HUMANITARIAN VISUAL CULTURE CURRICULUM:

AN ACTION RESEARCH STUDY

DISSERTATION

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By

Kim-ping Yim

Department of Art Education

The Ohio State University

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Dissertation Examination Committee:

Professor Deborah Smith-Shank (Co-Chair)

Professor Christine Ballengee-Morris (Co-Chair)

Professor John Quigley

Professor Sydney Walker
ABSTRACT

Facing world situations with an accelerating rate of violence and natural disaster, and living in an interdependent world that is deeply divided politically, economically, and culturally, my dissertation aims to find the most intellectually responsible way to address the idea of humanitarianism in/through art education.

My research question is: How can I envision a visual culture curriculum that maximizes the positive educational value of Nachtwey’s anti-war photography in order to cultivate care ethics that may lead to the promotion of humanitarian education?

This is an educational action research initiative with a critical edge.

In Literature Review (Chapter 2), I address the theoretical foundation of this curriculum which has five dimensions: 1) identify with the victims, 2) address that the lack of equity is a determined political choice, 3) create a reverential condition in which to look at atrocious images, 4) cultivate relational ethic of caring, and 5) support social reconstructionist multicultural art education. These five dimensions are drawn from James Nachtwey’s photography, critical social theory, humanitarianism, general education, and art education.

In Methodology and Data Collection (Chapter 3) and Data Analysis (Chapter 4), I lay
out how this curriculum was designed, implemented, and evaluated. Findings indicate that this curriculum is promising, but not without challenges. Creating spectatorship of suffering is intimately intertwined with the notion of opening humanitarian space.

Students’ personal experiences and contextual information presented by the instructor play critical roles in constructing students’ understanding of humanitarian issues.

In Conclusion (Chapter 5), I propose three key directions for research and policy: 1) acknowledging our moral constitution as co-spectators of far away suffering, 2) facilitating an in-depth inquiry on the failure of humanity, and 3) coalescing around global humanitarian issues through an interdisciplinary approach. This study is one of the first to create a humanitarian space in/through art education. A key implication is that art education can be an important site for social justice, civic engagement, and world peace.
Dedication

To my parents.
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Ms. Victoria Lao
Ms. Bee Kim Koh
Mr. Greg Chu
Professor Terry Barrett
Professor Christine Ballengee-Morris

*  
The Church in Columbus
OSU Department of Art Education

Thank You
VITA

1991............................... B.A. The Chinese University of Hong Kong, The Fine Arts
1995............................... M.F.A. The University of Iowa, Design & Photography
1997............................... M.A. The University of Iowa, Film Studies
1997-1999...................... Breakthrough, Hong Kong,
                           Youth Camp Programmer
2002-2004..................... The Hong Kong Institute of Education,
                           Instructor of Art Education
2004-2005..................... The Hong Kong Institute of Vocational Education,
                           Lecturer of Design
2005-2012..................... The Ohio State University, Department of Art Education,
                           Graduate Teaching Associate

AWARDS

2009............................... Mary Lou Kuhn Scholarship, Department of Art Education,
                               The Ohio State University
2010............................... Mary Lou Kuhn Scholarship, Department of Art Education,
                               The Ohio State University

Fields of Study

Major Field: Art Education
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CHAPTER 1

INTRODUCTION

To designate a hell is not, of course, to tell us anything about how to extract people from that hell, how to moderate hell’s flames. Still, it seems a good in itself to acknowledge, to have enlarged, one’s sense of how much suffering caused by human wickedness there is in the world we share with others. Someone who is perennially surprised that depravity exists, who continues to feel disillusioned (even incredulous) when confronted with evidence of what humans are capable of inflicting in the way of gruesome, hands-on cruelties upon other humans, has not reached moral or psychological adulthood.

No one after a certain age has the right to this kind of innocence, of superficiality, to this degree of ignorance, or amnesia.

There now exists a vast repository of images that make it harder to maintain this kind of moral defectiveness. Let the atrocious images haunt us. Even if they are only tokens, cannot possibly encompass most of the reality to which they refer, they still perform a vital function. The images say: This is what human beings are
capable of doing – may volunteer to do, enthusiastically, self-righteously. Don’t forget. (Sontag, 2003, p. 114-115)

This dissertation argues for creating a reverential condition in which to study atrocious images. I suggest that art education can have a unique role to address spectatorship of suffering in order to open humanitarian space in an educational setting. This is an educational action research initiative with a critical edge. The key implication is art education can be an important discipline for social justice, civic engagement, and world peace. Art educators can take the initiative to coalesce around pressing global issues through an integrated curriculum.

**Background of the Problem**

This dissertation is situated in the context of art education curriculum development with the inclusion of social and cultural concerns as the core. It is an effort to reconceptualize art education. The significance has two aspects: to address one of the structural reasons that hinder the arts becoming a valuable part of integrated curriculum and to foreground the shift of the field from traditional fine arts disciplines to visual culture.

In recent years, inclusion of social and cultural concerns has been an emerging concern (Desai & Chalmers, 2007; Gulla, 2009; Medina, 2009; Sadler, 2010; Lee & Desia, 2011; Dewhurst, 2011; Duncum, 2011). This emerging concern is also manifested
through the theme selection of the National Art Education Association (NAEA) Convention.

NAEA is the world’s largest professional organization established exclusively for visual arts educators. It has been the premier professional development opportunity for arts educators, administrators, museum educators, and artists from around the globe since 1948. Although NAEA has supported caucus groups such as International Society for Education through Art (InSEA), United States Society for Education through Art (USSEA), and Committee on Multiethnic Concerns (COMC) and has had multicultural education as a subtheme, it was not until 2010 that “Art Education and Social Justice” surfaced as a theme (see Appendix A). Attention to human sufferings and application of care ethics are considered as emerging topics under this theme (Barrett, 2010; Knight, 2009).

*NAEA Invited Lecture, A Tale of Why Social and Cultural Content is Often Excluded from Art Education – And Why It Should Not Be* (Stuhr, 2003) is one of the key pieces of literature providing a historical perspective of the issue. Stuhr (2003) notes that the majority of art educators and teachers resist the inclusion of social and cultural issues in their curriculum development, despite the fact that prominent art educators have been writing about social and cultural concerns including “June King McFee, Gene Grigsby, Jerome Hausman, Ron Neperud, Graeme Chalmers, Vince Lanier, Georgia Collins, Renee Sandel, Laura Chapman, Enid Zimmerman,” (p. 302) “Kerry Freedman, Laurie Hicks,
Kristen Congdon, Doug Blandy, Paul Duncum, Mary Stockroki, Elizabeth Garber, Charles Garoian, Don Krug, Vesta Daniel, and Candace Stout” (p. 302).

Inclusion of social and cultural concerns to art education curriculum development has been a challenge that is hindered by three structural reasons that exist in the education system (Stuhr, 2003). More importantly, this challenge influences how art education is conceptualized (Stuhr, 2003). According to Stuhr (2003), the three structural reasons are as follows: 1) the arts are not considered as a valuable part of an integrated curriculum, 2) the graduates from teacher preparation programs prefer to follow the high school art teacher model which emphasizes techniques, media art elements, and principles of design, and 3) the call for action that brings forth social changes has not been fully accepted in public schooling.

This dissertation aims to address the first structural challenge. It is to reconceptualize art education by demonstrating that the arts can be a valuable part of integrated curriculum.

In addition, the field of art education has been undergoing a transformation since the mid-1990s. “A new movement has appeared recommending, in part, that the field of art education should lessen its traditional ties to drawing, painting, and the study of masterpieces to become the study of visual culture” (Freedman, 1997; Tavin, 2001; Duncum, 2002; cited by Efland, 2005, p. 35). To visual culture proponents such as Freedman and Stuhr (2004), the transformation is more than just a broadening of curriculum content and changing teaching strategies. It is to respond to the immediacy
and mass distribution of imagery that shape the existence of contemporary life
(Freedman & Stuhr, 2004). It is “a project of reconceptualizing curriculum from
postmodern perspectives” (Giroux, 1992; Pinar, 1988; Pinar, Reynolds, Slattery, &
Taubman, 1996; cited by Freedman and Stuhr, 2004, p. 822) in which curriculum is no
longer considered a neutral enterprise through which critical social issues are
interrogated.

To Freedman and Stuhr (2004), the traditional ties of art education to drawing,
painting, and the study of masterpieces originate in an industrial training model, dating
back to the late 19th Century. This model has been reproducing itself through an
unstated aesthetic policy in which analytical aesthetics are misplaced as the objective of
the curriculum and social and cultural issues are either hidden or neglected (Freedman
& Stuhr, 2004).

This dissertation is an effort to reconceptualize art education by highlighting the
significant shift to visual culture, centering on “issues concerning the power of
representation, the formation of cultural identities, functions of creative production, the
meanings of visual narratives, critical reflection on technological perverseness, and the
importance of interdisciplinary connections” (Freedman & Stuhr, 2004, p. 816).

By creating a reverential condition in which to study atrocious images, I aim to
bring social justice, civic engagement, and world peace into sharp focus through the arts.
In NAEA Invited Lecture, Stuhr (2003) lays out her vision of an art education curriculum:
Art education, like all subjects, should be connected intimately to students' lives; therefore, curriculum, because of this connection to student life and their worlds, should be thought of as an ongoing process and not a product. I consider art education to be a caring, social space where critical investigation of and through relevant cultural production can be facilitated by teachers to help students to inquire into the complexities and possibilities for understanding and expressing life and death in new ways. I want an art education that helps students actively participate in a world that has reverence for life and values social justice (Bigelow, Harvey, Karp, & Miller, 2001; Caine & Caine, 1997; cited by Stuhr, 2003, p. 303). If art education curriculum, like life, were thought of in this way, then an important component of it would have to deal with the investigation of social and cultural issues from multiple personal, local, national, and global perspectives. (p. 303)

I will utilize Stuhr’s vision as a foundation to propose a humanitarian visual culture curriculum.

