad', it's not strictly negative. Apart from his disregard for oral propaganda, as noted by Vranješ[75], this definition seems to cover the general concept well. Before the basics of some more influential theories on propaganda are covered, I wish to point out that there are three necessary elements of propaganda. Firstly, there is the propagandist, or the person/group/institution attempting to persuade and send the propaganda message. The second element is the target audience, who the message is aimed at. The last element is the message itself.

Types of Propaganda

One of the more used divisions is the one into black, white and grey propaganda, which despite its problematic racial connotations,[76] remains popular in use today. This division is focused on the qualities of the source of propaganda, so in white propaganda the source is correctly identified and visible. 'White propaganda attempts to build credibility with the audience, for this could have usefulness at some point in the future.'[77] The source of black propaganda is 'concealed or credited to a

[74] Richard Alan Nelson, *A Chronology and Glossary of Propaganda in the United States*, Greenwood Press, 1996, pp. 232-233

[75] Aleksandar Vranješ, Partizanski filmovi i propaganda [Partisan Films and Propaganda], Glas Srpski Grafika, Banja Luka, 2008, p. 13.

[76] Jessie Daniels, "Cloaked websites: propaganda, cyber-racism and epistemology in the digital era." *New Media & Society,* vol. 11, no. 5, 2009, p. 662.

[77] Jowett, Garth S. & O'Donnell, Victoria, *Propaganda and Persuasion*, Sage Publications, 2012, p. 17.

false authority and spreads lies, fabrications, and deceptions.'[78] Lastly, with gray propaganda both the source and truthfulness of the information are uncertain.[79]

There is also a divide amongst researchers as regards what constitutes the source, i.e. propagandist. From the development of technology and social media, we can observe the, at least partial, decentralization of content creation and communication. This is why it seems too constricting for this work to have the source potentially be only a government, or some kind of a political agent. Of course, this broadened view of the sender is necessary and applicable in our context of arts and film. Regarding the social media and the World Wide Web, we must keep in mind that, as noted by Herman and Chomsky, the onset of the internet hardly means a free, democratized world of information; it is merely a new way to communicate. As such, they argue, it will still mainly be in the service of large corporations and those with great political power/ the ruling elite.[80] Herman and Chomsky's Propaganda Model is one of the most popular and influential approaches to propaganda. In their book ''Manufacturing Consent: The Political Economy of the Mass Media", they discuss, as mentioned, the economic aspect of propaganda, where mass media is used as a tool to, through structuring news via five specific filters, form consent in their audience. These five filters are: Ownership; Sourcing; Funding; Flak and Anti-Communism.[81]

Another influential theory, by Cheryl Ross, represents a kind of merger of the previously mentioned ones, and she discusses its application to arts. She finds four conditions making up the existence of propaganda:

- The intent of propaganda is to persuade
- That propaganda comes from a sociopolitical institution, organization or cause.
- The target audience is a socially significant group of people.
- Propaganda is epistemically defective.

While this theory remains relative for this research, we still must take note of an important critique aimed at the first and last conditions. 'Epistemically defective' is very focused on the cognitive element of propaganda, and as such, it does not pay enough attention to the sociological aspect, or how this is shown in discourse; this also connects to the way people form opinions, which is not always through

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[78] Ibid. p. 18.

[79] Ibid. p. 20.

[80] Christian Fuchs, *Propaganda 2.0: Herman and Chomsky's Propaganda Model in the Age of the Internet, Big Data and Social Media*, 2018, In: Pedro-Carañana, J., Broudy, D. and Klaehn, J. (eds.), The Propaganda Model Today: Filtering Perception and Awareness, University of Westminster Press, London, pp. 71-92.

[81] Noam Chomsky & Edward S. Herman, *Manufacturing Consent: The Political Economy of the Mass Media*, Pantheon Books, 1988.

rational thought and logic.[82] Another possibly problematic aspect is the intent that seems to define propaganda.[83] Schumm shows that removing this 'intention' aspect does not leave the definition too broad, since there is still a 'systematic connection between production and effects.' What this removal of intention does do is it makes it more applicable to film- it allows for the more subtle, and possibly unintentional (by the film director/writer for instance) way people's emotions/thoughts are influenced.[84]

Political propaganda

While all discussed above certainly is also intended for political propaganda, one more definition bears mention here: '[Political] propaganda is the management of collective attitudes by the manipulation of significant symbols.'[85] Seeing as film tends to be rich with symbols, this seemed an important addition. Film was well in use by World War I and World War II, and it was with the purpose of spreading propaganda, as can be seen through several examples from this time, such as Birth of a Nation, Why We Fight, he Eternal Jew, etc[86]'

This period is also relevant since war/conflict films are the main body of this research, and because it can be a valuable experience to study how even overt propaganda, like in the films mentioned, has been utilized.

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[82] Ian Lamond, Theories of Propaganda, Leeds Beckett University, Retrieved from https://www.academia.edu/18569928/Theories_of_propaganda

[83] Alexander Schumm, *Looking Past the Images: Art and Film as Propaganda Apparatuses*, University of Missouri, St. Louis, 2018

[84] Ibid. p. 4.

[85] Harold D. Lasswell, The Theory of Political Propaganda, The American Political Science Review, vol. 21, no. 3, 1927, p. 627.

[86] Aleksandar Vranješ, Partizanski filmovi i propaganda [Partisan Films and Propaganda], op. cit., p. 46.
Ramon Girona & Xavier Gimeno Torrent, ''Why We Fight and The Focused Interview: Cinema and social science during World War I'', *COMUNICACIÓ : REVISTA DE RECERCA I D'ANÀLISI*, vol. 32, no. 1, 2015.
Gary Jason, ''Film and Propaganda: The Lessons of the Nazi Film Industry'', *Reason Papers,* vol. 35, no. 1, 2013, pp. 204-205.

'Understanding a movie is not is not essentially an aesthetic practice; it is a social practice which mobilizes the full range of meaning systems within the culture.'[87] An approach that views film as a social practice takes into account the importance of the cultural aspect of film as well, and it digs deeper into the different representations on screen and how they form, or play off of the existent, conceptions in the audience's mind.

It is through studying the characters that we can best see this, since 'they serve individual and collective self-understanding, the mediation of images of humanity, of concepts of identity and social role; they serve imaginary exploratory action, the actualisation of alternative modes of being, the development of empathic capabilities, entertainment purposes and emotional stimulation.'[88] The character study that will serve as a kind of guide in the analysis was proposed by Jens Eder (see Figure 1.).[89]
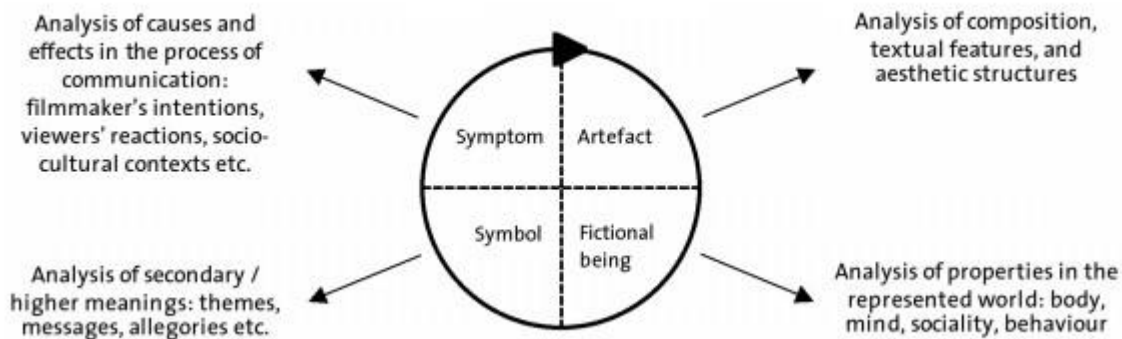

Figure 1.

We can see there are four aspects to characters we can analyze: 1. Artifact: this is related to how the character is represented, what stylistic devices and information within the film tell us about them. 2. Fictional Being: this aspect is about the character as an inhabitant of the fictional world; how do they act and behave, what relations they have. 3. Symbol: this constitutes a more in-depth analysis of what the character stands for 4.Symptom: 'What causes the character to be as it is, and what effects does it produce?'[90] It bears mention that these four aspects serve more as guidelines for analysis, much like the four competencies mentioned in the section Film in Education. For the formulation of the

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[87] Graeme Turner, *Film as Social Practice*, op. cit., p. 178.
[88] Jens Eder, Film Characters: Theory, Analysis, Interpretation, English outline of the German Die Figur im Film, Grundlagen der Figurenanalyse, Marburg, Schüren, 2008, p. 6.
[89] Jens Eder, ''Understanding Characters'', *Projections, Berghan Journals,* vol. 4, no. 1, Summer 2010, p. 21
[90] Ibid. pp. 21-22.

criteria this means that the main character(s) must be 'rich' in regards to at least one of these aspects, and then how this translates to for peace education: what are the values promoted via this character?

Representation

Closely tied to propaganda is representation, since representations push forward certain ideas, opinions, values. How certain groups of people are portrayed on the screen, whether we are aware they are false or not, can through continuous exposure affect the viewer's perception.

