Ways of Seeing: 
A New Model for Peace Education

EU Partnership for Peace 
Grant Application

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1.4 Summary

This is an educational project, designed to promote understanding and to rebuild trust among young Jewish Israelis and Palestinians (citizens and non-citizens of Israel) in Northern Israel and in East and West Jerusalem in the first phase of the action, and other locations during dissemination activities. We propose to use the visual arts (especially photography) and information technologies to offer the youngsters new ways of seeing themselves and the ‘Other,’ that enable them to transcend existing boundaries and walls of alienation and mistrust. Employing project-based learning, this action is also designed to empower the students and to create a shared experience between groups. Uni and bi-national activities which both explore personal and collective narratives comprise the core of this project. The educational activities will be accompanied by ongoing participatory evaluative study. The materials and findings of the project will be used to develop portable curriculum modules for wider dissemination.

1.5 Objectives

The intractable Palestinian-Israeli conflict has been predicated on the language of mutual negation, delegitimization, and dehumanization of the Other. The primary objective of the proposed action is to develop innovative educational tools that will provide young Jewish Israelis, Palestinian citizens of Israel and Palestinians with new and more complex ways of seeing the conflict and the Other allowing them to re-examine and transform their relationships. Our aim is to diversify the tools we usually employ in peace education curriculum and enrich it by using visual images and information technology as means to learn new ways to see, understand and talk about the conflict. Accumulating field experience and empirical evidence1 show that current educational practices designed to create a productive and lasting dialogue between Jewish Israelis and Palestinian youth, often achieve only short-lived impact that quickly erodes in the face of ongoing violence and hostility. Our new educational model is designed to enhance the potential of peace education programmes towards creating a more sustainable impact, in several ways:

- It develops a peace education curriculum that uses visual images and photography as alternative, aesthetic modes of knowing and doing to complement traditional verbal, intellectual learning.

It explicitly addresses the key role that images play in framing and constructing contested identities and histories. By using artistic methods it enables the students to explore new ways of understanding the conflict and examining contested narratives.

It uses the power of the visual image, the practice of photography and artistic expression as an interpretative research tool, as a vehicle for social reform, and as a tool for therapeutic processes.

It engages the students in the exploration of personal and collective narratives as a means of empowering them and promoting a deeper understanding of the psychological, cultural, and political complexities of the conflict.

It implements a gradual approach to building a sustainable dialogue by incorporating both uni and bi-national activities (including face-to-face and online encounters) that take into account the different needs and agendas of target groups.

It provides advanced instructional methodologies in technology-rich, engaging learning environments to support integrative, project-based, experiential learning. It offers a model of project-based activity to empower students by enabling them to produce tangible products and promote, through joint projects, co-operation and trust between groups.

It uses state-of-the-art mixed-methods research and evaluation methodology to provide on-going evidence-based guidance for the educational activities, and to offer ample documentation of programme processes and outcomes.

It incorporates intensive community outreach efforts and the development of portable educational materials for wide dissemination of the action’s products.

We maintain that a careful implementation of the new educational model will create new spaces for dialogue between Jewish Israeli and Palestinian youngsters, promote greater understanding between cultures, and, in the long-run, reduce the levels of hostility and alienation. The model will equip participants with new ways of handling the conflict in a non-violent, productive manner and provide the means to express and communicate their own identity through personal and collective stories. The activities are designed to facilitate novel ways through which students can learn about and appreciate the richness and authenticity of the ‘other’s narrative. By widening the circle of participation in the new curriculum, we hope to achieve a measurable impact on the capacity of the young generation of Jewish-Israelis and Palestinians to co-operate in a climate conducive to improving relations between the two peoples.

1.7 Detailed description of activities

The action plan of this project will be carried out in four phases. Phase 1 of the project includes the following activities: team building, curriculum design and development, teacher preparation and gradual phase-in (piloting) of the curriculum. Three activities are the focus of Phase 2 of the project: (1) a full implementation of the educational programme (2) which will be accompanied by rigorous participatory, formative evaluation and (3) culminating activities in the format of uni-national and bi-national public presentations as part of community outreach efforts. In Phase 3 of the project, replication and extension efforts will be made to include more schools to take part in the project. The goal of the final Phase 4 is to utilise the materials, activities, and insights from previous phases in order to develop portable curriculum and educational activities, to disseminate them to larger audiences, and increase public exposure of the action.