**Statement of the Problem**

This dissertation aims to develop a model for humanitarian education that 1) reaches out to a significant number of undergraduate students coming from a variety of backgrounds with diverse academic interests, 2) engages visual culture that addresses the most pressing issues against humanity today, and 3) inquires into the complexities of the matters of life and death with humanitarian concerns.
This mission is guided by three interrelated reasons. First, it is a personal commitment to bring global disparity into sharp focus through education. I consider myself one of the privileged few who are able to receive higher education. Today there are an estimated 796 million illiterate adults in the world. That is one in five adults. Two-thirds of them are women (http://www.unesco.org/new/en/education/themes/education-building-blocks/literacy/).

Second, it is an art educator’s response to the anti-war photographs of James Nachtwey. In 2001, I watched War Photographer (Frei, 2001). It is a documentary about Nachtwey who is a renowned contemporary American photojournalist. On a different occasion, Nachtwey (2007) states that he chooses to cover human sufferings due to war conflicts and critical social issues. He positions himself as an anti-war photographer and situates himself as a mediator between those who are voiceless in this unjust world and those distant viewers who have the capacity to take action (Nachtwey, 2007). This research study is a response to Nachtwey’s photographs from an art education perspective.

Third, it is a hands-on practice of a social reconstructionist multicultural curriculum, based on my five years of experience teaching Ethnic Arts: A Means of Intercultural Communication. As a doctoral student graduate teaching associate at The Ohio State University, under the supervision of Professor Christine Ballengee-Morris and Professor Patricia Stuhr, my former academic advisor, I taught one of the
foundational courses that was designed to reach out to a significant number of non-major students each quarter. According to the syllabus (see Appendix B), the course rationale was:

In this country, due to social, political, historical, and cultural inequities, many individuals and/or groups are disenfranchised or empowered on the basis of race, gender, class, sexual orientation, religion, and geographic location. This form of inequity or privilege is influenced by and influences construction, production and consumption of visual culture. This course has been constructed to confront and address the issues raised through the exploration of visual culture in the hope of challenging our biases and discriminatory practices within our society, which hinders democracy and social justice. This course provides opportunities for students to focus and communicate their learning and development to increase their multicultural competencies as national and world citizens.

Each quarter, I interacted with twenty-five undergraduate students from a great variety of backgrounds who had diverse academic interests. The students’ assignments reflected how they integrated course materials into the knowledge of their prospective professional fields. This hands-on experience enabled me to foresee the positive impacts of a curriculum focusing on global disparity with a humanitarian concern.

Research Questions
Situated in the context of art education curriculum development, this research study aims to develop a sustainable model for humanitarian education. Drawing on the abovementioned conceptual and practical dimensions, my primary research question is:

*How can I envision a visual culture curriculum that maximizes the positive educational value of Nachtwey’s anti-war photography in order to cultivate care ethics that may lead to the promotion of humanitarian education?*

My sub-research questions are:

1. Facing world situations with an accelerating rate of violence and natural disasters, what would be the most intellectually responsible way to address the idea of humanitarianism?
2. Living in an interdependent world that is deeply divided politically, economically, and culturally, what would be the most meaningful way to practice care ethics?

**Research Objectives**

This dissertation has a dual focus. It is to design a visual culture course that confronts the accelerating rate of violence and natural disasters in this deeply divided yet increasingly interdependent world and to find the most intellectually responsible way to address the idea of humanitarianism in/through art education. This dual focus is addressed through my primary research question focusing on, but not limited to, the anti-war photographs of Nachtwey. I will create a curriculum maximizing the positive
educational value of spectatorship of suffering. My goal is to cultivate care ethics that will promote humanitarian education.

Rationale

The design of this dissertation covers three different aspects of this research study. First, it addresses the theoretical foundation of the humanitarian space in this curriculum. This will be discussed in Literature Review (Chapter 2). Second, it addresses the nature of this research study, which is an education initiative. This critical aspect will be discussed in Methodology (Chapter 3, Part 1). Third, it addresses how the curriculum was designed, implemented, and evaluated. This practical aspect will be addressed in Data Collection (Chapter 3, Part 2).

In Literature Review (Chapter 2), I address the theoretical foundation of this curriculum which has five dimensions: 1) identify with the victims (Nachtwey, 2007), 2) address that the lack of equity as a determined political choice (Orbinski, 2009), 3) create a reverential condition in which one looks at atrocious images (Sontag, 2003), 4) cultivate relational ethic of caring (Noddings, 2010), and 5) support social reconstructionist multicultural art education (Ballengee Morris & Stuhr, 2001).

These five dimensions are drawn from five areas: James Nachtwey’s photography, critical social theory, humanitarianism, general education, and art education. Nachtwey’s photography and critical social theory are discussed together. I first highlight three projects by Nachtwey: the aftermath of the Rwandan Genocide (1994), the
displaced people of the Darfur conflict (2004), and extensively drug-resistant TB patients (2008). I then provide the theoretical frameworks that help unravel the political forces acting on the suffering human bodies, which are designated to be killed, displaced, and diseased. The critical social theories are employed by one clinician/ethnographer (Karnik, 1998), one anthropologist (Malkki, 1995), and two medical anthropologists (Nguyen & Peschard, 2003).

Humanitarianism is discussed in order to discern humanitarian action in the midst of the complicated nature of humanitarianism. The analytical frameworks that help unravel interrelated concepts such as compassion, solidarity, military humanitarianism, humanity, and human rights are employed by one humanitarian doctor (Orbinski, 2009), two political scientists (Barnett & Weiss, 2008b), and one law professor (Douzinas, 2007).

General education contributes to the practice of global justice. The analytical frameworks that help untangle interrelated concepts such as war, war photography, image-based culture, representation of suffering, spectatorship, sympathy, and moral identity are employed by author and activist (Sontag, 1977 & 2003) and educator and philosopher (Noddings, 2010 & 2007).

Art education can be an important site for social justice, civic engagement, and world peace. The pedagogical approaches that help develop a social reconstructionist multicultural curriculum in which difficult images and cultural artifacts are examined and care ethics are implemented are employed by four art educators (Knight, 2009; Barrett, 2010; Ballengee-Morris & Stuhr, 2001).
James Nachtwey’s photography, critical social theory, humanitarianism, general education, and art education constitute the theoretical foundation of this curriculum. Based on this foundation, this research study is an educational action research initiative. It aims to provide a feasible curriculum framework for further development. These two aspects will be discussed in Methodology and Data Collection (Chapter 3).

This research study is an initiative with a critical edge. It is to open a humanitarian space through a visual culture curriculum, creating a spectatorship of suffering. It aims to maximize the positive educational value of such a spectatorship. The literatures that influence the formulation of this position are drawn from six major literatures by seven educators covering the critical, practical, and technical aspects of this research study.

The study itself is a social practice deriving from the critical view of participatory action research employed by two educators (Kemmis, 2005, 2006, & 2009; McTaggart, 2005). It also relies on a practical assessment framework employed by one educator (Elliott, 2007). The technical aspect of this research is built upon the curriculum development model employed by four educators (Stringer, 2007; Henderson, 2000; Hawthorne, 2000; and Stollenwerk, 2000).

The practical application of this research study is to provide a feasible curriculum framework for further development. I break down my primary research question into four interrelated questions in order to lay out how this curriculum was designed, implemented, and evaluated. The four interrelated questions are:

- Question 1: What are the outcomes of the curriculum implementation?
• Question 2: How can the positive educational value of Nachtwey’s anti-war photography be maximized?

• Question 3: How is care ethics cultivated in this curriculum?

• Question 4: How can visual culture curriculum promote humanitarian education?

These four questions guide the data collection process based on three sets of data: 1) student assignments, 2) student course evaluation, and 3) James Nachtwey Survey.

Significance of the Study

This research study has reached several conclusions about the promise of a humanitarian visual culture curriculum.

The learning outcomes:

• Students appreciate the course as it covers controversial and important issues around the world, including themes such as war, violence, and peace and topics such as human rights, humanity, and global ethics.

• Students appreciate the knowledge gained and foresee the future applications of this knowledge, enabling them to act and think as global citizens.

• Students acquire an attitude change, being able to see things from other people’s perspectives, especially gaining knowledge of war while living in peace.

The positive educational value of Nachtwey’s anti-war photography:

• Students’ responses toward war photography are multi-faceted, falling within four categories: descriptive, explanatory, interpretative, and ethical evaluative.
• Atrocious images are less likely to be viewed as aesthetic objects if discussion is guided by a well-designed curriculum.

• Students do not realize that there are many sufferings happening in the world. They show an interest in knowing more and ask important questions when properly informed.

• Students acquire understanding and research skills to apply concepts such as differences, visibility, representation, humanity, human rights, and humanitarianism in their assignments.

Cultivating care ethics:

• Students are not familiar with topics such as war, violence, and peace. Yet, they deliver deep personal reflection if guided by a well-designed curriculum.

• Caring relations can be cultivated. Some cultural events provoke strong personal investment. Through cultural events such as an art exhibition addressing the traumatizing experiences from war veterans, students experience caring relations.

• Caring relations can be reinforced. Students tend to respond in caring ways if they have experienced caring relations, putting aside their own values and trying to understand the expressed needs of the cared-for.