Regarding values in representation, an important to thing to keep track of in analysis is the logic of opposition/difference, which Western thinking is organized around: mind / body, man / woman, sun / moon, light / dark. 'Although these terms appear to be equals (term *a* is defined in terms of terms *b*; term *a* is what term *b* is not), term a is positively valorized while term *b* is negatively valorized.'[91] The author argues that it is important to expose and deconstruct this Western logocentric ideology, and in this way see what the consequences are. As for the difference/diversity discussion: 'The logic of absolute difference is the logic of colonial rule, the logic of racism, sexism, and most systems of oppression that oppose one group of people (or one way to be) to another.'[92] Diversity on the other hand, while it can be between two terms, it can also be between any number of terms, and it 'refers to a system where there are no absolute oppositions (though there are contraries).'[93] In the context of peace education: 'All media, regardless of the topic, should be conflict sensitive. In other words, the media should produce content that reflects a complex understanding of violent conflict dynamics and takes into account the media's own influence on actors within those dynamics. These can be as simple as not using terms like 'good' and 'evil'; avoiding the incorrect use of reductive terms such as 'terrorist' or 'extremist'; and fact-checking to discredit rumours and speculation….. As always, the intent of those producing media content will ultimately determine the effectiveness of these types of initiatives.'[94]

(Anti-)war films

Anti-war films have been quite difficult to define. While the very name certainly invokes the images of suffering /death, it is less clear how to form a complete definition, since these images are likely to

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[91] Carla Freccero, *Pop Culture: An Introduction*, New York University Press, 1999, pp. 70-71.
[92] Ibid. p. 72.
[93] Ibid. p. 72.
[94] Olivia Caeymaex, *Building Peace Together: A Practical Resource*, op. cit., p. 86.

appear in war films as well. We can be shown gruesome scenes from the battlefield and numerous casualties, but have it be presented as necessary- the killing a brave act of the hero. Revenge could also be presented as a positive motive, as oppose to forgiveness, for example. Though there are cases where it is clear, there can also be quite a thin line between glorification and condemnation. A common approach to this issue is exemplified on Encyclpedia.net, where war film is a separate genre, and then war films may be antiwar or pro-war,[95] though this does not really solve the problem, it rather minimizes the importance by not making anti-war films a whole separate genre. Another more drastic stance is that there are no anti-war films. A.S. Monnet says:' if the task of the antiwar film would be to disenchant war, to strip it of all magic and illusion, and deny combat death it ritual and cultural power, the problem is that many aspects of narrative film connive against disenchantment. The film medium is far more effective at re-enchantment, at activating myth and creating magic through spectacle.'[96] While her conclusion is that, because of this inherent quality of narrative film and general 'seductiveness' of war and combat, it is extremely difficult to make a truly anti-war film, she does list several conventions and strategies used in films which attempt to condemn war.[97] These conditions, listed below, make up a check list for each film analyzed later, at which point each present condition's effectiveness can be examined.

- the use of children as victims .
- an emphasis on the youth of soldiers (related to the first strategy)
- a focus on the soldier's domestic roles and relationships (as child or parent or spouse)
- the depiction of both sides of the war, or humanizing enemy combatants
- a stress on death and dismemberment
- the depiction of the rape and abuse of women as allegories or inevitable results of war
- a focus on the psychological damage combat does to soldiers (shellshock, madness, PTSD)
- a conversion narrative (gung-ho soldier converts to pacifism through experience)
- cynicism towards military and/or political authorities
- satire (often linked to the previous trope)
- disruption of linear narrative and the meaning and sense of closure it confers
- a bleak or unexpectedly tragic ending (sometimes linked to the previous device)
- claims to historical authenticity (linked to the imperative to "tell the truth of war" discussed earlier)
- depiction of death as unredeemed and meaningless - a senseless waste

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[95] Schirmer Encyclopedia of Film, Thomson Learning, 2007, retrieved from https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/war-films
[96] Agnieszka Soltysik Monnet, ''Is There Such a Thing as an Antiwar Film?'', A Companion to the War Film, Douglas A. Cunningham & John C. Nelson (eds), John Wiley & Sons, Inc., 2016, pp. 408-409.
[97] Ibid.

- and finally, an emphasis on the maddening sounds of war (pounding of artillery, bombs dropping, etc.) in order to offer an alternative to the spectacle of combat.

While the author's stance is near my own, this kind of distinction represents just one more great topic to discuss in the context of education: After watching a film, and learning of its context, what do the students take away from it- does it lean more towards pro-war or anti-war?

Documentaries

Historical roots of documentaries are as old as film itself. The desire to objectively portray reality (or at least attempt to) have been present from the conception of motion pictures.

Documentaries are most often brought up as sources for educating about war and conflicts. In fact, 'education' is part of its definition: [Documentary film is a] motion picture that shapes and interprets factual material for purposes of education or entertainment.[98] A clear concern from the start is this 'shaping and interpreting' of the material. Of course, all genres of film shape and interpret material, inspired by real events; factual or not. The reason this is problematic when it comes to documentaries is because of their being perceived as 'truth-telling.'[99] This perception of them becomes all the more problematic when we take into consideration that: 'it is the most developed form of film-making after the narrative feature and **probably the most respected** (emphasis added).'[100] Film, with all its symbolism, directing choices, from the lighting to the way a camera is positioned, makes true objectivity extremely difficult to achieve, maybe impossible, and this remains true for documentary films. This odd blurring of the line between 'reality' and 'art' in documentaries is well phrased by Winston: "The film documentarist is selective and thus creative, creative and thus artistic, and artistic and thus, to a certain extent, absolved from the everyday norms of moral and ethical behavior."[101]

The point made here, however, is not that all documentary films are virtually unusable in education. Rather, it is that they are much more challenging to implement and properly analyze. Apart from personal experience, where this notion of 'truth' accompanying documentaries has often just left me more confused and skeptical about any small detail of a film, others, more notably Giroux, have noted the difficulties that come with teaching via documentary films. He says about his experience:

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[98]The Editors of Encyclopædia Britannica, Documentary Film, Encyclopædia Britannica, December 13, 2011, retrieved from https://www.britannica.com/art/documentary-film
[99] Anne Lill Rajala, *Documentary Film, Truth and Beyond: On the Problems of Documentary as Truth-telling*, Arcada, 2017.
[100] Graeme Turner, *Film as Social Practice*, op. cit., p. 33.
[101] Anne Lill Rajala, *Documentary Film, Truth and Beyond: On the Problems of Documentary as Truth-telling*, op. cit., p. 11.

'The choices I made about what films to show were determined by their overtly educational content. At that point in my teaching experience, I had not figured out that all films played a powerful role pedagogically not only in schools, but also in the wider culture as well…Far removed from the glamor of Hollywood, these documentary narratives were often heavy-handed ideologically, displaying little investment in irony, humor, or self-critique. Certainly my own reception of them was marked by ambivalence…. One option that I pursued in challenging these deeply held assumptions was to engage films performatively as social practices and events mediated within the give and take of diverse public spheres and lived experiences. My students and I discussed the films we viewed both in terms of the ideologies they disseminated and how they worked to move mass audiences and break the continuity of common sense.'[102] The kind of approach described here will also be applied in this thesis. The notion that all films can be of value in teaching is also crucial, since the criteria for choosing films for peace education is not their 'objective' quality; it's not relevant if a film is considered to be 'good' or 'bad', what matters is the potential it has for developing dialogue and ideas.

Types of Violence

Since Galtung's conception of peace was already presented in the introductory part, now we will quickly take a look at the typology of violence to be used here. The idea to apply this typology to films came from Daisuke Akimoto's work,[103] where they analyzed the marvelous film, to be mentioned again later on, Grave of the Fireflies through showcasing occurrences of three types of violence in war time: physical, psychological, and structural. While physical and psychological violence are fairly straightforward, structural violence may require another glance. As the name implies, structural violence is perpetrated by a social structure/institution and it prevents the victims from meeting their basic needs.[104] This kind of violence can be exemplified in denying access to education and healthcare, lack of opportunities to get jobs, affordable accommodation, etc.

The reason this typology felt important to include was touched upon in the beginning – it is the same reason that learning about violence is part of education for peace curriculums. There can be no understanding of peace without the understanding of violence. Another connected reason is of course,

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[102] Henry A. Giroux, ''Breaking into the Movies: public pedagogy and the politics of film'', *Policy Futures in Education,* vol. 9, no. 6, 2011, p. 688.

[103] Akimoto Daisuke, ''Peace Education Through the Animated Film ''Grave of the Fireflies'': Physical, Psychological, and Structural Violence of War'', *Ritsumeikan Journal of Asia Pacific Studies*, vol. 33, 2014.

[104] Johan Galtung, ''Peace, Violence, and Peace Research'', *Journal of Peace Research, vol*. 6, no. 3, 1969, 167-191.

the various possible intentions behind why/how a specific type of violence was presented in the film; if they were included/excluded to send a specific message, for example.

Film Analysis

Hair (1979)

Summary: The film follows Claude, a young man from the countryside as he arrives in New York, about to join the army in Vietnam. Here he immediately meets and befriends a group of hippies (Berger, Jeannie, Lafayette, Woof), and falls for Sheila, a pretty debutante horse-riding in the park. The rest of the film features Claude's familiarization with 'The Tribe's' free way of life, and how this conflicts with his going to war. At the end of the film there is a tragic turn of events, as Berger ends up being the one killed in the War.

Factual: Probably one of the most famous antiwar films, Hair was directed by Miloš Forman. It was based on the musical of the same name which was first shown on Broadway in 1968 at the Biltmore Theater in New York City.[105] What is important to take note of here is that the theatre show was made when the anti-war movement, against the war in Vietnam, was still very active, holding large protests they became known for. While the film was less influential than the theatre show, and it differed from the original quite a bit as regards the plot which upset the original creators[106], it still got very favourable reviews.