Phase 1: Development, design, and piloting

The first phase of New Ways of Seeing includes five activities (as detailed below), each focuses on different aspects of the development of the full project: recruitment, training, development and piloting. The duration of this phase would be one year. This phase is also dedicated to complete the recruitment and training of the leadership team. The leadership structure of the proposed project reflects the need for exhaustive design and development efforts, as well as a coherent on-going expert support and monitoring of the complexity of operations. The educational programme requires the integration of educational knowledge, Art methods and diverse research and evaluation tools. To obtain these objectives we plan to engage a two-tier leadership team, whose composition is designed to address the need to represent different traditions, disciplines, and professions necessary for the implementation of this action.
Activity 1: Leadership Team Building

The project will commence by recruiting Tier 1 of the project's leadership team - the Implementation Team and establishing guidelines and procedures for the operation of the project. The responsibility of the Implementation Team will be the designing, development, and supervision of the implementation of the educational activities and curriculum. The team would be comprised of educators, artists, researchers, and administrative and technical support personnel, and would include personnel affiliated with the four schools participating in Phase 2. This team will be engaged intensively with all aspects of the project and will assume an immediate responsibility for the full scope of its ongoing operations. Throughout the entire project, the Implementation team will meet on a regular basis. During Phase 1, the designing and piloting of the project, the team will meet at least every fortnight. During Phases 2 and 3, meetings will take place on a monthly basis. Alongside the Implementation Team, the project will employ leading academics in the fields of Arts Education, photo-therapy, peace education, and linguistics and leading artists, as outside consultants to the project.

Activity 2: Curriculum and Instructional Design and Development

The primary task of the Implementation Team in this stage will be to delineate the substantive themes to be addressed by the project in the pilot stage and in Phase 2, identify and develop appropriate materials and activities, design a teacher training plan, and prepare an implementation schedule adjusted to the constrains of participating schools. The Team will: (a) analyse existing relevant curriculum and pedagogical resources used by the participating schools in order to establish an optimal, realistic plan for incorporation of the new materials and activities; (b) draft the principles of the instructional design elements of the action – the nature and distribution of face-to-face and online learning activities (see more details about online platform in section 1.8a), the formation of study groups, the nature, roles and coordination of the teaching teams; (c) closely analyse and address the different and unique needs of the three target groups. The identification of such needs will guide the development of uni and bi-national materials and activities; (d) prepare, together with the personal in the participating schools, an implementation schedule and develop an instructional design plan for incorporating online learning; (e) prepare an equipment purchasing plan to provide digital cameras, image-processing software, audio tape-recorders, workstations, and servers required to support ongoing activities in Phase 2; (f) obtain official authorization for the programme from the Israeli and Palestinian Ministries of Education. At the end of this stage, detailed plans will be presented and distributed among staff and parents in participating schools to inform all stakeholders and to encourage broad engagement and input within the schools and the larger communities.

Activity 3: On-Site Implementation Teams and Teachers Preparation

This activity is designed to set Tier 2 of the leadership team – On-Site Implementation Teams and to carry out uni-national and bi-national training for on-site teams and other teachers in the four participating schools in Phase 2.

Underlying this project is a pedagogical vision which calls for holistic, integrative, project-based learning that would empower the schools and the communities who participate in the project. We do not see the target schools and communities as mere “clients” but as active and full participants in the shaping and making of this project. Thus, this project on its educational activities would not be “offered” to schools as an outside programme, operated by an outside team, but rather become embedded in the schools and implemented from within the schools. Following this rational and following the logic that underpins the diverse composition of the project Implementation Team, the ongoing educational and research activities in each of the schools will run by coordinated teams comprised of three figures: a classroom teacher who is part of the school staff, a media artist, and a researcher/evaluator. In each such On-Site Implementation team, the teacher will facilitate group and individual work around the substantive themes, and will be responsible for alignment and coordination of project activities with other school activities. The artist will provide support in developing artistic appreciation and expression and guide the various photography-based activities. The researcher will provide necessary theoretical background to the activities, when appropriate, and will engage with students and teachers in formative on-going evaluation and reflexive feedback.