Promoting humanitarian education:

• Students acquire in-depth inquiries of concepts such as rights, equity, and justice and recognize differences, defined as inequalities supporting the domination of some and subjection of others.
Through studying visual culture such as a photo essay addressing the on-going physical harm to war victims due to chemical weapons, students engage intellectually with moral insights on how victims are politically marginalized.

Findings indicate that this curriculum is a challenging yet promising educational action research initiative. Creating spectatorship of suffering is intimately intertwined with the notion of opening humanitarian space. The value of this critical aspect will be discussed in Data Analysis (Chapter 4).

In addition, this research study has suggested several directions for the future development of this curriculum. Findings indicate that both the student’s personal experiences and the contextual information presented by the instructor play critical roles in constructing a student’s understanding of humanitarian issues.

Students’ personal experiences:

- Personal experiences are deeply embedded in our ways of seeing.
- The extent to which students make the most meaningful response to certain humanitarian issues is closely related to how they can make the most personal moral connection to their own lives.

Contextual information presented by instructor:

- Assignment design and course structure play critical roles in expanding students’ capacity to explore ethical issues involved in humanitarian dilemmas.
- Students acquire the ability to develop an in-depth inquiry on the failure of humanity, including recognizing the limits of humanitarianism.
• Broader contextual information is needed in order to equip students to develop valid standpoints on humanitarian issues.

• Legal knowledge becomes a prominent component. Likewise, there is an increasing demand for knowledge of other disciplines including history, political science, international relations, sociology, religion, medicine, etc.

Art education can be an important site for social justice, civic engagement, and world peace by opening humanitarian space through creating spectatorship of suffering. In order to enable a sustainable growth of this humanitarian space, continued efforts to nurture spectatorship is critical. I propose three key directions for research and policy:

• Direction 1: Acknowledging our moral constitution as co-spectators of far away suffering

• Direction 2: Facilitating an in-depth inquiry on the failure of humanity

• Direction 3: Coalescing around global humanitarian issues through an interdisciplinary approach

The opportunities and challenges of this curriculum will be discussed in the Conclusion (Chapter 5).
CHAPTER 2
LITERATURE REVIEW

Introduction

The literature supporting this dissertation is drawn from five areas: James Nachtwey’s photographic work, critical social theory, humanitarianism, general education, and art education. These literary components will be discussed separately, but when employed are often interrelated in the presentation, investigation, interpretation and application of the research. Their interrelationships and reliances will be explained. The theories and philosophies that were drawn from the five areas and that were utilized to establish the intellectual premise for this study will be discussed and interpreted.

Nachtwey’s photography and critical social theory will be discussed together. Nevertheless, Nachtwey’s photography is introduced first because it is necessary to establish the significance of his work in terms of its educational value and political implications. Three main projects are explored: the aftermath of the Rwandan Genocide in 1994, the displaced people of the Darfur conflict in 2004, and the report of the XDR-TB patients in 2008. The theoretical framework that helps unravel the political forces
acting upon the human bodies that were designated to be killed, displaced, and diseased is derived from the critical social theories employed by one clinician/ethnographer (Karnik, 1998), one anthropologist (Malkki, 1995), and two medical anthropologists (Nguyen & Peschard, 2003). Humanitarianism is then discussed, for it is through this area of study that I am able to identify and discern humanitarian action in the midst of the complicated nature of humanitarianism. The analytical frameworks that help unravel the interrelated concepts such as compassion, solidarity, military humanitarianism, humanity, and human rights, are employed by one humanitarian doctor (Orbinski, 2009), two political scientists (Barnett & Weiss, 2008b), and one law professor (Douzinas, 2007). General education contributes to the practice of global justice. The analytical frameworks that help untangle the interrelated concepts such as war, war photography, image-based culture, representation of suffering, spectatorship, sympathy, and moral identity are employed by author and activist (Sontag, 1977 & 2003) and educator and philosopher (Noddings, 2010 & 2007). Art education can be an important discipline for social justice, civic engagement, and world peace. The theoretical frameworks and pedagogical approaches that help develop a social reconstructionist multicultural curriculum through which difficult images and artifacts are interrogated and care ethics are implemented are employed by four art educators (Knight, 2009; Barrett, 2010; Ballengee-Morris & Stuhr, 2001). By designing and implementing a visual culture curriculum with a humanitarian concern, I suggest that art education can create a
meaningful emotional response to Nachtwey’s photography, which leads to complex intellectual inquiries and multidimensional moral insights.

James Nachtwey’s Photography and Its Representation

The significance of James Nachtwey’s photography is highlighted and acclaimed by the numerous prizes and awards he has received, such as the Robert Capa Gold Medal (five times: 1983, 1984, 1986, 1994 and 1998), (http://www.opcofamerica.org/awards/awards-recipients?date_filter%5Bvalue%5D%5Byear%5D=&field_award_recipient_value=james+nachtwey&field_award_recip_affil_value=), the Dan David Prize in 2003, (http://www.dandavidprize.org/index.php/component/search/?searchword=james+nachtwey&ordering=&searchphrase=all), the 12th Annual Heinz Award in Arts and Humanities in 2006, (http://www.nppa.org/news_and_events/news/2006/09/nachtwey.html), and the TED Prize in 2007 (http://www.ted.com/speakers/james_nachtwey.html). In addition, his work has been highly recognized by filmmakers and art critics, as seen in Christian Frei’s Academy Award nominated documentary film War Photographer (2001) and Michael Kimmelman’s World’s Cruelty and Pain, Seen in an Unblinking Lens (2007).

Nachtwey (2007) positions himself as an anti-war photographer and believes in documentary photography. He recalls that his vocation developed as a response to the images coming out of the 1960s during the Vietnam War and the Civil Rights Movement.
Nachtwey (2007) feels that photography can suggest narratives that serve as an alternative to the dominant political and military discourse. On his website, Nachtwey (n.d.) writes,

I have been a witness, and these pictures are my testimony. The events I have recorded should not be forgotten and must not be repeated. (James Nachtwey, http://www.jamesnachtwey.com/).

In the profession of photojournalism, Nachtwey belongs to a generation coming after Larry Burrows (1926-1971), David Douglas Duncan (1916- ), and Philip Jones Griffiths (1936-2008). Burrows, Duncan, and Griffiths transformed the profession of photojournalism from “combat photographer” to “war photographer” (Pentecost, 2002). In this context, I suggest that Nachtwey is an exemplar of his contemporaries who inherit the traditions of Burrows, Duncan, and Griffiths, photographing the totality of war, addressing his/her own viewpoint, and attempting to put an end to war.

In 1985, Nachtwey issued his credo:

As man has become increasingly civilized, his means of destroying his fellow men have become ever more efficient, cruel and devastating. Is it possible to put an end to a form of human behavior which has existed throughout history by means of photography? The proportions of that notion seem ridiculously out of balance. Yet, that very idea has motivated me (http://www.war-photographer.com/en/).

For me, the strength of photography lies in its ability to evoke a sense of humanity. If war is an attempt to negate humanity, then photography can be
perceived as the opposite of war and if it is used well it can be a powerful
ingredient in the antidote to war (http://www.war-photographer.com/en/).

Nachtwey (2007) claims that he uses photography to evoke humanity. He asks for
responses from the distant viewers. He sees photography as a form of protest as well as
a means of conflict resolution. He chooses to situate himself as a mediator between
those who are voiceless in this unjust world and those distant viewers who have the
capacity to take action.

In 2000, accompanying his publication of *Inferno* (Nachtwey, 1999), Nachtwey
appeared on *PBS NewsHour*. The publication of *Inferno* coincided with *Testimony*
(Nachtwey, 2000), a retrospective exhibition at the International Centre of Photography
in New York (http://museum.icp.org/museum/exhibitions/nachtwey/). In his *PBS
NewsHour’s* interview, Nachtwey called for actions from his viewers. He said,

> On the most basic level, I hope that people when they look at this work will engage
themselves with it and not shut down, not turn away from it, but realize that their
opinion counts for something, that they become part of a constituency, and people
who have the power to make decisions that affect the lives of thousands of people
know that there’s a constituency forming out there, and they have to do something
about it. (Nachtwey, 2000, http://www.pbs.org/newshour/gergen/jan-

> june00/nachtwey_5-16.html)

In this interview, Nachtwey highlighted one specific photograph that depicts a
survivor of a Hutu death camp in the Rwandan Genocide (Nachtwey, 1994). The
Rwandan Genocide of 1994 was a state-sponsored terrorism against its own citizens. The ethnic conflict between Hutu (85% of the population) and Tutsi (about 14%) was intensified as a political tool (Newbury, 1995). As a Hutu, the man portrayed in Nachtwey’s photograph did not support the genocide. He was subjected to the same treatment as Tutsi. Nachtwey explained that this photograph was taken when the man “had just been liberated from a Hutu death camp where mainly members of the Tutsi tribe were being incarcerated, [...] starved, beaten, abused and systematically killed” (Nachtwey, 2000, http://www.pbs.org/newshour/gergen/jan-june00/nachtwey_5-16.html). This photograph was made possible because the man turned his face toward the light and allowed Nachtwey to photograph him during the lengthy photographing process (Nachtwey, 2007).

On different occasions, Nachtwey states that his photographs could not have been captured unless he was accepted by the people he was photographing. In the documentary film War Photographer (Frei, 2001), Nachtwey remarks that the people whom he was photographing understood the camera would enable them to show the rest of the world what was happening to them. Nachtwey chose to connect with people who were in distress, great grief, and frightened because of wars. He let them know that he respected them. In an Esquire interview in 2005, Nachtwey discusses his approach to the people he photographs. He says it depends on the way you look at them and how open you are to them. He adds that his approach would be picked up by the people (Fussman, 2005). Nachtwey’s way of “learning from people” (Spradley, 1979, p. 3) and
his way of understanding life from the victim's perspective are intimately tied into this study.