Context:

The background of this film is the Vietnam war and the US' involvement in it. The knowledge of the main events/controversies is crucial in order to better understand the general atmosphere at the time - the numerous protests and unrest, the people's disillusionment with their country. Personally, I think younger generations of Americans could find their interest renewed in *Hair*. With the protests taking place in the US now, and the Black Lives Matter movement for instance, they have a whole new perspective which is so close to the peace movements of the 60s and 70s. While we must take into account that there was no single, united 'antiwar movement', but that it consisted of several different

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[105] History.com Editors, '"Hair" premieres on Broadway'',2009, retrieved from https://www.history.com/this-day-in-history/hair-premieres-on-broadway
[106] Scott Forman, "Rebels with Applause: Broadway's Ground-Breaking Musicals'', Heinemann Publishing, 2001.

groups.[107] Media is empowering and seeing how the wheel turns, how history repeats itself, it could send the message that change can be made.

To gain a proper (enough) understanding of the Vietnam war, going back to at least the Second World War is necessary. Before the war, Vietnam was under the control of the French and, following the end of the war, the French were eager to get their old colony back. However, after Japan's prompt leave from the country, only the South was returned to France, while the North was ruled by China. Of course, the country did not idly wait for foreign forces to take control again, but a new government was formed in the meantime, led by Ho Chi Minh.

An additional perspective shows itself: The cold war opposing forces, with the US and Western Europe backing the South, and China, and less directly, Russia supporting the North. These two sides also present the anti-communist and pro-communist forces.

It's difficult to choose a single starting point of the Vietnam war.[108] One possible take is that it started in 1946, when France bombed the port of Haiphong and in the process, killed 6,000 people. The Viet Minh (derived from the name of Ho Chi Minh) however was proving to be a tough opponent for the French forces, regardless of the American help they were receiving. A new leader of the country was brought in, Bao Dai, who was supported by the West. But the communist block refused to acknowledge him as ruler, insisting the Ho Chi Minh was the legal ruler. 10 years, and very few military victories for the West later, we fast forward to the Geneva Convention. In 1954 it was decided that the country be divided into two: the North, led by Ho Chi Minh, and the South, to be ruled by Bao Dai. There was also an agreement to hold neutral elections, and elect one ruler for the whole joint country, but this never happened, and the division remained. Another hope for the West was seen in the figure of Go Dinh Diem, a catholic who didn't see any reason to support the rise of faithless communism. Gradually the now-called Viet Cong kept gaining popularity slowly but surely, with their guerillas spreading the word of communism in the South.

The fighting escalated as Diem was assassinated, with the support of the US since his dictatorship wasn't met with the people's delight, and political instability rose. ''By late 1967, after a rapid escalation of the U.S. commitment, there were nearly 500,000 American troops in South Vietnam…''[109]

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[107] Louis Killisch, *The Anti-Vietnam War Movement in the USA: Formation of a Mass Movement*, Humboldt-Universität zu Berlin, 2016, p. 3.

[108] Jeffrey P. Kimball, "To Reason Why: The Debate about the Causes of U.S. Involvement in the Vietnam War", Resource Publications, 2005, p. 1.

[109] Willbanks, James H. "Vietnam War: The Essential Reference Guide." Santa Barbara CA: ABC-CLIO, 2013, p. 11.

In the book "To Reason Why," there is even talk of seven groupings of theories about why the US got involved in this war. So needless to say, it is a complex issue that can easily be expanded on.[110]

Which aspect is the predominant one, if there is a single root cause at all, is still a subject of debate among experts, so it's crucial to paint as complete a picture as possible.

- One of the ''official'' reasons for US involvement is the spread of democracy, and stopping communism from taking hold in Asia. The idea behind this is that after the fall of China, the US could not allow their influence (China's) to spread further in Asia. Harry S. Truman's pledge to help any country that should find itself facing a communist insurgency gave way to the US' policy of containment.[111] This then presented the foundations for the ''Domino Theory'' that clearly had great influence at the time. The idea behind it is that the fall of this one domino, Vietnam in this case, would cause the rest of them to fall, i.e. the rest of Asia to succumb to communism, which would then have a ripple effect, shaking the rest of the world.

- Closely intertwined with the above, we must take into consideration that the US have a reputation to uphold – having proclaimed and then started aiding this war, it had to be a success. Failure on the battlefield from the greatest military force in the world could have disastrous consequences. Hence, the role the presidents, the face of the US, played was also an important element in the war. Dwight Eisenhower, John F. Kennedy, Lyndon Johnson; all had the increasingly difficult task of dealing with this war they'd gotten involved in, and then justifying their involvement and accumulating death toll to the people back home. The controversy surrounding the use of violence was also not helping the image of a peaceful, righteous war, like how their bomb raids which often resulted in the killings of civilians have been shown to be counterproductive.[112] This is particularly important, since bomb raids are still a tool widely in use.

- Their backing of Diem, which later resulted in the US being directly involved in his assassination paints a great picture of how out of their depth the US was in this war. Their failure is further visible in choices made to focus ''their aid programs on military security at the expense of political and economic reform, thus failing to address the political inequities that ultimately led to Diem's demise.''[113]

This is where ''Hair'' comes in, during a time of great unrest in the US. Racial inequality, military recruitment, the fight for social and political rights; all are strongly presented in the film.

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[110] Jeffrey P. Kimball, "To Reason Why: The Debate about the Causes of U.S. Involvement in the Vietnam War", op. cit., p. 5.

[111] Willbanks, James H. "Vietnam War: The Essential Reference Guide", op. cit., p. 18.

[112] Dell Melissa & Querubin Pablo, "Bombing the Way to State Building? Lessons from the Vietnam War", Harvard and NBER, NYU, 2016.

[113] DeSormier P. Casey, "Cold War Agency: The United States and the Failure of The Diem Experiment", Naval Postgraduate School, California, p. 1.

Propaganda:

Propaganda at film level, where the object is the audience, seems fairly straightforward: 'Make Love Not War.' In line with the context of its making, it supports the antiwar movement and activism of the youth, while not neglecting the conflicts that arise from this. The whole film is a promotion and celebration of love, freedom and tolerance. Seeing as this is a musical, much of the message is in the songs. The song lyrics, of course, represent extremely rich sources for analysis and clear examples of white propaganda. They celebrate being black, interracial and same-sex love, nature, equality, etc.

The title of the film, and the song with the same name, is also a clear symbol of the hippie movement. There are also cases of propaganda within the film with the powerful song "Three-Five-Zero-Zero". The last song featured, 'Let the Sunshine in', may be especially important to discuss. As Scott Miller notes, 'this is not the happy song most people think it is.[114]' Within the song there is the implication that it is up to us to stop the killings/hate, to make change, since we must *let* the sunshine in. The propaganda appears to be activism; calling people to tolerance and love and to be instigators of change.

Characters:

The main conflict of the film is that between the state/army and the antiwar movement youth, and this conflict is presented in the character of Claude. From the artifact aspect, at the beginning of the film, the audience sees an often used type of character- present is a stereotype of a country boy coming to a big city which leaves him in wonder and awe. His internal conflict and indecisiveness, inability to free himself from thoughts and guilt, immediately invokes Hamlet, which itself has gained symbol status.[115] This consistency in the connection to Hamlet stops, if not before, then at the end, when Claude is not the one to die (it seems important to mention that Claude does die in the theatre version). His importance as a symbol could hardly be overstated. Keeping the stereotype he invokes in mind, it could be argued he represents the thousands of young, uninformed soldiers who enlist and die without knowing any better. The fact that it is Berger who dies, not Claude, only further accentuates this, as he literally joined the war by accident.

[114] Scott Forman, "Rebels with Applause: Broadway's Ground-Breaking Musicals'', op. cit.
[115] Ibid.

Berger is also a central character, the other side of the coin (with the first being Claude). Their opposite personality types, introspective as opposed to impulsive, are worthy mention in discussion.[116] Anti-war aspects:

- an emphasis on the youth of soldiers: as already discussed, Claude/Berger as symbols of youth
- the depiction of both sides of the war: while there is no war portrayed, there is a conflict. Through showing how the characters are flawed, we are shown how the movement is as well. Certain negative sides of the Tribe members' hippie lifestyle were represented in the film, thus avoiding their idealization and representation of as infallible. We get to see this when Berger is talking to his parents, sounding much like a spoiled teenager, and when we learn that Lafayette has a wife and child. One of the more touching scenes in the film is the one where his wife is standing in the snow, waiting for him to make a decision, and singing. In the lyrics, the hypocrisy of the movement (as exemplified in LaFayette) is clearly discussed: 'Especially people who care about strangers; Who care about evil and social injustice; Do you only care about the bleeding crowd.' So this hypocrisy is laid bare, when she makes note of how LaFayette claims to care for people yet he's chosen to disregard family.
- cynicism towards military and/or political authorities: present in the songs, and the general antiwar and hippie movements the characters are part of
- satire: present in the songs about sex, bigotry, etc.
- a bleak or unexpectedly tragic ending and
- depiction of death as unredeemed and meaningless - a senseless waste

The last two aspects merge together in the powerful last scene where we learn Berger has died in the war. The frightening image of the mass cemetery calls to mind a complete sense of anonymity. I believe this scene alone accomplishes what Monnet was talking about – it completely disenchants the war. His death is very quickly sprung up on us, and indeed, it is completely senseless, as can be seen from the way he joined the war in the first place.