Activity 3 will include the following actions:
(a) Recruiting artists and researcher assistances for the On-Site Implementation teams and teaming them up with teachers from the schools.

2 The composition of the on-site teams might change to suit the organisation and culture of the particular participating schools.
(b) Preparation and training: Uni and bi-national preparation activities, through in-service training and specially designed workshops (delivered by Ramat-Eliyau Art workshop), will be offered to all members of the On-Site Implementation Teams. Preparation activities will include presentations and discussions of content, pedagogy, evaluative dimensions and practical details of the new curriculum, as well hands-on experiences with the entire range of materials and activities (designed in Activity 2), including online learning environments. Training activities will be open to all interested teachers at the participating schools in order to promote broad inclusion and buy-in of the teaching staff, and to bring to bear diverse perspectives on the suggested curriculum.

(c) Research: Participants input during the training period will be systematically documented through feedback questionnaires, individual interviews, and focus groups. This input will be used by the Implementation Team to refine the educational programme and finalise the phase-in and student pilot plan.

Activity 4: pilot and phase-in
After teams have been trained and the educational programme has been finalised, on-site teams will start a controlled phase-in implementation with the students. Two pilot study groups of approximately 20 students (from the same classroom) will be formed in each participating school. Each study group will experience, on an experimental basis, a sample of the various activities. The primary goal of Activity 4 is to allow intensive experimentation with the various thematic, pedagogical, and technological facets of the new curriculum programme. Student activities will be closely documented and evaluated using standardised feedback questionnaires, observations, individual interviews, and focus groups, in order to provide rich feedback to programme developers. Participating on-site teams and students will be encouraged to suggest improvements and novel ideas for materials and activities.

Activity 5: programme crystallisation and presentation
The conclusion of the development and testing phase will be marked by the compilation and presentation of the operative plan, now ready for full implementation. The Implementation teams, outside consultants, school staff, and other stakeholders will be invited to participate in a conference. The Implementation Team will present the complete programme accompanied by empirical findings collected during Phase I of the action. Products from team training and student piloting activities will be exhibited. The conference location will be chosen to allow ready participation of the target groups.

Development, training, and workshop activities during Phase I will be facilitated by The Ramat Eliyau Art Workshop, located in a developing neighbourhood in Rishon-LeZion, a suburb city south east of Tel-Aviv. The Workshop runs a unique communal Art Education program since 1983, whereby young contemporary artists and art academies’ graduates guide elementary and high-school students in different visual art fields and conduct a multidisciplinary socio-cultural approach.

Phase II: Implementation

In Phase II, which constitutes the heart of this action, the fully operative curriculum, based on the evaluation and the pilot carried out in Phase I, will be implemented in the four participating schools (for more details about the schools see section 1.6 (d)). In each school, 6 study groups (from 3 classrooms) will be formed, targeting students between the ages of 14 to 17. Prior to a detailed description of the proposed activities, we wish to lay out the pedagogical vision and rationale behind Phase II.

One often comes across peace education programmes that by attempting to bridge differences between opposing sides avoid addressing controversial issues. It is our belief that tackling the most highly contentious topics in a creative way, for instance through the use of Arts Education, has a potential not merely to foster in depth understanding of the “Other”, but also to open new spaces for dialogue where competing narratives could interact in a non-violent and non-exclusive way. More specifically, the Palestinian-Israeli conflict is a salient conflict which has been predicated on the language of mutual negation. This language of negation is maintained not merely through the ongoing cycle of violence, but it is also perpetuated through the centrality of national and historical narratives in the daily lives of both peoples. For example, a central theme in both Jewish Israeli and Palestinian collective identities is the people-land bond and the significance both cultures and narratives attribute to The Land.

play in the ways in which Jewish and Palestinian Israeli youngsters articulate and make sense of their civic, national and religious belongings. Therefore, one can argue that the struggle over the land of Israel/Palestine is not merely a territorial struggle, but a struggle over identity and the ‘truthful’ reading of history. It might be suggested that this makes the achievement of a possible compromise and acceptance ever so challenging. Nonetheless, we believe that despite these challenges, adopting an approach that aims to explore the notions of land and place in both cultures, might offer a different interpretation which, for example, stresses the similarities in the narratives and collective identities of the two people - who both attribute an importance to the Land – towards the possible acceptance of an alternative notions such as common Land.