In addition to giving the voiceless a voice hear by the outside world, Nachtwey intends to draw the best instincts out of distant viewers. In his Technology, Entertainment, Design (TED) Prize recipient speech, Nachtwey (2007) states that he wants the viewers not to lose hope in the face of extremely grim pictures of this failing world. During his speech, he highlights a photograph that depicts a man in a feeding center. The man was suffering from the civil war in Sudan (Nachtwey, 1993), where starvation was a means of genocide. Nachtwey (2007) said,

This man was in an NGO feeding center being helped as much as he could be helped. He literally had nothing. He was a virtual skeleton, yet he could still summon the courage and the will to move. He had not given up, and if he didn’t give up, how could anyone in the outside world ever dream of losing hope?

(http://www.youtube.com/watch?v=AGKZhNK_pHw).

In the same speech, Nachtwey (2007) asserts his mediating role as an anti-war photographer in order to provoke the most powerful emotional, intellectual, and moral reaction from the distant viewers. Nachtwey (2007) said,

Photographers go to the extreme edges of human experience to show people what’s going on. Sometimes they put their lives on the line, because they believe your opinions and your influence matter. They aim their pictures at your best instincts, generosity, a sense of right and wrong, the ability and the willingness to
identify with others, the refusal to accept the unacceptable.

(http://www.youtube.com/watch?v=AGKZhNK_pHw).

This dissertation is a response to this calling from an art education perspective. In the following, I highlight three projects of Nachtwey in order to illustrate the educational value of his photographs and their significant political implications. These three projects include: 1) the aftermath of the Rwandan Genocide in 1994, 2) the displaced people of the Darfur conflict in 2004, and 3) the report of extensively drug-resistant TB patients in 2008. They all reveal “the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, geography, and ethnicity/race” (Ballengee-Morris and Stuhr, 2001, p. 10). They all expose failing humanity and “criminal politics” (Orbinski, 2009, http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-first-century) in recent decades.


In 1994, over the course of 100 days from April 6 to July 16, an estimated 800,000 to 1 million Tutsis and some moderate Hutus were slaughtered in the Rwandan Genocide. A statistical average on this terrible slaughter would be more than 6 men, women, and children were murdered every minute of every hour of every day. This brutally efficient killing was maintained for more than 3 months (Survivors Fund, 2010).
Based upon the distribution of arms to the civilian population (mostly machetes) and to the local police forces (mostly firearms), it was estimated that a high number of victims were killed by firearms in places where Tutsi sought refuge and/or were told to go, such as schools, churches, and stadiums. Similarly, a high number of victims were hacked to death with traditional weapons such as machetes in individual attacks outside large-scale massacres (Verwimp, 2006). “Everybody knew every day, live, what was happening in [Rwanda]. You could follow that every day on TV, on radio. Who moved? Nobody...” said Philippe Gaillard, the Red Cross leader in Rwanda (Barker, 2004). The world stood still. Indeed, atrocities like Rwanda go virtually unacknowledged by the international community (Reisman, 2008).


The 1990s was a decade that marked the beginning of the most number of humanitarian crises resulting from complex emergencies. Complex emergencies are defined as “multi-causal political crises with major humanitarian repercussions” (Prendergast, 1996; cited by DiPrizio, 2000, p. 1) or “combination of internal conflicts with large-scale displacements of people and fragile or failing economic, political, and social institutions. Other symptoms included non-combatant death, starvation, or
malnutrition; disease and mental illness; random and systematic violence against noncombatants; infrastructure collapse; widespread lawlessness; and interrupted food production” (Weiss & Collins, 1996; cited by DiPrizio, 2000, p. 1). Amongst those crimes against humanity that occurred during the 1990s, the Rwandan Genocide was only one example.

The political capacity of the UN Peacekeeping Operation is limited. In the Commemoration of the 60th Anniversary of the United Nations Peacekeeping Operations, the President of the General Assembly, H. E. Father Miguel d'Escoto Brockmann (2008), made a remark as follows:

Today's peacekeeping operations - all 20 of them, requiring more than 110,000 personnel - are characterized by their unprecedented scale and complexity. They remain a key measure of the UN's ability to meet its Charter mandate and the expectations of the world's peoples. (Brockmann, 2008, http://www.un.org/en/peacekeeping/articles/PGA071108.htm).

But we should keep in mind the astonishing - and I would say shameful - fact that the current annual budget for United Nations peacekeeping is approximately $5.6 billion, which represents one half of one per cent of global military spending. This mad asymmetry dooms our best intentions. (Brockmann, 2008, http://www.un.org/en/peacekeeping/articles/PGA071108.htm).

Considering the fact that violence against civilians accounted for some 75 per cent of casualties in the post-Cold War period (Viotti, 2007), as much as the fact that the UN
was playing a leading role in protecting the victims of armed conflict in post-Cold War period (Luke, 2005) but only with a budget of 0.5% of global military spending for peacekeeping operations (Brockmann, 2008, http://www.un.org/en/peacekeeping/articles/PGA071108.htm), I suggest that violence against the civilians - including the lack of protection against the violence - is a determined political choice.

Amongst those peacekeeping operations in the 1990s such as Namibia, Mozambique, El Salvador, Cambodia, East Timor, Liberia, Sierra Leone, Eritrea-Ethiopia and the Democratic Republic of the Congo, Rwanda was one of the most visible examples of violence against civilians. Other failed missions that included violence against civilians due to the dramatic setbacks of the U.N. in the mid-90s were the conflicts in Somalia, the Balkans, Angola, and Haiti.

To unravel the ideas involved in both the violence against civilians and the lack of protection against violence by the international community, the interpretation of this study relies on the ideas presented by a clinician/ethnographer Niranjan Karnik (1998). In *Rwanda & the Media: Imagery, War & Refuge*, Karnik (1998) offers a critique of the media portrayals of the Rwandan conflict in 1994, such as in *New York Times*, that largely center on the human dimensions of destruction and portray it as a product of tribal factions. Karnik (1988) highlights the significance of looking at the external international connections. He states that “a much more subtle and fearfully complex narrative” (p. 614) needs to be understood through critical social theories.
Karnik (1988) states that there were three significant policies set in place by the international community that were critical to the dynamics of the genocide in Rwanda. “First, Belgian colonial policies formalized and standardized the tribal classifications that we now know as Hutu and Tutsi” (Newbury, 1995; Prunier, 1995; Newbury, 1988; cited by Karnik, 1998, p. 615). Second, “the French and South African governments supported the Hutu government with arms and weapons” (Smyth 1994, Bourmaud 1995, Shalom 1996; cited by Karnik, 1998, p. 615). Third, the World Bank and International Monetary Fund (IMF) removed Rwanda from international assistance programs which then led the Rwandan government to remove “all official economic safety nets and left the Rwandan economy in shambles after the collapse of the international coffee market in the late 1980s” (Chossudovsky, 1996; cited by Karnik, 1998, p. 615). The UN’s political inaction to stop the genocide has been investigated in Ghosts of Rwanda (Barker, 2004). Instead of stopping the genocide, the international community chose to fly in humanitarian aid after the genocide. Coupled with “Belgian colonial heritage” (Karnik, 1998, p. 611), “French/South African arms sales” (Karnik, 1998, p. 611), and “World Bank/IMF intervention” (Karnik, 1998, p. 611), the political inaction of the international community to stop genocide exposes the symbiotic nature of humanitarianism, colonialism, militarism, and imperialism. In this respect, I suggest that this symbiotic perspective has a theoretical implication to our understanding about war, violence, and peace, especially in those areas where human suffering is framed as a humanitarian crisis. This symbiotic perspective will be employed in this study.
The displaced Darfurians (2004): a world of difference.

The violence in Darfur began in early 2003. It was because of several wars including the attacks by the government-supported Janjaweed on villages throughout the region. Men were killed, male babies’ penises were sliced off leaving them to bleed to death, and women were repeatedly raped. Although Darfur had been on the international assistance agenda since 2004, the situation kept worsening “despite the advocacy campaigns, the growing public awareness, the large and expensive relief operations, and (eventual) Security Council action, the war is far from over” (Ferris, 2008, http://www.reliefweb.int/rw/rwb.nsf/db900SID/ASIN-7EUQ7V?OpenDocument&RSS20=02-P).

In October 2004, Nachtwey joined the effort to raise global awareness by publishing “The Tragedy of Sudan” a TIME magazine’s cover story. By then, 50,000 people were dead and more than 1.4 million people had been internally displaced (Newsphotographer, 2005). The situation continually worsened. By 2008, besides the 300,000 - 400,000 estimated death toll, there had been almost 2.4 million Darfurians internally displaced (Internal Displacement Monitoring Center, 2007; cited by Ferris, 2008). “In addition, there are an unknown number of Darfurians who have been displaced outside of Darfur throughout Sudan which had received very little attention. […] Most of the humanitarian assistance and most of the news has focused on the Darfurian [internally displaced persons] (IDPs) living in camps,[…] those who are
displaced within communities are not only invisible, but often underserved” (Ferris, 2008, http://www.reliefweb.int/rw/rwb.nsf/db900SID/ASIN-7EUQ7V?OpenDocument&RSS20=02-P).