Types of Violence:

At first glance, *Hair* does not lend itself well to the application of the types of violence, since the antithesis of violence is the theme of the film. But for instance, since physical violence is not explicitly shown on film, it could be argued that this was purposefully avoided which could be an interesting point of discussion. Psychological violence is scattered throughout the film, though not in a serious

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[116] Ibid.

form, like in the scene where the Tribe has crashed the party and the host is trying to get them out. Structural violence is also not at the forefront of this film. However, it could be argued that Berger's 'accidental' death was caused by the power structures that have extensively promoted enlistment in the war.

Honourable mentions:

The Honourable mentions section is added to present the expansion possibilities of the approach of using film study in education for peace. There is truly a great variety of films which could serve this function, so it seemed necessary to at least mention a few others which share a similar topic, and which could all have great potential for study, whilst also explaining why I opted for others after all.

Other Vietnam war film candidates included 'The Deer Hunter'(1978), and 'Good Morning, Vietnam'(1987), directed by Barry Levinson. While certainly great quality films, both have some problematic aspects. '*Good Morning, Vietnam* does more than produce a series of racial and colonial representations. It erases any sense of collective agency and responsibility and builds its narrative structure around the emotional and ''heart-rending'' experiences of the isolated, alienated American resister.'[117]This, while true, is somewhat harsh, and should account for the fact that, for instance, 'Good Morning, Vietnam' was one of the first films to question how the US Army deals with information. 'Deer hunter' by Michael Cimino does its best to show the horrors of war and the effect it can have on people, but has possible racist connotations in the Russian roulette theme, also evident in the complete vilification of the enemy, and the message of their singing the anthem at the funeral in the last scene can leave audiences quite confused.[118]

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[117] Henry A. Giroux, *Disturbing Pleasures: Learning Popular Culture*, Routledge, London, 1994, p. 40.
[118] Steven Biel, ''The Deer Hunter Debate: Artistic License and Vietnam War Remembrance'', July 7, 2016, retrieved from https://brightlightsfilm.com/deer-hunter-debate-michael-cimino-1978-artistic-license-and-vietnam-war-remembrance/#.XYnRACgzbIV

Lepa sela lepo gore (Pretty Village, Pretty Flame)(1996)

Summary: The film is about two best friends who grew up together in a Bosnian village, Milan and Halil, and how the Bosnian war affected them and their relationship, seen from Milan's perspective. The story follows Milan and a group of Serb soldiers as they burn houses and kill, until they are forced by the opposing side (led by Halil as we later learn) to escape into a tunnel, where they stay trapped for several days. The film is crisscrossed with flashbacks, until the end of the film when it merges with the present where we see Milan lying wounded in the military hospital, debating whether to kill a young muslim set up in the neighbouring room.

Factual:

Lepa sela lepo gore, having gained a cult status in this region, was directed by Srđan Dragojević in 1996, before the end of the war. It features an incredible cast including: Dragan Bjelogrlić, Nikola Kojo, Bata Živojinović, etc. The story of a small group of soldiers who were trapped in the tunnel (the film was shot at) for ten days inspired the film.[119] There is some controversy regarding the funding for the film that should be touched upon. It was mostly financed by The Ministry of Culture and RTS, but also involved in this support was Radovan Karadžić (though he eventually boycotted the premiere)[120]. In the end it's the message of the film that reveals if this sort of thing had significant influence. Considering its topic, naturally there was much controversy and criticism directed at it, about it being propaganda, and about its 'political incorrectness.'[121]

Context:

The background of the story is the Bosnian war, which lasted from 1992 to 1995. Knowledge on the opposing sides in the war, the basics of its geographical and historical presence, and the events that preceded it are all important to mention.

The precursors to the war, or the state of the country before the war broke out are relevant for understanding context. While there are of course numerous theories on why it happened, which can be further explored or not, it is crucial to discuss the conditions that, if not caused then certainly contributed, to the conflict: the fall of SFRJ, its communist identity, the influence of foreign powers...

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[119] Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience, 1945-2001,* Indiana University Press, Bloomington, 2002, p. 195.

[120] Ibid.; CobraFilmOfficial, November 24, 2012, Cobra Film, *Reditelj Srdjan Dragojevic - O filmu lepa sela lepo gore,* (video file), retrieved from https://www.youtube.com/watch?v=yyMjOfZq0oE

[121] Igor Krstić, ''A vision of the Bosnian War: Srđan Dragojević's Lepa sela, lepo gore'', The Celluloid Tinderbox: Yugoslav screen reflections of a turbulent decade, Andrew James Horton(ed.), Central Europe Review, 2000, p. 60.

When discussing the context of the Bosnian war, much like any other conflict, it is crucial we not look at it as a single event. It fits neatly into a context, and it shouldn't be treated as a special occurrence in the area. One of the main reasons Bosnia fell into war was as a consequence of the SFRJ falling apart. And that all started with Slovenia, and Croatia, declaring independence in 1991.[122] The JNA presented a problem here and possible source of conflict from the start, since as the Yugoslavian **National** Army, it was partitioned throughout the whole country. The fractions of JNA located there were to leave Slovenia then, but Serbia was against this, much like it was against their independence in general. However, Slovenia was fairly clean ethnically and Serbs were a minority, so this independence passed in the end.[123]

Next to leave the SFRJ was Croatia. This declaration of independence, also in 1991, was more problematic from the start, since there was a large number of Serbs living there. Foreign forces, NATO and the US also get more involved.[124] With political unrest reaching a boiling point, we near the issue of Bosnia. At the time, Bosnia mainly consisted of Serbs and Muslims, and there were fewest Croats living there. To put things more simply, what was happening in Croatia, spread to Bosnia as well. Many analyses exist on why this conflict exploded in Bosnia specifically. But its image prior to the war truly seemed to be that of a small SFRJ, with its multi-ethnicity. Whatever the reason was, tensions were high, and the organization of the different fractions (Serbs, Muslims) living in Bosnia began.

Of course, it bears mention that it wouldn't be very simple to start a war and divide people on any random basis. Historically, peoples living in Yugoslavia had been at odds before (for example, prior to SFRJ, WWII Croats and Muslims sided with Germany, so against the Serbs). But this history is very long and complex, so this is where this thesis will draw the line. What's relevant here is that nationalist tendencies had already existed, and it was not that hard to simply work off of these when the war started breaking out.

So one possible take to discuss is that ethnic affiliations and nationalism, while perhaps suppressed, were always present and that this kind of transition only served as a strengthening agent: 'Throughout the twentieth century in Eastern Europe, communism was never completely antithetical toward nationalist forms of identification as regimes were often heavily dependent upon folk cultures

[122] Knežić Branislava & Ćirić Jovan, "20 Years Since the Breaking-up of the SFRY", Institut za uporedno pravo, Belgrade, 2011, p. 169.
[123] Logos A. Aleksandar, Istorija Srba 1: Dopuna 4, ATC, Belgrade, 2019, p. 413.
[124] Ibid.

and traditions.'[125]; As can be seen from the peasants dressed in folk costumes in the news reels for example.

It is difficult to say when the official start of the war was, but one of the dates often mentioned is 1st of March, 1992, when a shooting at a wedding succession took place.[126]

As in most wars, all sides are aggressors and victims, and trying to paint one side as only one of these, would be incorrect. The war went on until '95. This was when the Dayton agreement was signed, in November by the respective leaders at the time for Serbia, Bosnia and Croatia: Milosevic, Alija Izetbegovic, and Franjo Tudjman.[127] It was signed under the guarantee of the UN, which then sent their EUlex mission to oversee the implementation of the agreement. Amongst other things in the agreement, Bosnia was to stay a single country, with three separate entities, which is how Republika Srpska was recognized. While the Dayton Agreement is certainly worth a closer look and so it's a valuable case study, for the case of this film, it's only necessary as foreign factor study.

The foreign factor in this war was definitely present, but it remains debatable how much foreign forces contributed to it.

When discussing the foreign forces' interest in this conflict, what certainly bears mention is the communist system that held the SFRJ together. Pushing this transition was a goal of the West, since it was in their interest to have as few communist regimes as possible left. The transition from communism actually starts after the events of the war, which of course made the already challenging transition far more painful and difficult.

Propaganda and symbolism:

The film's complexity makes for fertile ground when it comes to propaganda, at all levels. At the very beginning of the film, in the newsreels we see a sort of satire on propaganda. It shows a ceremony for the dedication of a tunnel, aptly named Brotherhood and Unity. There is a slow transition from newsreel-type filming, to what is really happening at the ceremony, culminating in a humorous/tragic bloody cutting of his finger. The fact that this is when the screen turns to colour and we see red in the blood, ribbon and stars is no accident, but very symbolic; a foreshadowing of the bloodshed to come. 'Swallowed in the darkness of the tunnel is the repressed history of the region – masked and covered up

[125] Anikó Imre (ed.), *A Companion to Eastern European Cinemas*, Wiley-Blackwell, 2012.
[126] Logos A. Aleksandar, Istorija Srba 1: Dopuna 4, op. cit., p. 139
[127] Szasz C. Paul, "The Dayton Accord: The Balkan Peace Agreement The Dayton Accord: The Balkan Peace Agreement", Cornell International Law Journal, 1997, p. 762.

with thin slogans and official lies – an ogre (drekavac) waiting to be unchained to devour and burn.[128,]
It is also then symbolic how the two boys say not to wake the ogre- the ogre/tensions/potential for conflict is there, and it's best left alone, otherwise it 'burn villages.' A smaller detail, though it could open up debate, is the hints of anti-UN propaganda, like in the scene where a bucket with UNHCR clearly written on it, is emptied of garbage/feces, representing what the UNHCR is full of maybe? We also have obvious cases of propaganda within the film, where the characters are the objects. This can be noted, for example, in the scene where we see Laza watch TV, where quite extreme pro-Serb propaganda is playing, and how this affects him enough to get up and join the war.