Moreover, we suggest that the road towards acquiring new ways of seeing the “Other” begins from within; from the process of gaining new skills to express oneself and having confident in one’s self and collective identity. Therefore, this project is intended to empower the youngsters through offering them new ways of expressing themselves as a group and as individuals. As suggested in section 1.6(c), this has a unique added value with regard to the Palestinian minority in Israel since the Israeli official school curriculum provides them very few opportunities, if at all, to discuss and develop their national, cultural and religious identities. Finally, our project includes another element designed to enhance the impact of the curriculum and empower the students - active, project-based learning. The implementation phase includes activities that provide the students with the opportunity to do and to get actively involved in creating tangible products. This rationale informs the activities detailed below.

**Activity 1: Uni-national activities**

Activity 1 is designed to enable students to a) learn about themselves and the national group they belong to through the themes of identity, place, land, and belonging; and 2) to acquire artistic methods in order to articulate, through visual images, their self and group identities and narratives. Following the rationale presented above, the uni-national activities are organised around two continua: Personal-Collective continuum and Learning-Doing continuum. The crossing of these two continua creates four types of educational activities, as described below:

### Personal

<table>
<thead>
<tr>
<th>Task: Exploring self-narrative and images.</th>
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<tbody>
<tr>
<td>Sources: Family albums, interviews with family members, history of my close physical surrounding.</td>
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<table>
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<tr>
<th>Task: Creating a visual representation self-narrative</th>
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</thead>
<tbody>
<tr>
<td>Sources: Students own materials produced by using cameras, self-portraits, collages, web-sites.</td>
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</table>

### Learning

<table>
<thead>
<tr>
<th>Task: Learning about group (national) narratives</th>
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<tbody>
<tr>
<td>Sources: Curriculum materials, photography archives, newspapers, Art exhibitions.</td>
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<table>
<thead>
<tr>
<th>Task: Creating a visual representation and on-line materials of the group and its national narrative.</th>
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<tbody>
<tr>
<td>Sources: materials produced and collected by the group.</td>
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### Doing

<table>
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### Collective

- Learning about Self: the students will learn about the history of their family, their neighbourhood, the house/building where they live at, by using sources such as family photo Albums and documents, interviews with family members and libraries on-line and city-hall archives research. Beside knowledge the students will also acquire basic research tools and tools for analysing images and texts.

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• Creating self narratives: the students will be introduced to visual art methods of expressions and the use of media (digital cameras, image-processing software, web-authoring and multimedia tools). Using these methods and tools, students will create photo-documentaries of their lives, their families and their surroundings. These photo-documentaries or visual narratives will also be incorporated into subject-matter studies to allow a personal perspective and engagement. Using on-line learning and communication platforms, the photo-documentaries and visual self-narratives will also be presented in the format of personal web-pages.

• Learning about the group: students will be engaged in learning about their group collective narrative through the analysis of historical and contemporary photographic images using special photo-archives that will be made available for the purpose of this project. These photo-archives include the entire heritage archive of late renowned Israeli photographer-activist Yehoshua Zamir⁶, a series of works of involved Israeli photo-journalist, Eldad Refaeli, whose Intifada images have won national acclaim, and an archive of Palestinian historical images (all archives will be digitised and made available to the project with permission of rights holders). The photographic images will serve as points of departure for discussions and further research on themes such as history, belonging, geography and so on. Here students will expend their experiences in analysing visual images and learn about the role of visual images in producing and constituting collective narratives, and in facilitating social change.

• Creating the group narrative: the final task of Activity 1 will be dedicated to the creation, based on the knowledge and tools gained in the previous stages, of a visual presentation of the group to which the students belong. The various study groups will prepare a visual narrative and documentary, using both artistic methods and on-line techniques. Students will address the following questions: what story we want to tell as a group; how we want to present our complex identity, our history, and our relationship to the land; and what we want the ‘others’ to know about ‘us’.

Activity 2: implementation - bi-nation activities

After working within national boundaries, study groups will begin to incorporate bi-national activity – developing new ways of seeing the “Other”. The four participating schools will be teamed up in the following way: Haifa- Nazareth and East and West Jerusalem.