The situation in Darfur is only one visible example of how people are either being ignored or trapped as they become the unwanted population (Haper, 2008; Geoffroy, 2009; Carrillo, 2009). IDP is one of the eight categories that are used to classify people who become refugees when they flee homes and seek aid. The eight categories include: 1) asylum-seeker, 2) internally displaced persons, 3) migrants, 4) persons in “IDP-like” situations, 5) refugee, 6) persons in “refugee-like” situation, 7) returnee, and 8) stateless persons (http://www.unhcr.org/publ/PUBL/4922d4390.pdf; cited by Felton, 2009, p. 65).

According to the *UN Guiding Principles on Internal Displacement*, the term IDP is defined as:

persons or groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized State border. (http://www.idpguidingprinciples.org/; cited by Geoffroy, 2009, p. 510-511)

IDP is political and ideological in concept (Geoffroy, 2009). Because of the non-binding nature of the *Guiding Principles*, there remains room for interpretation and “the authorities can set their own definition criteria to suit the imperatives of the regime’s
domestic policy and ideological motives” (Geoffroy, 2009, p. 511). Since the 1990s, the number of IDPs “has increased considerably as borders have gradually been closed (strategies to ‘contain’ crises and population movements (Cambrezy, 2001, p. 216; cited by Geoffroy, 2009, p. 509)) and ‘new’ complex long term conflicts have emerged” (Duffield, 2001, p. 293; cited by Geoffroy, 2009, p. 509). According to Nina Birkeland (2009), who is the head of the Monitoring and Advocacy Department at the Norwegian Refugee Council’s Internal Displacement Monitoring Centre (IDMC), there were 26 million IDPs worldwide at the end of 2008. It had been a record high since IDMC started to monitor internally displacement in 1998. Sudan (4,900,000 IDPs), Columbia (2,650,000 – 4,360,000 IDPs), and Iraq (2,840,000 IDPs) were the top three countries that had larger IDP populations at the end of 2008. They accounted for 45% of the worlds’ IDPs.

Aiding refugees is a global challenge (Felton, 2009). Until 2009, there were more than 90 million refugees, displaced persons and disaster victims around the world (Felton, 2009). In addition to the 26 million IDPs, there were another 16 million refugees uprooted by warfare or other violence. Another 50 million people were displaced because of natural disasters. “Scientists warn that the number of people displaced by natural disasters could rise dramatically in coming years due to climate change” (Felton, 2009, p. 1), making refugee aid a pressing global challenge.

To unravel the ideas involved in the accelerating spatial and social displacement of people and the deeply dehumanizing environment for refugees, the interpretation of
this study relies on the ideas presented by anthropologist Liisa Malkki (1995). In *Refugees and Exile: From "Refugee Studies" to the National Order of Things*, Malkki re-conceptualizes the study of displacement by questioning nationality, citizenship, and the sovereign state. She employs Michel Foucault’s concept of international citizenship which holds to three principles: 1) international citizenship has its rights, 2) international citizenship has a duty to reveal human misery to the government, and 3) private individuals have the right to intervene effectively in the order of international policies and strategies. Malkki (1995) questions how “refugee-ness” is assumed and how refugees become an object of knowledge in a bureaucratic and international humanitarian realm.

Malkki (1995) stresses that the modern, postwar refugee is first classified as a military problem, then an international humanitarian problem, then a Third World Problem. Displaced people in Europe in the last years of World War II were first classified as a military problem. It was not until 1951, when the United Nations High Commissioner for Refugees (UNHCR) was established, that refugees emerged as an international humanitarian problem. Malkki (1995) identifies three key techniques that have been used for managing displacement: 1) the term refugee was made visible as a specific social category and legal problem starting from the post-World War II Europe, 2) the refugee camp was implemented as a productive device of power in ordering people through spatial concentration and administrative processes, and 3) refugees were institutionally or discursively approached as an international
humanitarian problem. In and after the 1960s, refugees became a Third World Problem. Malkki (1995) identifies three key factors that may cause an estimated 97% of the world’s refugees to remain in Third World countries. The three key factors are: 1) the rapid decolonization that transformed the nation-state boundaries, 2) the global extraction and impoverishment that generated a vast number of refugees, and 3) the defense against immigration by the West starting in the 1980s (Malkki, 1995, p. 503).

The term refugee is political and ideological in concept (Geoffroy, 2009). Malkki (1995) argues that it was critical to provide a political view on refugee movements since refugees are generally not perceived as a political problem but rather as an issue for charitable organizations in international relations. Malkki (1995) stresses that forced population movements have extraordinarily diverse historical and political causes and involve people who, while all displaced, find themselves in qualitatively different situations and predicaments. Thus, it would seem that the term refugee has analytical usefulness not as a label for a special, generalizable “kind” or “type” of person or situation, but only as a broad legal or descriptive rubric that includes within it a world of different socioeconomic statuses, personal histories, and psychological or spiritual situations. Involuntary or forced movements of people are always only one aspect of much larger constellations of sociopolitical and cultural processes and practices. Nationalism and racism, xenophobia and immigration policies, state practices of violence and war, censorship and silencing, human rights
and challenges to state sovereignty, ‘development’ discourse and humanitarian interventions, citizenship and cultural or religious identities, travel and diaspora, and memory and historicity are just some of the issues and practices that generate the inescapably relevant context of human displacement today. (p. 496)

In this context, I suggest that Malkki’s view of “a world of differences” provides a theoretical foundation to understand how people are trapped in the social category such as refugee and how people’s lives are prescribed because of the “differences.” Considering the fact that “aiding refugees is a global challenge” (Felton, 2009), I suggest that Malkki’s view of the “much larger constellations” provides an analytical framework to understand how people are classified and how systems of classification are constructed, legitimized, and perpetuated in the context of war, violence, and peace. The notion of “a world of differences” and the “much larger constellations” perspective will be employed in this study.

**The Extensively drug-resistant TB patients (2008): a pathogenic biosocial spiral**

Tuberculosis (TB) is “a disease of poverty affecting mostly young adults in their most productive years. The vast majority of TB deaths are in the developing world.” (http://www.who.int/tb/publications/2010/factsheet_tb_2010.pdf). TB is an ancient disease that dates back to Neolithic period (ca 6000 BCE) (Porter & McAdam, 1994). It is the second leading cause of infectious death and infects one third of the world’s population (Shenoi & Friedland, 2009). In 2009, 1.7 million people died from TB
including 380,000 people with HIV, equaling 4,700 deaths a day. “The estimates of the global burden of disease caused by TB in 2009 are as follows: 9.4 million incident cases (range, 8.9 million–9.9 million), 14 million prevalent cases (range, 12 million–16 million). [...] Most cases were in South-East Asia, African, and Western Pacific regions (35%, 30% and 20%, respectively). An estimated 11–13% of incident cases were HIV-positive; the African Region accounted for approximately 80% of these cases.” (http://www.who.int/tb/publications/2010/factsheet_tb_2010.pdf). Multidrug-resistant TB (MDR-TB) is a form of TB that is difficult and expensive to treat since it fails to respond to standard first-line drugs. In 2009, it was estimated that 3.3% of all new TB cases had MDR-TB. The global response was insufficient. Extensively drug-resistant TB (XDR-TB) emerged when resistance to second-line drugs developed on top of MDR-TB. In 2010, XDR-TB cases had been confirmed in 58 countries. (http://www.who.int/tb/publications/2010/factsheet_tb_2010.pdf).

On October 3, 2008, Nachtwey launched an XDR-TB black-and-white photo essay in order to create awareness of the problem. In that single day, the photo essay was projected on big screens in fifty cities around the world. Meanwhile, it was published on a website (http://www.xdrtb.org/). It was also presented as a multi-page layout in all the global editions of Time magazine. The photo essay was a documentation of the dangerous spread of XDR-TB in seven countries including South Africa, Cambodia, Swaziland, Thailand, Siberia, Lesotho and India (Nachtwey, 2011).
Poverty and inequality are inseparable from TB and its intertwined relationship with HIV/AIDS. TB is a new face of an old pathogen (Shenoi & Friedland, 2009). HIV/AIDS is a new disease of old inequalities (Heimer, 2007). In 2008, half of the 1.8 million people who died from TB were living with HIV. “Many of these deaths were resulted from the lack of antiretroviral therapy” (UN Department of Economic and Social Affairs, 2010, p. 51). The global importance of TB and its association with the HIV/AIDS pandemic had been acknowledged by the UN Millennium Development Goals (MDGs) in 2000 (Corbett, Marston, Churchyard, & De Cock, 2006). A target had been set to halve the 1990 TB prevalence and mortality rates by 2015. According to MDG 2010 Report, the target would only be possible for the world as a whole if tuberculosis control efforts and funding for such efforts were sustained. Yet, in terms of poverty and inequality, there are two significant remarks. “[A]lthough more and more tuberculosis patients are being cured, millions will remain ill because they lack access to high-quality care” (UN Department of Economic and Social Affairs, 2010, p. 51). Due to the negative impact of the HIV epidemic, Sub-Saharan Africa is not expected to reach its target to halve mortality rates by 2015 (UN Department of Economic and Social Affairs, 2010).

“Poverty is multifaceted and thus multidimensional” (UN Development Program, 2010).

For example, they might live in a household that has a member who is undernourished, that has experienced a child death or that has no member with five years of education and no school-age children who are enrolled in school. Or
they might live in a household deprived of cooking fuel, sanitation facilities, water, electricity, floor and assets. (UN Development Program, 2010, p. 96)

Considering the fact that “Sub-Saharan Africa has the highest incidence of multidimensional poverty [in which] the level ranges from a low of 3% in South Africa to a massive 93% in Niger” (UN Development Program, 2010, p. 8) as much as it is home to the second largest number of people living in multidimensional poverty [28 percent, or 458 million], following South Asia [51 percent, or 844 million people] (UN Development Program, 2010), I suggest that the failure of Sub-Saharan Africa to halve its TB mortality rate due to the HIV epidemic exemplifies the correlation between high levels of socioeconomic inequality and worsened health outcomes.