The burning villages and dialogue centered around it must also be mentioned. The title of the film evokes the poetry and aestheticism of war,[129] similar to what Monnet discussed,[130] and this is confirmed by the conversation as they watch a village burn. After the line 'pretty villages burn prettily' is said by Veljo, the Professor tells him he would have been the best poet in his class.

Much like the beginning newsreel, the one at the end also presents great propaganda material. It is 1999, and the European Union and United Nations have funded the re-opening of the tunnel, and have renamed it 'Tunnel of Peace'. But despite this 'positive' change, there is still blood when, once again, the dignitary's thumb is cut and his scream is what ends the film.

Characters:

All the characters have a crucial representation to fulfill, those of some classic character types of war films, and any of them would be prove for a great analysis; to see what the 'types' look like endowed with this culture. Laza and Fork (Viljuška) represent the effects of propaganda, an insufficiently informed joining the war: In the previously mentioned scene where Laza is leaving to join the war, he gets in the truck with a Turkish driver, yet ironically, despite all the signs and his accent, he does not even recognize this hated Muslim enemy.

Gvozden represents the older generation, still believing in Yugoslavia and having trouble letting it go. With Veljo representing the youth here, their argument in the tunnel represents the generational conflict. The Professor plays the role of the 'intellectual,' and at the same time a kind of conscience for Milan, as we can see in the army hospital scenes. Here he attempts to placate Milan, stop him from harming the young Muslim boy.

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[128] Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience, 1945-2001,* op. cit. p. 196.

[129] Igor Krstić, ''A vision of the Bosnian War: Srđan Dragojević's Lepa sela, lepo gore'', op. cit., p. 55.

[130] Agnieszka Soltysik Monnet, ''Is There Such a Thing as an Antiwar Film?'', op. cit.

The journalist is also a powerful representation. As soon as she enters the scene we have a ready image in mind; the image of a passionate, yet uninformed and eager to judge, American journalist. Her being in the tunnel is also important since it signifies the presence of foreign powers in the conflict.

Anti-war aspects:

Lepa sela lepo gore checks nearly all of these aspects, apart from:

- claims to historical authenticity,

- a bleak or unexpectedly tragic ending (though unusual and somewhat foreboding, it does not seem to fit these adjectives), and

- a conversion narrative.

Some that are extensive themes of the film are, in this case a lack of, a (timewise) linear narrative, since it is riddled with Milan's flashbacks, and another one to be briefly noted is

- the depiction of both sides of the war.

While it still continues to be a topic of debate, who this film sides with in the end, there is neutrality throughout its entirety. Certainly, the whole story is told from a Serb's perspective, but as Krstić says, the film is far more complex than to allow for the audience to automatically side/empathize with them. 'Lepa sela, lepo gore therefore has to be considered as a film that does not take an ideological side.'[131]

Types of violence:

This film certainly does not shy away from violence, and going through every single instance would be of little importance for this thesis. Physical violence is fairly obvious throughout the whole film, the same can be said for psychological violence. One case of this is for instance, Milan's threats to the hospitalized Muslim boy. Structural violence is also present and very obvious in the ethnic discrimination from both sides, though it can be argued that it is only budding- will it become stronger and more deeply entrenched after the war is over? Another idea for how the application of this typology could be used, apart from the general overview of the occurrences of the types, is a discussion on which of them seems most prevalent.

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[131] Igor Krstić, ''A vision of the Bosnian War: Srđan Dragojević's Lepa sela, lepo gore'', op. cit., p. 60.

Honourable mentions:

Two more films with great potential for use in peace studies are: another cult film, Underground, and Krugovi (Circles). Krugovi (2013), directed by Srdan Golubović, is a more recent example that also has great potential for analysis. Apart from the neutrality portrayed as regards the war, more valuable is its symbolism, contained in the name, which would probably better be translated as 'Ripples', shows how the actions of one person have a magnifying affect in others' lives, much like how a stone thrown in the water spreads the ripples. Emir Kusturica's Underground (1995) has the same underlying message of the ripple effect; There we can see how the insanity of one person affects the whole society, through the comedic/tragic situation of a group of people who keep preparing for a war never to come in a huge cellar for 20 years.

Eshtebak (The Clash) (2016)

Summary:

The Clash has, in essence, a very simple storyline. It is set in Egypt, and it follows a group of people after they are arrested and forced together into a small van during a mass protest. They are all of different backgrounds and affinities, which of course causes numerous conflicts throughout the film. While near the end of the film it seems like they might manage to escape, they are dragged out of the van and presumably killed by the enraged masses.

Factual:

It was directed by Mohamed Diab, and written by him and his brother, Khaled. While the film was considered very controversial in Egypt, so much so that the director was accused of being a spy, abroad it got accolades at the famous Festival de Cannes.[132] Possibly important to keep in mind is that there were also problems in ensuring the film would be shown in Egypt, ''The censors insisted the film begin with the words, "Following the events of the June 30 revolution, the Muslim Brotherhood led bloody clashes, seeking to halt the peaceful transition of power."[133] The film also has a kind of ghost presence, since 37 prisoners died in a van during the protests.[134]

Context:

- The background of the film is the mass protests held in Egypt after Mohamed Morsi was removed from government. In order to place the film in a context at all, we have to take a look at the precursors, namely the Arab Spring; how it started, how the foreign powers were involved, etc. Then we move closer to how the 2011 mass protests started in Egypt, how and why Mubarak was overthrown, what (some of the) reasons for the people's participation were, etc.

The Arab Spring is used as an umbrella term for the protests / civil wars / "democracy uprisings" that started in Tunisia in 2010, and then quickly spread to the surrounding countries.[135] While "democracy" is so often brought up in regards to the Arab Spring, when it comes to Egypt in this case,

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[132] Isabel Bolo & Abdalla F. Hassan, ''Film Review: Pressurized Conflict Laid Bare in Clash'', *Arab Media & Society*, August 28, 2016.
[133] Ibid.
[134] Patrick Kingsley, *How did 37 prisoners come to die at Cairo prison Abu Zaabal?,* The Guardian, February 22, 2014, retrieved from https://www.theguardian.com/world/2014/feb/22/cairo-prison-abu-zabaal-deaths-37-prisoners
[135] Selim M. Gamal, "The United States and the Arab Spring: The Dynamics of Political Engineering", Pluto Journals, 2013, p. 1.

it is easy to forget that their history as a colony ended so recently, in 1952. Up until this point, they had been under the heavy influence of the West.

There are many factors that contributed to the Arab Spring, where it of course, remains debatable which ones were the most prevalent. Like with all massive protests, people protest for their own different reasons – very rarely is there a single unified reasoning with a single desired outcome. Egypt's situation and placing in the Arab spring is similar to the war in Bosnia, in that it is at the same time specific and similar to the other countries involved in the (civil) war.

This film may lend itself best to a discussion of these reasons behind the protests in Egypt, like for example the inequalities that were on the rise at the time. These inequalities of course fuelled great dissatisfaction and sparked unrest in the country, and so they made a great contribution to the protests.[136] Then, in connection with this, it is also important to study the different actors on scene at the time, as we see representations of all the fractions, and their affiliations, in the characters. These include the Egyptian Army, controlling a large deal of the Egyptian economy, the Muslim Brotherhood of which Morsi is part of, trade unions.

The role of social media, but also inadvertently the power of youth, can be seen in the film as well. From some numbers, we can get a clearer picture of why young people in Egypt would feel the need to join in these events: 'Egypt's population exhibits a 'youth bulge', as does much of the Middle East, sub-Saharan Africa, and South Asia, with roughly 30% of population between the ages of 15 and 29.' They are however not "utilized" as a workforce, since 'labor force participation for in the Middle East was only 30.3% and in North Africa only 33.3% in 2010, significantly lower than for other developing regions.' When looking at women's situation more specifically, the figures get even worse: 'In 2006, 87% of young female Egyptians were out of the labor force, compared to 39% for men. In 2008, unemployment among Egyptian university graduates was estimated at 25 percent, a figure that did not include those who had given up seeking work.'[137]

As for the Muslim Brotherhood fraction, they are a Sunni Islamist religious, political, and social movement.[138] While they were generally fairly popular, and had great success following the start of the protests in 2011 with their Freedom and Justice Party, this started changing soon. After Mohamed Morsi, who was their candidate and then victor in the presidential elections, was overthrown, they rapidly lost respect in the eyes of most Egyptians.

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[136] Tinoco Esteban, "Inequality and its role in the Egyptian Revolution", 2013.

[137] Sowers L. Jeannie & Rutherford K. Bruce,"Revolution and Counter-Revolution in Egypt", 2016, p. 3.

[138] Vannetzel Marie, "The Muslim Brotherhood's 'Virtuous Society' and State Developmentalism in Egypt : the Politics of 'Goodness'', 2017, p. 1.

Another reason that can be viewed separately if necessary, is the authoritarian regime in power at the time. Also relevant to take note of is that the protests started on the 25th of January, "Police Day".[139] Mubarak tried to stifle them, but this small protest soon grew into a nation-wide movement.