Practical experience of working with Arts interpretive skills, and self and group understanding gained in the safety of a uni-national setting, will now serve to tackle the complexities of encounter with the “Other”. The main challenge now becomes to move beyond the deprived, reduced, distant image of the “Other”, as portrayed by the media through the lens of negation, power, and control to serve ideological and political means. The activities are designed to repair the damage of “the violence done to the image”⁷ by reconstructing a fuller, more genuine image of the “Other”. Such fuller image of the other will be gained also by addressing the main controversies underlying the Israeli-Palestinian conflict. Around these themes, the pedagogy offered in Activity 2 is also organised around two continua: Learning-doing and ‘Us’-‘Them’. Three types of bi-national activities are envisioned:

<table>
<thead>
<tr>
<th>‘Them’</th>
<th>‘Us’</th>
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<tbody>
<tr>
<td>Group presentations</td>
<td>Joint projects</td>
</tr>
<tr>
<td>Researching the other</td>
<td>Doing</td>
</tr>
<tr>
<td>Learning</td>
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⁶ "I care about what happens to people around me. Not just their suffering and their pain, but also their joy, their love, and even the beauty of their everyday life. I try to present the spectator with people whom I have met, known, and loved, within their unique landscape. All with the hope that the human bond that has been formed between me and them will find expression also in the photograph, so that the spectator will share this human experience as well.” Yehoshua Zamir, 1980’s.

The prime idea behind the group presentations and the research activity is that the students from both national groups will gain a direct, intimate insights into the other side’s perspective - their way of life, values, aspirations, concerns and hopes, as well as their point of view on disputed issues - and will learn to see the Others as they see themselves.

1) Presentations: Products of Activity 1 (personal visual narratives, group narrative and image-based projects on specific topics, etc.) will be presented to the students from the other group in mutual visits and by means of online communication. At this stage, using the on-line platform, two bi-national on-line communities will be created: Haifa-Nazareth and East-West Jerusalem. Each virtual community will enable the students from each of the two schools that teamed up, to view materials created by the other groups and to comment on them through discussion groups. The idea behind the virtual communities is that the medium of ‘chat rooms’ and on-line communication is widely used by youngsters who feel comfortable to express themselves through it. (it is important to mention that the action includes a plan to upgrade information technology infrastructure where needed, in order to overcome the digital divide between different schools).

2) Research the “Other”: After learning about the “Other” through mutual face-to-face and online presentations, students will engage in research projects that pertain to personal and collective issues of the other group. In researching the “Other, the study groups will use the expertise of the accompanying researcher. The research will be conducted in four stages:

- Stage 1 – analysing the two groups’ narratives, contrasting and comparing them looking for differences and similarities.
- Stage 2 - developing a research plan that focuses on what we wish to learn about the other group.
- Stage 3 – conducting the research about the other group. This stage will entail field trips to each other's schools, communities and families.
- Stage 4 – each group will compose visual narratives of the way ‘we’ see the ‘other’ and the differences and similarities we see.

3) A joint project: The last step in the series of visual explorations of Self and Other is marked by bi-national co-operation and engagement in joint projects. Mixed study groups will be formed and students will use existing and new material to create shared visual narratives that cross national boundaries around the theme of self, peoplehood and land. These new joint images will be publicly displayed – see activity 3.

Activity 3: presentation of learning
Products from uni and bi-national activities will be exhibited to a broader circle of Israeli and Palestinian audiences in appropriate venues such as colleges, universities, high schools, galleries and other public locations. In addition, special exhibition spaces will be designed and prepared in participating schools. Students will curate and exhibit their products of learning, adding yet another layer of skill and empowerment to the action. The Ramat Eliyau Art Workshop will provide experience and assistance in constructing and operating such school-based exhibit spaces. A second conference will be held with participation of wider audiences of policy-makers, academics, and local leadership.

Activity 4: Ongoing Participatory Evaluation:
A unique strength of this project lies within this activity. Rather than having the common model of evaluation which includes pre and post investigation, usually using only questionnaires, this activity offers a cutting-edge research design. Phase 2 of this project, will be accompanied by ongoing participatory evaluative research, which will implement both qualitative and quantitative methods (for more details see section 1.8). The ongoing evaluation will be multi-dimensional and focus on evaluation of activities, analysis of products and students’ attitudes and perspectives. The prime aim of this activity is to offer a constant reflection on the project and allow the Implementation Team and the on-site teams to change and react during the course of the project. The empirical findings will also be used in Phase 4 of the project to produce teaching materials (see below for details).