To investigate the ideas involved in the inequality/disease relationship the interpretation of this study relies on the ideas presented by two medical anthropologists Vinh-Kim Nguyen and Karine Peschard (2003). In Anthropology, Inequality, and Disease: A Review, Nguyen & Peschard (2003) provide a theoretical framework addressing three interrelated aspects. The three interrelated aspects include: 1) “social cohesion is locally and historically produced” (p. 447), 2) “psychobiological pathways involve complex, longitudinal biosocial dynamics” (p. 447), and 3) “material factors in health care need to be firmly situated within a broad geopolitics” (p. 447).

Nguyen and Peschard (2003) highlight that [t]he inequality/disease relationship is a form of violence enacted through cultures and rationalities. A distinction has been made between social relations, where the
violence of inequality is most often expressed in ritualized form, leaving visible traces on the body, and those where the violence of inequality is transcribed into the body as biological difference and expressed as “risk” to be managed through techniques of government. This distinction differentiates “modern” political spaces of health, where misfortunate is managed through specialized therapeutic institutions and violence is sublimated into hierarchies of disease; “pre-modern” space of therapy, where anthropologists have classically operated, producing of witchcraft, spirit possession, and other “traditional” medical systems; and “a-modern” (Latour 1993; cited by Nguyen & Peschard, 2003, p. 448) spaces, where the lines between therapeutic and political power are once again blurred. (p. 448)

The idea of “inequality/disease relationship is a form of violence enacted through cultures and rationalities” is employed in this study. With respect to TB and its association with the HIV/AIDS pandemic, I suggest that Nguyen and Peschard’s (2003) view of “violence is sublimated into hierarchies of disease” provides a framework to understand “a world of differences” (Malkki, 1995) in the context of the “political spaces of health” (Nguyen & Peschard, 2003).

Nguyen and Peschard (2003) provide three analytical tools to examine the inequality/disease relationship: 1) inequality is embodied biologically, 2) the body is historicized and socialized, and 3) the legitimacy and right to manage misfortune is regulated by the competing forces. In the following, I demonstrate how the bioethics exercised in TB management exemplifies the inequality/disease relationship and how
the misfortunes are politically marginalized in the Sub-Saharan African experience of HIV/AIDS.

First, Nguyen and Peschard (2003) state that inequality is embodied biologically. They believe the “modern” political spaces of health are delineated along three axes. The three axes include: 1) the ways in which inequalities were embodied, 2) the ways in which therapeutic power was legitimated, and 3) the ways in which collectivities responded to misfortune. In this context, TB exemplifies how inequalities are biologically embodied by misfortunes and how misfortunes are politically marginalized by therapeutic power. TB is one of the most significant and neglected topics in bioethics (Selgelid, 2008). It continues to be a problem among economically disadvantaged and socially marginalized people (Porter & McAdam, 1994). Although TB is a completely curable disease, it is the leading cause of young adults’ death in much of the world today. Even though it disappears from public view, it never dies away (Farmer, 1999).

During the re-emergence of TB in the U.S. in the mid 1990s, a combination of policy, social, and medical issues arose simultaneously: 1) the HIV/AIDS epidemic, 2) the cutbacks in public funding for TB control, 3) the increasing poverty, homelessness and drug abuse, and 4) the inadequate drug therapy that led to MDR-TB (Bayer, 1995).

Meanwhile, the treatment of TB is an international public health challenge even though the global resurgence of TB has already been alerted. The challenge is due to inequalities within the division of rich developed countries and poor developing countries. Although both cost-effectiveness studies and the World Development Report
point to the treatment of TB as an appropriate cost-effective health intervention, this is not enough to produce an effective TB control. Reducing TB means combating poverty. It is a slow process, especially at the international level. TB control requires collaborative efforts among public health practitioners, scientists, the pharmaceutical industry, and politicians (Porter & McAdam, 1994). “Violence of inequality is sublimated into hierarchies of disease” (Nguyen & Peschard, 2003, p. 448), and this is clearly seen in the bioethics exercised in TB management.

Second, Nguyen and Peschard (2003) state that the body is historicized and socialized. They believe that cross-cultural and trans-local perspectives are crucial in order to understand the social relations that condition disease patterns and states of individual and collective affliction. In the case of TB and its association with the HIV/AIDS pandemic, Sub-Saharan Africa is the most vulnerable example. Apart from having the highest incidence of multidimensional poverty (Human Development Report, 2010), Sub-Saharan Africa remains the region most heavily affected by HIV. In addition, HIV-related disease has emerged as the dominant challenge (Corbett, Marston, Churchyard, & DeCock, 2006). “In 2008, Sub-Saharan Africa accounted for 67% of HIV infections worldwide, 68% of new HIV infections among adults and 91% of new HIV infections among children. The region also accounted for 72% of the world’s AIDS-related deaths in 2008” (UNAIDS, 2009, p. 21). Considering “tuberculosis is often the first manifestation of HIV infection and that it is the leading cause of death among HIV-infected patients” (Corbett, Marston, Churchyard, & DeCock, 2006, p. 927), “the size of the epidemic [calls]
for a response beyond the traditional boundaries of tuberculosis control” (Corbett, Marston, Churchyard, & DeCock, 2006, p. 926).

TB and HIV/AIDS in Sub-Saharan Africa exemplify a pathogenic biosocial spiral. The disease patterns are the manifestation of the deep-seated structural inequalities. Sub-Saharan Africa is extremely vulnerable to HIV/AIDS due to the conditioned social relations (Heimer, 2007). First of all, Africans are especially likely to get the disease through heterosexual sexual relations (93%) (Caldwell & Caldwell, 1993, p. 818; cited by Heimer, 2007, p. 3) rather than through homosexual sex, drug use, or blood transfusions” (Heimer, 2007, p. 3). More importantly, there are social arrangements embedded in this modern disease. It is revealed through the frequency of occasions for transmission and the difficulty of modifying routines associated with semen, breast milk, and blood. Blood is relatively easy to control since transmission is a medical matter involving sterilizing medical instruments and screening blood supplies. Semen, associated with a man’s way of life from the time of adolescence to old age, is the most difficult to control. Men’s lives in Sub-Saharan Africa are shaped and regulated by the informal polygamous family patterns that have been rooted in colonial work arrangements. In addition, HIV-transmission is worsened due to war disruption, migration, and rape. Breast milk is also hard to control since it has acquired symbolic importance signifying a mother’s virtue in the eyes of her husband, mother-in-law, and other kin. Women face competing life-threatening risks.
Without a test, the woman cannot access treatment and, if she is infected, risks bearing an infected child. But a positive result can raise questions about a woman’s fidelity and the paternity of her child, jeopardizing both her own and her baby’s livelihoods. (Heimer, 2007, p. 568)

In addition, there is no satisfactory solution available to the breast-feeding problem faced by HIV-infected women. The infants either die from common infections because of not being breast-fed or from a lethal disease because they were breast-fed (Heimer, 2007). “Violence of inequality is transcribed into the body as biological difference” (Nguyen & Peschard, 2003, p. 448). It is exposed in the “historicized” and “socialized” bodies of the Sub-Saharan Africans.

Third, Nguyen and Peschard (2003) state that competing forces such as humanitarian governmentalities, biomedical discourses, and diseased bodies regulate the legitimacy and right to manage misfortune. Apart from the social arrangements that are embedded in the Sub-Saharan African experience, political forces have been exercising on the diseased bodies. There is a far more complex institutional environment governing resource flows, international drug trade, and research spending and design (Heimer, 2007).

Strategies and policies are organized around money and drugs that rely on and are constrained by medical research focuses, administrative hurdles, and legal protections. In terms of international drug trade, poor countries face hurdles such as pricing, unstable drug supply, and weak local production capacities. The prices of new drugs are
set by large pharmaceutical companies in rich countries, whose monopoly is protected by intellectual property law and their protection is negotiated in the World Intellectual Property Organization (WIPO) and in the General Agreement on Tariffs and Trade (GATT) talks.

The poor are neither benefited by patent protections nor capable of producing generic brands due to the underinvestment of pharmaceutical companies, lack of quality control, and interruptions of donor support. In terms of research, spending and design have become ethical issues since they are not organized around the agendas of poor countries. The Sub-Saharan African’s experience exemplifies how national and international bodies interact over infectious diseases through pharmaceutical trade, medical research, and philanthropic dollars (Heimer, 2007).

“The inequality/disease relationship is a form of violence enacted through cultures and rationalities” (Nguyen & Peschard, 2003, p. 448). Within the political spaces of health, diseased bodies are made by the locally and historically produced social cohesion. Their psychobiological pathways are prescribed by the complex, longitudinal biosocial dynamics. The material factors in health care are regulated by the local and global forces situated in the geopolitics. The violence of inequality is transcribed into the body as biological difference, where the pathogenic biosocial spiral is created and reinforced. TB and HIV/AIDS are only the most visible examples of how misfortunes are marginalized in the political spaces of health.
Facing world situations with an accelerating rate of violence and natural disasters, providing health care to those pre-conditioned diseased bodies will continue to be a challenge. I suggest that Nguyen and Peschard’s (2003) view of “inequality/disease relationship” provides a framework to understand how misfortunes are managed and how “pathogenic biosocial spiral” is perpetuated. More importantly, it provides a framework to understand how war, peace, and world order are delineated at the expense of the designated diseased bodies. Both ideas of “inequality/disease relationship” and “pathogenic biosocial spiral” will be employed in this study.