Another cause to mention, though it is of course intricately connected with the already mentioned inequalities, is the economic situation at the time. When Mubarak came to power as president in 1981, Egypt had already had very serious economic problems. Some of his policies did little to alleviate this: "Continued expansion in the public sector meant that the state-owned sector produced 50 percent of GDP and consumed 75 percent of gross domestic fixed investment. Egypt resorted to sustaining public investment and subsidies by external borrowing on international credit markets and increasingly relied on worker remittances sent back from Egyptians working in the newly-flush oil economies of the Persian Gulf. By the late 1980s, Egypt had one of the largest debt burdens in the world—184 percent of GDP, if calculated at the free-market exchange rate."[140] Some of the debt was forgiven when Egypt joined the "US-led coalition" where they opposed Iraq in the Gulf War in 1991. But this foreign influence continued as: "Advised by the International Monetary Fund, USAID, and European aid lenders, Egypt then embarked on a neoliberal reform plan in 1991. The public sector would be largely sold off, the subsidy system cut, and the state's role in the economy reduced."[141]

When looking at the foreign factor, as Selim notes,[142] theories range from the US being the main organizer of the protests, all being part of a detailed plan to further their interests in the Arab world, to those theories which claim the US was surprised by the protests. Whichever course is taken, it remains indisputable that the foreign factor was present in the Arab Spring, and so in Egypt as well. If nothing else, as can be seen in the brief overview of the economic situation, foreign powers were embedded in their system, so it's a valuable topic to mention.

Propaganda and symbolism:

The first thing we notice in the film is related to the factual aspect of analysis, which is central to this film: how it is shot- completely from the inside of the van; the perspective of the prisoners. This accomplishes much and is one of the main strengths of the film that deserve mention. It provides the audience with an almost multidimensional experience, where the feeling of claustrophobia, fear and anxiety seep through the screen. This was also an interesting and memorable way to show the protests,

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[139] Salwa Ismail, "The Egyptian Revolution against the Police", The Johns Hopkins University Press, 2012, p. 1.

[140] Sowers L. Jeannie & Rutherford K. Bruce,"Revolution and Counter-Revolution in Egypt", op. cit., p. 2.
[141] Ibid.
[142] Selim M. Gamal, "The United States and the Arab Spring: The Dynamics of Political Engineering", op. cit.

through what the characters could glimpse from the windows. The main theme of the film seems to be humanity, how it is repeatedly lost and uncovered, again and again, in the horrific conditions of the van. It is clearly visible in moments where everyone is in agreement about something, like when the young girl needed to use the bathroom and everyone stood up to the army officers to help her. Another important, central event is when they are all singing and laughing together. The factual aspect here also proves this, we see the scene from the camera's point of view, but also from the footage the journalist was taking- it is so important that he himself had to film it as well, and this time, everyone was fine with being on camera.

We can also see this theme so clearly in one of the most impactful scenes of the film, when while they are fighting and arguing, they are suddenly hosed down with water. There is instant silence which lingers and a powerful feeling of shame; like animals, they were washed of their human rights.

The ending itself is very symbolic and striking, as we see an empty van, still from the inside, lit up by the ominous green laser lights: in the end, does humanity stay trapped inside the van?

Characters:

The focus on characters here is greater, and in this film they don't seem to be presenting archetypes of characters, rather the focus is on their differing backgrounds and political affiliations. The first two characters we meet are an Egyptian-American journalist, Adam, and photographer, Zein. It could be argued that they represent the 'typical' conflict of journalism: Adam is ready to risk everything for a story, continuously filming despite everyone's disapproval, whereas Zein expresses the fear and doubts that come with this.

As far as the symptomatic aspect of the characters, or rather of their interactions, some dialogue felt as though the film makers were trying to force emotional intensity and empathy for them,[143] while how effective this was remains open to discussion: Did scenes like the one where the two young friends, Fisho and Mans, are fighting, or the one where the young man from a gated community is talking about his dog with the homeless man, incite the desired reaction or just make clear that this was simply the makers' intent?

Fisho and Mans represent the portion of the uninformed youth joining the protests. Their characters and representation seem fairly consistent; like how Mans handles the anxiety in an especially touching scene, while crying and attempting to use music to tune everything out.

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[143] Arun Kumar, *Clash [2016]: A Thrilling and Deeply Humane Chamber Piece*, High on Films, August 23, 2017, retrieved from https://www.highonfilms.com/clash-2016-chamber-piece/

Anti-war aspects:

Seeing as this is not really a film about war, some of the elements presented require some small changes: - a focus on the prisoners' domestic roles and relationships: this is probably the most present element, as throughout the whole film we hear and see, in the case of the husband, wife and their son, about their families' stories; So the "prisoners" in the film are made as human as possible, by establishing their emotional connections to their loved ones;

- the depiction of both sides of the war: related to the above, by presenting the characters' personal stories we are meant to understand how everyone is the same;

- a stress on death and dismemberment; while it is debatable how prevalent this theme is, since for example, even when we see people get shot it is from afar (from the van), aggression is still very present;

-a conversion narrative: this can be seen from the soldier who struggled with his conscience, and in the end disobeyed his superior's orders;

-an emphasis on the maddening sounds of war: this is also a very used element, which makes sense since we cannot see the violence and aggression well, so there is added emphasis on the sounds, like the echo of the rocks hitting the van, or the gun shots.

Types of violence:

Physical violence is very obvious, from the soldiers shoving people into the van, to the characters fighting among themselves, and then again to the chaotic vision of the protesters outside, shoving, stepping over each other. Psychological violence can also be seen from the start, when all the characters begin throwing around the word 'traitor', and from their general conversations and attacks. Structural violence here is difficult to pin down, since the inside of the van as a set blurs the bigger picture of structure. But some instances can be seen in the characters of course: like how we are reminded of the existence of structural violence when we learn from his tattoo that one of the men is Christian, though the woman advises him to hide it.

Honourable mentions:

Another foreign film, though dealing with a completely different topic, that could prove useful for peace education is También la lluvia (Even the Rain) (2010), directed by Iciar Bollain. It is about the struggle of indigenous peoples, featuring powerful parallels between the film about colonization being

made within the film, and the current situation that the indigenous people are facing, showing that the effects of colonization are still very much present. The whole film could also be seen as a great study of structural violence. A completely different direction could also be taken with the African cinema, and virtually any film done by Ousmane Sembène, such as Moolaadé, Black Girl, etc.

Godzilla (1954)

The main resource used for this analysis, and where the idea to use this film in peace education came from, is Jerome F. Shapiro's book *Atomic Bomb Cinema.* He explains how important a role culture plays in film, and also in how the atomic bomb is perceived outside of Hollywood and the US, which is why choosing a Japanese film was crucial. The difference in cultures here allows for a more subtle, but no less powerful, point of view. In my opinion, chances to learn something new are greater with this kind of switch of perspectives: 'Atomic bomb cinema represents the best contemporary example of how human beings use traditional narrative structures and imagery to understand unprecedented events.'[144]

Summary and Factual: Godzilla, or *Gojira,* was directed by Inoshirō Honda and released in 1954, which is only two years after the Allied Occupation had ended[145]. Testing nuclear weapons is what wakes Gojira up, and makes him radioactive. This causes him to attack Tokyo, and it seems nothing, including the military, can stop him. Serizawa, a scientist engaged to Emiko, discovers and shows his fiancée the oxygen destroyer, though he does not want it used since he fears it would be used as a weapon. Emiko however believes that Gojira must be destroyed and she tells the man she is actually in love with, Ogata, about the destroyer. This puts her in disagreement with her father as well, who wants Gojira saved. In the end, Serizawa activates the destroyer and kills Gojira and himself with it so that no one can ever use that technology as a weapon.

Context:

The background knowledge for this analysis is certainly centered around the atomic bomb, and its use on Hiroshima and Nagasaki in 1945. So this knowledge pertains to World War II in general, and what led to this event.

It is also important to consider the countries in question: the USA and Japan (the perception of the weapon in the US, the censorship in Japan following 1945[146] for example, etc.)

While the events of the Second world war may be generally known, it is useful to take a closer look at the brief historical overview, with a focus on the two most involved parties. Japan of course has a rich history, and drawing a line in it to cover enough of it for WWII is quite difficult. We must keep in mind

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[144] Jerome F. Shapiro, *Atomic Bomb Cinema: The Apocalyptic Imagination on Film*, Routledge, London, 2002, p. 5.
[145] ibid. p. 272.
[146] Shannon Victoria Stevens, "The Rhetorical Significance of Gojira", UNLV Theses, Dissertations, Professional Papers, and Capstones, 371, 2000, pp. 33-34.

some historical basics like the racist and exploitative tendencies of the West, Japan's "sakoku" period, as well as Japan's imperialist tendencies etc.[147]

Following the industrial revolution, "sakoku," Japan's 200 year long isolation, was coming to an end. It was no longer allowed to stay closed off, but was forced open with the so-called Perry Expedition.[148] Two general responses existed to this: those who argued going along with the cooperation in order to benefit from it as well, and those who opposed it at all costs.