Phase III: Replication and Expansion

Activity 1: preparing for expansion
During programme implementation, efforts will commence to expend the programme by recruiting more schools for participation. These efforts will include presentations and demonstrations to interested schools, regional meetings to present the model and activities, and the construction of a Web site. Interested schools will be assisted in pairing up. Special efforts will be made at this point to
recruit schools in the West Bank and schools in the Jewish Israeli education system which are less likely to taking part in peace education programmes such as the schools in the state religious education system.

Activity 2: teacher preparation in new schools
Teachers in new interested schools will participate in specially designed workshops. Activities will include presentations and discussions of content, pedagogy, and practical details of the curriculum, as well hands-on experiences with the range of materials and activities (including online learning environments). Training activities will be open to all interested teachers. Necessary adjustments to local conditions will be discussed and planned during the workshops.

Activity 3: Expending the project
Two more schools, with a preference to more resisting population, will join the project according to the plan detailed in Phase 2, subject to necessary adjustments. Teachers and students in veteran and new schools will implement the full curriculum. At this stage of the project, responsibility for activities in veteran schools will shift primarily to the schools to ensure building local capacity and ownership of the operations. Implementation Team will work closely with schools to stabilise and refine the educational programme. More intensive involvement of the Implementation Team will be necessary to implement the programme in the new schools. Formative and summative evaluation will be employed to provide on-going feedback and gauge programme effects. Extending the number of participating schools will allow the Team to explore the issues associated with scaling-up efforts and design appropriate support mechanisms.

Phase IV: Scale-up and dissemination

Activity 1: Developing Curriculum materials
Based on the experience gained in Phases 1 and 2, the evaluation research and the materials produced by schools, the Implementation Team will produce an alternative curriculum for Peace Education. We plan to design, develop, and pilot portable curriculum materials, lesson plans, and teacher’s guides to allow other schools to benefit from the educational activities and outcomes.

Activity 2: design and piloting of multimedia curriculum
A sub-contractor will be assigned to design and produce a CD-ROM that contains materials and lesson plans from the project. The product should allow an independent implementation of the ideas and practices developed in the project. Portable curriculum materials will also be made available on our Website. The curriculum and multimedia materials will be disseminated to interesting schools in order to amplify the projects’ effect and reach larger audiences. Pilots of new curriculum materials will be conducted in participating schools.

1.8 Methodology

(a) methods of implementation

The methods used through the proposed project can be divided into four types of methods: Artistic, photography-based methods, pedagogical, the use of computers and on-line learning and research methods. The use of various methods is detailed below.

Artistic, Photographic-based Methods
The project will include a variety of methods designed to provide students with technical competence (the use of digital cameras), media proficiency, and critical thinking skills through the use of image-based analysis and practice. Students will learn to become media experts by learning and using photo-documentary techniques, visual narrative methodology, and artistic modes of expression. They will learn how to use images to investigate sensitive social, political, and cultural issues, and to develop their own voice to create powerful, thought-provoking media on issues that concern them, and to use their media as a catalyst for dialogue and social change. Arts Education pedagogy will be brought to bear to offer alternative modes of knowing, as a contrast and complement to traditional verbal and intellectual...
learning. Photo-therapy techniques will be employed to help students consciously probe, and subsequently cognitively re-integrate, their photo-precipitated insights in order to better understand and express their personal and collective stories.

**Pedagogical Methods**

This project offers an integrative, holistic pedagogical vision which aims at empowering the project participants through project-based, active learning. The following methods were specifically designed in order to achieve this vision.

- **Integrative Implementation Teams:** Both the project's implementation team and the on-site implementation teams bring together personal with different expertise and from diverse disciplines. A particular novel format, through which the integrative approach is employed, is the use of triangulated teams of teacher-artist-researcher to facilitate the educational activities in the schools.

- **Project-Based Learning:** The curriculum that will be implemented in the second phase of this project (as detailed in the Activity section) offers a project-based learning. Students are required throughout each of the stages of the project not merely to passively obtain new knowledge but also to use the knowledge and skills provided to them and actively implement them in individual and group projects using photography, other artistic methods and computer skills. These projects and the tangible products produced by the student will be publicly displayed.