**Humanitarianism**

“Lack of equity is in fact a determined political choice” (http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-first-century). This study is based on a belief that engaged citizenship “can create a possibility of political process and institution that can minimize the risk of disaster, and can minimize the risk of political crimes, and can minimize the risk of catastrophe” (http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-first-century). This view is pronounced by James Orbinski, a physician and humanitarian who was the past president of Medecins sans Frontieres (Doctors Without Borders, or MSF) and the 1999 Nobel Prize Laureate.

In a public lecture, Orbinski (2009) says,
Humanitarianism is a beginning, but is not enough. Humanitarianism, in my view and in my experience, is about direct and immediate action, that seeks to relief human suffering. And the drive of equity is rooted, in my view, in a solidarity that emerged from our common dignity as human being. And for me, the humanitarianism actor is rooted in the experience of compassion as solidarity. Solidarity is not the same thing as compassion. It derives from compassion, but in a very particular way. Too often, we see the suffering of others somehow separate from ourselves; and we can choose to take pity on those who suffer, and sometimes we take action towards the relief of that suffering. However, when one literally sees the other is as equal in worth and dignity, when one literally sees them in the same way as one see oneself. Then compassion lead not to pity or simply charity but to solidarity, that work with people to relieve suffering, and solidarity that take human suffering seriously, and at its most basic refuses to accept the unacceptable. (http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-first-century).

Orbinski believes in political action, which in his opinion may be something as simple yet effective as speaking and listening. This notion is grounded in Hannah Arendt’s re-evaluation of politics and of political action. Orbinski (2009) emphasizes that Arendt “was deeply concerned about our responsibility for politics and our duty to be citizens, looking after the world, taking our responsibility in it, and facing the world as it is.” (http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-
first-century). Hence, Orbinski calls for a particular kind of humanitarianism in order to deal with a particular kind of politics that leads to disaster, political crimes, and catastrophe. His emphasis on active citizen engagement through exercising the political capacity of human beings by speaking and listening to bring forth a practical outcome, is adapted to this study.

A practice of a particular kind of humanitarianism.

“Humanitarianism started its career as a limited regulation of war but has now expanded and affects all aspects of culture and politics” (Douzinas, 2007, p. 5). To unravel the ideas involved in humanitarianism, the interpretation of this study relies on the framework presented by political scientists Michael Barnett and Thomas Weiss (2008a, 2008b). In Humanitarianism: A Brief History of the Present, they give us a definition of humanitarianism with a complicated past and a contested nature. To Barrett & Weiss (2008), there are three periods within humanitarianism. The first period spanned from early 19th Century to World War II. In this period, the language of humanitarianism was adopted for social and political reforms in the 19th Century by “various intellectuals, politicians, jurists, and members of the clergy” (Barnett & Weiss, 2008, p. 21). In addition, 1864 was an inaugural moment of war-related international humanitarianism. The International Committee of Red Cross (ICRC) was established in 1863. The original Geneva Convention was signed in 1864 that signified the emergence of international humanitarian law (Calhoun, 2008; Bugnion, 2003, cited by Barnett &
Weiss, 2008). Meanwhile, Barrett and Weiss (2008) note that humanitarianism had a complicated relationship with colonialism. Although humanitarianism was regarded as an outgrowth of and justification for imperialism by the reductionist view, it also “came to oppose colonial sentiments and actions” (p. 22).

The second period spanned from 1945 to the end of the Cold War. In this period, humanitarianism was highlighted by the outgrowth of nongovernmental and intergovernmental organizations after World War I and World War II. Nevertheless, Barnett and Weiss (2008) note that the demand for institution building was a “response to the utter desecration of the very idea of humanity and an inversion of Enlightenment principles” (p. 23); rather than a triumph of humanitarianism. Meanwhile, decolonization and the emergence of a development discourse became the new just cause. Many relief organizations turned their attention from providing relief to poverty alleviation and development.

The third period started in 1990 and continues today, “with the possibility of some important discontinuities following the 9/11, terrorist attacks” (Barnett & Weiss, 2008a, p. 21). In this period, humanitarianism is highlighted by the expansion and reconfiguration of the humanitarian system with three historical and conceptual underpinnings: 1) an expanding discourse of security – the UN Security Council redefined peace and security in terms of the domestic conflict and civil wars. Thus, emergencies were increasingly on the international agenda, “complex humanitarian emergencies” was used as new label and a system-wide aid response from the international
community was required; 2) a recalculation of interest – the expanding discourse of security caused tension between humanitarianism and state interests. Since emergencies had regional and/or international consequences, failed states that were a threat to others must be “saved” in which the injection of human rights, markets, and democracy was regarded as an antidote; and 3) humanitarianism as a crime-fighting partner of counterterrorism – “aid became a substitute for politics” (Barnett & Weiss, 2008a, p. 25) where military action and humanitarian action intertwined. In the midst of humanitarianism’s complicated past, this study is a practice of a particular kind of humanitarianism emphasized by Orbinski (2009).

In general, humanitarianism is a “loosely bounded ethic of moral and political action” (Wilson & Brown, 2009, p. 4). To Barrett & Weiss (2008a), the nature of humanitarianism is contested. The purposes of humanitarianism are affected by the configuration of “the forces of destruction, production, and salvation” (Barrett & Weiss, 2008a, p. 9) in a given era. The forces of destruction include those acts of violence that place people at risk; military technology that further the expansion of laws; and media imagery that make the suffering visible. The forces of production include capitalism and a global economy that enables and prepares the conditions for humanitarianism, and/or increase the negative consequences of humanitarian action. In addition, ideology such as the role of a nation and funding environment shape the demand for humanitarian assistance. The forces of salvation include “moral discourses, religious beliefs, ethical commitments, and international norms that generate an obligation to help distant
strangers” (Barnett and Weiss, 2008, p. 19). In the midst of the contested nature of humanitarianism, this study is an inquiry of the multiple ethical dispositions involved in humanitarian crises.

**A struggle for human rights.**

In this study, I attempt to envision a visual culture curriculum that maximizes the positive educational value of Nachtwey’s anti-war photography in order to cultivate care ethics that may lead to the promotion of humanitarian education. Nachtwey (2007) believes that “the strength of photography lies in its ability to evoke a sense of humanity” (http://www.war-photographer.com/en/). He positions himself as an anti-war photographer in order to provoke the most powerful emotional, intellectual, and moral reaction from the distant viewers (Nachtwey, 2007). In order to recognize the emotional, intellectual, and moral aspects of humanity, I found it necessary to understand how the term humanity is conceptualized in the evolving definition of humanitarianism. To explore such an inquiry, this study replies on the ideas presented by Costas Douzinas (2007), a professor of Law and dean of a faculty of Arts and Humanities. In his *The Many Faces of Humanitarianism* (2007), he examines the changing ideology of humanism through five main topics: 1) humanism and human rights, 2) military humanitarianism, 3) the stakes of humanitarianism, 4) the politics of humanitarianism, and 5) the “other” of humanitarianism. More importantly, he recognizes the philosophical significance and
ontological implication of how “human” of human rights and the “humanity” of humanitarianism were defined.

Douzinas (2007) believes that “[h]umanity has no intrinsic normative value” (Douzinas, 2007, p. 5). Indeed, “[t]he concept of humanity is an invention of modernity” (Douzinas, 2007, p. 1) in which the notion of exclusion is embedded. Douzinas (2007) traces how the concept of man was constructed and how the idea of rights was acquired throughout Western history. *Humanitas* is a Latin translation of *paideia*, a Greek word for culture and education. It was used in the Roman Republic to distinguish between the *homo humanus* and the *homo barbarus*. In the Italian Renaissance, the early modern humanism targeted the barbarism of medieval scholasticism and the gothic north. Christian theology introduced the idea of universal equality into the conception of *humanus*: all men were equally part of spiritual humanity. By the end of the 18th Century, the concept of “man” had come into existence as the liberal political philosophies undermined the religious grounding of humanity. In Douzinas’ (2007) notion, man becomes the man of the rights of man possessing the universal elements of human essence such as free will, reason, and soul. It is the legal personality that exemplifies man as the subject of rights. Hence, a minimum of humanity is defined by what allows man to claim autonomy, moral responsibility, and legal subjectivity.

In addition, Douzinas (2007) remarks that there is a gap between the ‘human’ that is constructed by human rights and the human who lives out the history. He emphasizes that the “rights of man” can only be enjoyed by a well-off citizen. The differences of race,
color, gender, and ethnicity that are defined as inequalities support the domination of some and subjection of others. Douzinas (2007) regards “the history of human rights indeed an ongoing and always failing struggle to close the gap between the abstract man and the concrete citizen” (p. 3). From a semiotic perspective, the concept of rights belongs to the symbolic order of language and law. Both human of human rights and humanity of humanitarianism are floating signifiers. “Any entity open to semiotic substitution can become the subject or object of rights” (p. 4). The only limits to the expansion or contraction of rights are the effectiveness of political struggles and the logic of the law. Hence, “civil and political rights have been extended to social and economic rights, and then to rights in culture and the environment” (p. 4).