This thesis however will not linger on the farther history, but will simply take a more focused look at it starting from 1937 – the imperial power's aggression in China. In this conquest, Japan had little success. And then, as (author's name) notes: ''The story of the transition from aggression in China in 1937 to the attack on Pearl Harbor is a complex one that includes an alliance with Germany and Italy— the alliance of the nations that believed they were excluded from full membership in the Western imperialist order-- and the fall of France.'' Their decision to side against Britain and the US in the war is also related to this – their continuous support for China provided a necessary explanation as to why the Japanese weren't able to beat China. But of course, things weren't that simple, and Japan made a great problem for itself, since it also greatly relied on Western "support": "Japan's primary source of raw materials like petroleum and scrap iron for its war in China, and of high-end technology like machine tools was the United States."[149]

And then came the Japanese attack on Pearl Harbor, Hawai'I, in 1941, which "officially" marks the entry of the US into the war. As we can see, this was not a wholly unexpected event, but the bursting of the already far too strained relationship between the two countries. It could be interesting to take a closer look at the relationship Americans have with Pearl Harbor, in comparison with 9/11, and then how those events contrast with (the lack of presence of) Hiroshima and Nagasaki, as was done by Geoffrey White.[150]

As the war progressed, Japan's position grew more and more desperate. Whether the use of atomic bombs was necessary seems to be debatable still, but dropping them without a doubt caused immeasurable damage and harm to the people. Over 200 000 people were instantly killed, and there is still ongoing research on the after-effects (radiation poisoning, cancer, etc.)[151]

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[147] Smethurst J. Richard, "Japan, the United States, and the Road to World War II in the Pacific", The Asia-Pacific Journal, 2012.
[148] Ibid. p. 2.
[149] Ibid. p. 9.
[150] White M. Geoffrey, Pearl Harbor and September 11: War Memory and American Patriotism in the 9-11 Era, The Asia-Pacific Journal, 2003.
[151] Ochiai Eiichiro, "Data on Hiroshima and Nagasaki", in *Hiroshima to Fukushima,*2014, p. 7.

While on the outside, Gojira might seem like just an old monster film, I think it is one of the most important films for this topic. This was one of the first films made with a clear reference to the atomic bomb, when the event was still so vivid in people's minds. As for how it connects to peace education, its power lies in perspective. Apart from the enriching experience of a view into a different culture, it offers glimpses into the Japanese vision of the horror of the atomic bomb. It relies on more subtle cues and remarks, making the atomic bomb a simple background (at first glance), its main strength lying in metaphor. How this subdued representation can be seen/analyzed will be shown in detail in the following sections.

Propaganda and Symbolism:

Though the atomic bomb is not mentioned often throughout the film, it is very clearly present. During the council meeting, there are very clear references to it and to the political aspect: should the people be told about the danger or not, how negatively would this affect international relations ('the fragile world affairs'), etc. This presenting of two sides and their arguments continues throughout the film. Another example is when the professor who wishes to somehow save Gojira gets into an argument with Ogata who says: 'Isn't Godzila the product of the atomic bomb that still haunts many of us Japanese people?' Certainly, the most powerful symbol is Gojira himself, representing the atomic bomb. Apart from him being woken up by nuclear tests, the director paid attention to smaller details, like making his skin texture resemble radiation scarring.[152] But he too is a tragic character, which adds more depth to the suffering and destruction shown: The main theme of this film is about 'the depths of human condition in the early postwar environment.'[153] And indeed, visions of destruction are everywhere, from the material kind, to orphans crying, stacked corpses, etc.

Though there are many things worthy of discussion such as the emotional aspect, general atmosphere of the film, etc., here the focus will be mainly on women and nature, and the monsters. In Gojira, and in Japanese bomb films in general, we see the equation of two values, the female with nature, and this is what is required to restore the balance. This 'restoration of balance' is a vital component, and as Shapiro concludes: 'Gojira suggests that men have become too powerful because they make war, consequently, society is no longer in harmony with the natural order of things. Thus the world is dangerously unbalanced. Something must counterbalance the male element in this film.'[154]

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[152] Vivek Suvarna, *Gojira: The Japanese Original*, May 12, 2014, The Focus Pull: A Weekly Published Film Journal, retrieved from http://www.thefocuspull.com/features/gojira-japanese-original/

[153] Jerome F. Shapiro, *Atomic Bomb Cinema: The Apocalyptic Imagination on Film*, op. cit., p. 275.

[154] Ibid.

And that her role is vital to this balance can be seen so clearly. Only after she has decided what to do about the Destroyer secret and after she has revealed her love for Ogata are balance and harmony restored. This relationship with nature and what horrible consequences neglecting it can have, are a key element in the film.

Perhaps unusual for a monster film, the death of the monster is not necessarily the desired outcome in Gojira. In fact, in the film, the audience is encouraged to feel sad about its demise. The Professor's perspective, who does not want Gojira gone, is present throughout the whole film. This can also be seen from the scene where he is shown to be drowning and clearly in pain. After Serizawa and Gojira are dead, while there are celebrations, these seem mild, and there is a general sadness and mourning. The film ends ominously too, with the professor saying: '…but if we keep conducting nuclear tests it's possible another Godzilla might appear somewhere in the world.'

Honourable mentions:

Another very famous atomic bomb film is 'Dr. Strangelove or: how I learned to Stop Worrying and Love the Bomb'(1964), directed by Stanley Kubrick. Filled with numerous references, this black comedy also has great potential for analysis and study. It could not be used however, precisely because of its subversive quality; it is not very representative of the Atomic Bomb Cinema genre. Grave of the Fireflies (Hotaru no haka) (1988), directed by Isao Takahata, is a terrific example of the tragic effects and consequences of war (as can be seen in the analysis using the types of violence).[155] Studio Ghibli, which made the film, in general holds great potential for use in education, amongst other things, because of the power and emotion it invokes.[156]

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[155] Daisuke Akimoto, ''Peace Education Through the Animated Film ''Grave of the Fireflies'': Physical, Psychological, and Structural Violence of War'', op. cit.
[156] Mailys Pene, ''Pop culture as an education toward Peace: Studio Ghibli's intervention against militarization'', École Normale Supérieure de Lyon, retrieved from
https://www.academia.edu/28842099/Pop_culture_as_an_education_toward_Peace_Studio_Ghibli_s_intervention_against_militarization
Arran Stibbe, ''Zen and the Art of Environmental Education in the Japanese Animated Film Tonari no Totoro'', Equinox Publishing, London, 2007.

The Great Dictator (1940)

Summary:

The plot follows a Jewish barber and the Great Dictator, who are identical look-alikes. The story begins when the barber, who saves a later to-be high-ranking German officer during World War I, gets amnesia which stays with him for 20 years. Once he recovers, he returns to his country Tomania, and to his barber shop, where he learns that the dictator Hynkel is at power, and that he is rounding up Jewish people and sending them to concentration camps. However, his shop is safe, because the officer he had saved, Shultz, spares it. Afterwards, there is a classic mix-up, when Hynkel gets into a boating accident and is consequently locked up in a camp, while the barber escapes with Shultz and Hynkel's uniform. Following this, everyone assumes the barber is the dictator, and the film ends with a speech, more directed at the audience, about humanity and peace.

Factual:

 Firstly, it seems necessary to take a brief look at the director, and main actor, Charles Chaplin. He was born in London in 1889, and a great deal of his childhood was spent in poverty. After getting to America, through the success of *The Little Tramp*, he becomes a full-fledged director/writer.[157] He has done many films, amongst them: *City Lights, The Kid, Modern Times,* etc. In these, though his criticism was subdued/ not explicit, it was always present, whether it was aimed at the too rich and their treatment of the lower classes, or at the insensitivity of industrialization. The sections of factual and context overlap here because of the importance Chaplin himself has in understanding the film fully. Timing for the film is crucial to consider as well, since *The Great Dictator* was made before the US decided to join the war, and the idea for the film had been conceived long before Hitler came to full power. Had Chaplin not had all the power and money he'd accumulated over his career, this film would never have been made.

Context:

Seeing as the film was made merely a year before the US' entry into WWII, some general knowledge of it is certainly necessary, with a focus on its beginnings and of course, on Adolf Hitler. WWII started in 1939, with the German invasion of Poland, and ended in 1945 when Japan officially

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[157] Charles Chaplin, *My Autobiography*, Penguin Books.

surrendered. The opposing sides consisted of Germany, Italy and Japan fighting against: the Soviet Union, China, France, Poland, later the US, etc. What marked this global conflict is the central theme of the film: the Nazi ideology. The devastating result of WWII for the Jewish population was at least 5.7 million deaths.[158]

The timing here is crucial for a better understanding of the context, since the US still hadn't joined the war at the time. They joined WWII in 1941, after the Japanese attack on their base, Pearl Harbor. Hence, the topic of Nazism wasn't yet considered by the majority of people to be so very negative. This helps paint a picture of the political climate in America. As Chaplin recalls in his autobiography, Jewish people weren't the slightest bit favoured in America and it is so often overlooked that Nazism had some fans outside of Germany as well.[159]

Also possible to incorporate into elements that are important for this film, could be the media in Germany and the US. Germany had a very strict propaganda viewing material, whereas politics in the US was far less involved in film – classic Hollywood stories. Joseph Goebbels, a well-known mastermind of propaganda, was in charge of this sector in Germany, and Hitler fervently believed the power of propaganda.[160] Already in 1933, with the Law of the Press, Hitler imposed state control over public media, i.e. the press.[161] Film soon followed this course, becoming another important element of propaganda.

As for American media at the time, prior to the start of the war, many changes took place in the 1930s: "Hollywood was still negotiating content standards that would appease critics in the heartland and yet enable the production of movies that sold in the big cities. Whether the industry could survive the economic effects of the stock market crash was up in the air."[162] However, they ended the decade with 1939, the "Golden year of Hollywood"[163], and during the war, they already knew about the importance of film as a tool of propaganda: "When future historians write the story of World War Two, a bright chapter will be assigned to the contribution of America's motion picture industry in winning the war."[164]

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[158] Gilbert Martin, "Atlas of the Holocaust", 1988, pp. 242-244.