- **Thematic work:** The project-based learning will be organised around themes which are central for the understanding of the Israeli-Palestinian conflict. In particularly, a central theme around which students will develop their individual and group projects is that of place and land.

- **Photographs archives:** the project will make use of photograph archives as a method of learning about the Jewish and Palestinian narratives [for more details see activity section].

**Computer and on-line technology**

Each school and each study group within the schools will be provided with an online platform that includes (internal and external) discussion forums and chat rooms, access to online resources (such as photo-archives, historical documents and maps, personal testimonies, etc.), Internet access, and productivity tools. The online learning environment will include Web authoring tools to allow the construction of online visual narratives that can be shared within and across groups. Also the use of photoshop software will be introduced. The plan will be based on an analysis of available computer and communication capacities in the participating schools. Where needed, an information technology upgrade plan will be developed and employed, in order to ensure that appropriate infrastructure is in place to support planned online activities.

**Evaluation Research Methods**

Ongoing participatory evaluation will take place throughout the project, during training, the pilot project and the main project (Phase 2). The evaluation research will combine both qualitative and quantitative data collection and analysing techniques.

(b) reasons for the proposed methodology

**Artistic Methods**

There is a long history of using visual media and especially photography both as a powerful research tool and as a valuable catalyst of change and empowerment of marginalized populations. The traditions of visual sociology and involved photography use visual narratives to document and explore challenging social issues. Visual anthropology investigates cultural diversity by producing and analysing visual records. The increase in access and affordability of digital media produced an upsurge in educational use of photography to address social, cultural, and political issues through blending of the personal and the public spheres. As a recent, successful example, Global Action Project (G.A.P.), a New York based media arts NGO, has been running after-school programmes, whereby youth produce videos and photographs, websites, and multimedia projects on such topics as youth culture, war and displacement, the lasting impact of September 11, community health, juvenile justice, immigration and sexual exploitation. The project uses documentary-style art and research (video, writing, photography, and multi-media) to bring together displaced youth, artists, and activists to creatively build communities of learning and practice. Project materials and insights are used to create classroom-based lesson plans through project-based research and learning. Our methodology is inspired by these scholarly traditions and activist practices to offer schools powerful tools of research and expression and help them incorporate them as part of an integrated curriculum of peace education.
**Pedagogical Methods**

- Integrative model: The integrative pedagogical model, combining teaching, artistic and research methods and skills is primarily designed to allow diverse forms of engaging the students in learning and thinking about themselves and the “Other”. Underlying this method and the need for diverse methods is the understanding that developing new ways of seeing the “Other” – a complex non-monolithic and multi-dimensional outlook – which require obtaining new lenses through which we look at our world and acquire knowledge.

- Project-based learning: The purposes of the pedagogical model of learning by doing are a) to empower the students and enabling them to develop and put into use new skills; b) To foster a sense of self-worthiness and pride in oneself and one’s own group especially through the means of public presentations of the tangible products produced by the students; c) to create shared experiences and to built trust between Jewish and Palestinian students through the bi-national project-based activity.

- Photographs archives: As a mean of developing alternative innovative ways of learning about ‘our’ national narrative and the narrative of the “Other” through visual images.

**Computer and on-line technology**

Two reasons underpin the decision to use on-line materials and learning: a) on-line discussion groups and web-site provide yet another venue of communication; b) In these days and age, the majority of secondary school students are well accustomed with on-line forms of communication. Chat rooms and programs such as ICQ and the MSN are widely used by adolescents to communicate with each other. Thus in using on-line learning and means of communication we potentially building on the strength of the students.

**Research Methods**

The ongoing participatory evaluative research which is designed as integral part of this project is intended to address two needs: a) providing a constant reflection on the programme’s activities that will enable the implementation team to alter the activities, when necessary, during the course of the project; b) providing data which will be used in order to generate new curriculum materials in Phase 4 (see activity plan).

The structure of the project's implementation team is diagrammatically described below:

![Implementation Team Diagram](attachment:image.png)

**Leadership:** The project will be operated, both administratively and conceptually, by CREPE. In particular, the project was conceived, initiated and will be managed by Artist Galia Shapiro, Dr. Haggai Kuperminitz (co-director of CREPE), Dr. Halleli Pinson, a CERPE research associate and Professor Gabi Salomon (co-director of CREPE).
2.1 Expected impact on target groups

(a) the situation of target groups

The Israeli-Palestinian conflict is marked by sharp asymmetries of power and status between the rivaling parties. The dimensions of inequality encompass opportunities, mobility, and access to economic, military, civic, and cultural resources. Overall, the action will enable the target groups, as members of societies entrenched in an intractable conflict, to acquire effective tools to better understand, express, and communicate their values, ways of life, aspirations, and concerns. Furthermore, it will provide meaningful opportunities for constructive dialogue and productive encounters between youth of both sides, who will soon become the policy-makers and public opinion leaders of tomorrow. Our new model of peace education seeks to promote contact and dialogue that allow members of the adversary societies to express and negotiate in non-violent ways, fundamental differences in core identity elements, through the construction of personal and collective visual narratives. We claim that improvement in the capacity of the two communities to develop more adaptive relationships through education requires moving beyond inter-group encounters that either impose artificial symmetries on participants or fail to provide an effective and constructive outlet for expressing bitter, deeply-rooted differences. Such deficiencies characterise traditional peace education programmes. We aim to achieve an improvement by using the transformative power of artistic expression, the penetrating insights of Self and Other offered by means of visual imagery, and by employing carefully structured uni and bi-national experiential learning environments. The primary expected impact of the action can be cast in terms of improved self-understanding and expression, and enhanced communication between the parties. Successful implementation of the action and wide dissemination of the educational model and products will result in a revitalised sense of civic empowerment and will allow the parties to build a better foundation for co-operation based on equality and reciprocity.

Participating students will learn to examine their own perspectives and those of their adversaries, and to develop novel ways to recognise the shared humanity and belonging to the same land of both peoples, and the legitimacy of conflicting points of view. Exposure to and creation of genuine personal and collective narratives (independently and together with students of the rival group) will allow them to transcend what Kruglanski labeled “epistemic rigidity:” strong adherence to one’s narrative and position and rejection of information that threatens collectively held beliefs. The programme will equip participants with improved skills for conflict transformation by expanding traditional knowledge-based curriculum to include aesthetic modes of knowing, personally meaningful learning experiences, and the use of contemporary information technology. The feasibility of positive impact is supported by positive findings from studies of the To Reflect and Trust (TRT) approach, whereby participants share their personal stories and experiences. Our model, an extension of the TRT methodology, blends the interpersonal dimension of bi-national encounters (in which the conflict is downplayed in favor of promoting a warm interpersonal atmosphere), and the collective dimension of confrontation and identity building. The expected outcome is improved capacity to share and reflect on personal experiences, rooted as they are in the collective narrative, while at the same time promoting interpersonal relations, empathy and trust.

A sustained impact on school and the educational system is expected as a result of this action. Our programme includes a strong component of teacher professional development, recognising the teaching force as a key vehicle for social change. Effective teacher training, combined with authentic pedagogical materials (such as the Zamir photo-archive), integrative lesson plans, and innovative teaching team methodology, is likely to enhance schools’ effectiveness in delivering potent conflict transformation curriculum. By disseminating portable lesson plans and curriculum materials, we hope to achieve significant penetration into the Israeli and Palestinian educational systems. In this regard, we expect schools adopt our model to become hubs of societal change, paving the road for alternative ways of (literally) seeing the conflict, and thereby preparing the community at large for a meaningful

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transformation in consciousness and, eventually, behaviour. The impact on the wider communities of
the target groups is expected to be strengthened by public exposure to products of the educational
programme. The planned art exhibitions and scholarly conferences are designed to reach a large
audience and become for them a source of pride and empowerment, as well as learning and
reflection. Our choice of venues will be guided by the objective of enabling and promoting direct
interaction between members of the two societies, again providing the opportunity for constructive
contact and dialogue. We also anticipate the visual images produced by the student to counter the
preponderance images of war and suffering that saturate mass media outlets. This transformation of
visual imagery is likely to have a positive effect on mutual perceptions, attitudes, and willingness for
reconsideration and reconciliation.