[159] Hart W. Bradley, "Hitler's American Friends: The Third Reich's Supporters in the United States", St. Martin's Publishing Group, 2018.

[160] Barović Vladimir, "Radio and Television in the Nazi Media System", University of Novi Sad, 2015.

[161] Aleksandar Vranješ, Partizanski filmovi i propaganda [Partisan Films and Propaganda], op. cit., p. 52.

[162] Ina Rae Hark, "American Cinema of the 1930s: Themes and Variations", Rutgers University Press, New Jersey, 2007, p. 1.

[163] Ibid.

[164] Hart Chris, "World War II & the Media", University of Chester, 2014, p. 7.

Their focus then shifted to more direct propaganda, helping popularize the war, and their democratic lifestyle along the way.[165]

The film The Great Dictator specifically, is still, but was during its own time as well, considered controversial. Understanding and learning about Chaplin's political stance is an important element of understanding the profoundness of the film. As noted in the factual section, politics makes its way into many of Chaplin's works, and in The Great Dictator, it is the central topic - it was made to send a political message. Taking advantage of his wealth and influence, he made sure this film was aired, to showcase his stance: the ridiculousness of the Nazi ideology, and of course their leader, Adolf Hitler. Certainly, when discussing Chaplin as a person, the criticism about him must also be noted: the various accusations he faced, his, problematic at best, relationships with women, etc.

Another thing to discuss could be the criticism often aimed at the film: is it alright to use humor for such horrifying historical events? However, it must be noted again that in this case the film was made prior to the uncovering of how far along the war had gone. Chaplin himself has said in his autobiography, that despite the censorship problems: I was determined to go ahead, for Hitler must be laughed at. Had I known of the actual horrors of the German concentration camps, I could not have made The Great Dictator; I could not have made fun of the homicidal insanity of the Nazis.'[166] While the creator feels that this is where comedy should draw the line, I feel that The Great Dictator manages to avoid this issue, simply because it is not purely a comedy. This is best proven by the most memorable scene of the film – the Little Tramp's speech.

Propaganda and symbolism:

The message of this film is very honest, with no attempts to hide it; it is a satire on the Nazi regime and Hitler himself. From the names used (Hynkel-Hitler, Goebbels as Garbitsch, Herring as Göring, etc.), to the Double Cross representing the swastika, the film is filled with symbols meant to remind us of this.

Language is also a very important symbol, connected to the context, to Chaplin himself. As noted before, this was his first 'talkie', which had been around since 1927, meaning that there was a severe amount of pressure on him. Chaplin felt that 'talkies' took away the internationality of silent films, which had made them nearly universal. The language used in the film, while meant to partially mimic German of course, was more focused on Hitler's rhetoric. This can be seen in humorous scenes

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[165] Ibid.
[166] Charles Chaplin, *My Autobiography*, op. cit., pp. 387-388.

like the one where the secretary puts to paper Hynkel's one minute long dictation with only a couple of typed words, consequently showing us a surprised Hynkel. This is meaningful because it shows 'the dictator's constant lack of control over, and outright shock, at his own discourse.'[167]

Taking a closer look at Hynkel's speech is also important. Chaplin completely copied Hitler's style of speech, but more than that, with exaggeration, comedic stunts, and made up gibberish, he managed to reduce him to a joke. An important element here is how the barber reacts to it, or rather, 'he reacts to his voice; he is buffeted about by the cadences, the outbursts, the sheer physicality of the /voice, not by its references to de Juten or a blitzkrieg.'[168] From this we can gather how Hitler's own speeches are hidden behind this aggressive rhetoric.

While sound and speech are utilized as a powerful tool in the film, like in all his previous films, so is pantomime; just the way Hynkel and the barber hold themselves is telling from the start. We can see a combination of this and the obvious symbolism of the globe balloon when Hynkel is playing with it, and like a child, he end up destroying it.

Characters:

The two main characters played by Chaplin are both great for a discussion of their symptom and symbol aspects, since they fully rely on the audience's knowledge of what they represent.
The character of the barber, much like the little tramp, is not named; he simply remains the barber throughout the film. This is because the barber, like the tramp before him, is meant to represent 'the little man', everyday people. Also what we can see from his reactions to anyone discussing Jewish people is simply that it is irrelevant. As Kalmar says, this was done 'in order to trivialize the historical rootedness of antisemitism, and so to minimize it as a serious threat.'[169] This is exemplified in the scene where in response to Shultz's confession: 'I thought you were an Aryan,' the barber, not understanding him, simply replies: 'I am a vegetarian!'

Hynkel, apart from clearly representing Hitler, was also intended to represent the Jewish people, to an extent. The original script contained even more allusions to this quality of his.[170] 'Hynkel is the little Jew gone mad, but not only the little Jew. The tyrant represents humanity itself, having allowed itself to be seduced by its worst and most pretentious fantasies. The story of Jew and antisemite here

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[167] Adrian Daub, '"Hannah, Can You Hear Me?"— Chaplin's "Great Dictator", "Schtonk," and the Vicissitudes of Voice'', *Criticism*, vol. 51, no. 3, Summer 2009, p. 459

[168] Adrian Daub, '"Hannah, Can You Hear Me?"— Chaplin's "Great Dictator", "Schtonk," and the Vicissitudes of Voice'', op. cit., p. 457.

[169] Ivan Kalmar, ''Chaplin: the little Jew and the Great Dictator'', *Charlie Chaplin: His Reflection in Modern Times,* Adolphe Nysenhole(ed.), 1991, p. 133.

[170] Ibid. p. 134.

reaches the metaphysical plane, and is generalized to the universal battle between Good and Evil that rages, not in only in the Jewish soul, but in the soul of everyone.'[171]

Antiwar aspects: The message of the film is certainly anti-war, however, since war is not depicted and because of its comedy genre, not many of the aspects are present here. Satire is the only truly prevalent and utilized element in the film.

Types of violence:

Physical violence is present, but there is no greater focus on it; mainly it is in the form of slapstick comedy which Chaplin is known for (like when Hanna is hitting the officers with a pan). Psychological violence here goes hand in hand with structural violence. The Jewish people of Tomania suffer greatly because of the blatant discrimination they face. We can see this throughout the whole film, since that is, in part, the film's topic. One such instance is when the officers come to close down the barber's shop because of the barber's Jewish heritage, and the only reason they do not is because of his connection to Shultz.

Honourable mentions:

Many of Chaplin's other films showcase, albeit in a much more subtle manner, a critique on society. He has always expressed his views on modernity, industrialization, poverty via his films. Among these are: *The Kid* (1921), *City Lights* (1931), *Modern Times* (1936), *Gold Rush* (1925), etc. Another great film for analysis which covers the same topic as The Great Dictator, though using a completely different approach, is *Life Is Beautiful (La vita è bella)* (1997), directed by, and starring, Roberto Benigni.

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[171] Ibid.

Conclusion

Mainstream education suffers from a series of problems; among the most prominent is its focus on external evaluation and numbers. Apart from this, more exhaustive curricula is being pushed on teachers, leaving little room for any creative methods/techniques to be used. Stemming from a critique of the way obligatory education is conducted, alternative forms of education, with all their qualities and faults, have at their core an attempt to remedy this. Education for peace, with the immensely important task of equipping students with knowledge and skills to help keep and make peace, must learn what it can from these different approaches.

Education for peace should contain the integration of both theoretical knowledge and opportunities to practice it. While the use of film in education leans more towards theory, the discussion aspect allows for practice – students can use the theoretical knowledge they have gained and apply it to film analysis. This method provides a deeper understanding of the film, and in this way, the conditions and context of conflict as well. Teachers must also be careful of the effects that discussing certain issues can cause (these notes apply not only to film, of course), and deal with them accordingly.

As we have seen, film is more than complex enough to make it a very rich resource for teaching peace. Apart from this availability, there are numerous other reasons film makes a great medium for teaching peace: it is still novel in education, has a ready perspective (i.e. the director's), provides the crucial visual image, presents a great medium for the study of propaganda, and can allow for a training of empathy through its characters. This kind of method also has great chances to successfully move from the constraints of a purely educational setting to affect other aspects of students' lives.

The vast amount of material that films present is also a possible problem, since choosing the right film could resemble finding a needle in a haystack. What I wanted to avoid were documentary films, probably the most commonly used genre in education. The reason for this is not because I believe documentaries cannot be used in education for peace, but because they represent a far greater challenge (related to their reputation of objectivity and truth-telling), which is often completely disregarded. What we can see from this research is that, while there can be no universal criteria for choosing film adequate for education for peace, we can make use of a great number of films by following certain guidelines, and looking for the relevant film elements. The elements described in this research were mainly based on the dialogue value they hold; each film is richer in one analyzed aspect than in another. The implication of these elements is not that they all have to be used; rather, they

simply present possible ideas for directions to take and ways to more deeply analyze films which contain richer political/conflict themes, as these are the topics peace studies are concerned with.

'As the opportunities for civic education and public engagement begin to disappear, film may provide one of the few mediums left that enables conversations that connects politics, personal experiences and public life to larger social issues.'[172]

In the end, we must allow for this unexplainable element of film, the subjective, found in its ability to make people think and feel. I believe the power of art to move and motivate was always meant for peace.

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[172] Henry A. Giroux, ''Breaking into the Movies: public pedagogy and the politics of film'', op. cit., p. 689.

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