Douzinas (2007) recognizes the significance of human rights struggles. He notes that “[h]uman rights struggles are symbolic and political” (p. 4) with ontological consequences. “[T]he meanings of words such as ‘difference’ and ‘similarity’ or ‘equality’ and ‘otherness’” (p. 4) are the battleground through which the constitution of legal subjects are changed. Although ‘human’ of human rights and ‘humanity’ of humanitarianism are floating signifiers, the ‘humanity’ of human rights carry an enormous symbolic capital. ‘Humanity’ is continuously mobilized in political, military, and humanitarian campaigns. Thus, “a key aim of politics and of law is to fix meanings by […] making the contingent, historical links between signifiers and signifieds permanent and necessary” (p. 4).
From a theoretical perspective, this study is situated in the conceptual space of the “‘humanity’ of human rights” (Douzinas, 2007, p. 4), through which ‘humanity’ is mobilized for deeper inquiry of concepts such as rights, equity, and justice. From a practical perspective, this study is an active engagement of citizenship within the realm of humanitarianism through which students become the stakeholders by “looking after the world, taking our responsibility in it, and facing the world as it is” (Orbinski, 2009, http://forum-network.org/lecture/imperfect-offering-humanitarian-action-twenty-first-century). Through the anti-war photography of Nachtwey, I invite students to interrogate the meanings of words such as “‘difference’ and ‘similarity’ or ‘equality’ and ‘otherness’” (Douzinas, 2007, p. 4) that have been manifested visually through images shown in photographs. My goal is to create the most meaningful emotional response that may lead to acquiring a deeper intellectual inquiry and a multidimensional moral disposition. In this study, I intend to enlarge our capacity for human rights struggle through education. This study, in other words, is a struggle for human rights.

General Education

In order to enlarge our capacity for a human rights struggle that encompasses emotional, intellectual, and moral aspects, this study relies on the ideas presented by author and activist Susan Sontag (1977 & 2003) as well as educator and philosopher Nel Noddings (2010 & 2007). In On Photography (1977), Sontag examines our relation to reality in an image-based culture. In Regarding the Pain of Others (2003), Sontag
investigates our moral disposition as being the co-spectators of far away suffering. In *Moral Education in an Age of Globalization* (2010), Noddings foregrounds the theoretical foundation of care ethics that applies to the practice of global justice. In *War, Violence, and Peace in the Arts* (2007), Noddings suggests a pedagogical discourse of war, violence, and peace to explore an antidote to war. In the following, I highlight the key concepts involved in each literature and suggest their contributions to enlarge our capacity to think about as well as to take action regarding far away suffering.

**On Photography.**

*On Photography* (1977) is a reflection upon the ethical and social meaning of the omnipresence of photographic images (http://www.c-spanvideo.org/program/172991-1). According to Sontag (1977), “the most persistent idea in histories of photography and in photography criticism is [the] mythic pact concluded between painting and photography, which authorized both to pursue their separate but equally valid tasks, while creatively influencing each other” (p. 145-146). Sontag regards this painting-photography relationship as misleading context to position photography. More importantly, she suggests that this misleading perspective led to the persistent ambivalent relationship between photography and art (p. 126) and to the paradoxical relationship between photography and reality (p. 123). The paradoxical relationship between photography and reality is the main focus
of this study. To help unravel this paradoxical relationship, Sontag (1977) examines the power of photographic images by arguing the photographic knowledge of the world is the opposite of understanding (p. 23). In addition, Sontag (1977) examines the politics of photographic images by exposing the ruling ideology behind the image-based culture (p. 178). These two perspectives serve as the analytical frameworks for understanding the paradoxical relationship between photography and reality in this study.

**The power of photographic images.**

Photography implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from not accepting the world as it looks. All possibility of understanding is rooted in the ability to say no. (Sontag, 1977, p. 23)

Sontag (1977) argues that the photographic knowledge of the world is the opposite of understanding (p. 23). Sontag (1977) states, “one never understands anything from a photograph” (p. 23). Although photography can goad the conscience, it can never be ethical or political knowledge (p. 23). Besides, the reality rendered by the camera hides more than it discloses (p. 23). This is the limit of photographic knowledge (p. 23-24). Nevertheless, photography can also give us the sense that we can hold the whole world in the form of an anthology of images. Sontag (1977) regards this as the most grandiose result of the photographic enterprise (p. 3). With this respect, photography reinforces
the notion of Plato’s cave in which “humankind lingers unregenerately” (Sontag, 1977, p. 3) in mere images of the truth. Photography changes the terms of confinement through which an ethics of seeing is embedded. Photography alters and enlarges our notions of what is worth looking at and what right we have to observe such images (p. 3).

Photography can never be ethical or political knowledge (Sontag, 1977, p. 23). Rather, it is the function of photography that helps constitute the knowledge of the world. Sontag (1977) believes that the function of photography is submissive to ideology (p. 19). A photograph to be seen is pre-determined by the very existence of an ideological space. Sontag (1977) uses the Korean War as an example. Compared to the Vietnam War, which has been defined by a significant number of Americans as a savage colonialist war, the Korean War is understood to be a part of the just struggle of the Free World against the Soviet Union and China. Thus, photographs of the cruelty of unlimited American firepower in the Korean War are irrelevant due to the lack of ideological space. For Sontag (1977), “[w]hat determines the possibility of being affected morally by photographs is the existence of a relevant political consciousness” (p. 19). She believes that “[p]hotography cannot create a moral position, but they can reinforce one” (p. 17). The quality of feeling, including moral outrage, depends on the degree of our familiarity with the images (p. 19) and the “familiarity” is guided by ideology. Hence, [t]he powers of photography have in effect de-Platonized our understanding of reality, making it less and less plausible to reflect upon our experience according to the distinction between images and things, between copies and originals. It suited
Plato’s derogatory attitude toward images to liken them to shadows – transitory, minimally informative, immaterial, and impotent co-presences of the real things which cast them. But the force of photographic images comes from their being material realities in their own right, richly informative deposits left in the wake of whatever emitted them, potent means for turning the tables on reality – for turning it into a shadow. Images are more real than anyone could have supposed. (Sontag, 1977, p. 179-180)

Sontag questions our ability to understand reality based upon photographic images. The knowledge provided by photography can never be ethical or political. In relation to the knowledge of the world, it is the function of photography that governs what to look at and whose right it is to look. The omnipresence of photographic images gives us a false sense that we know better. Indeed, it further distracts us from understanding. This is the very power of the photographic image. This perspective of understanding the relationship between photography and reality is endorsed in this study.

Politics of photographic images.

For Sontag (1977), photography is a promiscuous form of seeing (p. 129). It is a medium, like language, in which works of art are made (p. 148). Nevertheless, Sontag (1977) emphasizes that photography is not an art form to begin with (p. 148). Rather, photography is “an enterprise of another order” (p. 149) in which image-based culture is
created. Sontag (1977) affirms two key issues regarding the image-based culture. First, image is a form of control. It is expressed in the form of an information system. Second, image is used to furnish a ruling ideology in which reality is defined as a spectacle for the masses and as an object of surveillance for rulers. In such an image-based culture, aesthetic sensibility is submissive to social control.

Sontag (1977) suggests that photographic recording is a means of control. Through being photographed, something becomes part of a system of information and fits into schemes of classification (p. 156). More importantly, ordinary experience is redefined, materials that we never saw are added, and new relationships between image and reality are created (p. 158). Sontag (1977) highlights the inclusive power of photographic acquisition in which reality is redefined. The redefined reality becomes “an item for exhibition, [...] a record for scrutiny, [and] a target for surveillance” (p. 156).

In addition, image is used to furnish a ruling ideology. Sontag (1977) suggests that the world is material for the camera for two contradictory attitudes: aesthetic view of reality and instrumental view of reality. Yet, the aesthetic view is submissive to the instrumental view (p. 176). Sontag (1977) highlights people living in and with these two contradictory attitudes. On the one hand, “cameras make vision expressive in [the] mythical space known as private life” (p. 177). On the other hand, “cameras arm vision in the service of power – of the state, of industry, of science” (p. 177). For Sontag (1977), the function of the image-world created by cameras needs to be scrutinized. It is
important to ask questions such as in “what contexts photographic images are seen, what dependencies they create, what antagonisms they pacify” (p. 178).

In a comparison between China and the United States, Sontag (1977) highlights how aesthetic sensibility is being submissive to social control even in two very different political contexts. In a dictatorship such as China, “no space is left over from politics and moralism for expressions of aesthetic sensibility.” Surveillance is internalized to a degree that camera as a means of surveillance is limited (p. 177). In a capitalist society such as the United States, although it seems that there is more and more free space to fill up with exercises of aesthetic sensibility – from narcissistic uses of cameras to self-surveillance - people indeed become further detached from politics (p. 177). Sontag (1977) discerns that

[a] capitalist society requires a culture based on images to furnish vast amounts of entertainment (stimulate buying and anesthetize the injuries of class, race, and sex) and to gather unlimited amounts information (exploit natural resources, increase productivity, keep order, make war, give jobs to bureaucrats). (p. 178)

The truth of the matter is “social change is replaced by a change in images and the freedom to consume a plurality of images and goods is equated with freedom itself” (p. 178).

Sontag exposes the ruling ideology behind the image-based culture. The reality is redefined by the inclusive power of photographic acquisition. The world is for the camera, yet it is the promiscuous form of seeing facilitated by photography that arms
vision in the service of power. The image-based culture gives us a false sense of freedom by unlimited supply of entertainment and information. Indeed, it further tightens its control by overpowering us. This is the very politics of the photographic image. This perspective of understanding the relationship between photography and reality in image-based culture is endorsed in this study.

Regarding the pain of others.

Regarding the Pain of Others (2003) is about war (http://www.c-spanvideo.org/program/172991-1). Sontag wants people to think about how serious war is (http://www.pbs.org/now/printable/transcript_sontag_print.html). Having had direct experiences in wars such as in Bosnia and in Sarajevo during the mid-1990s, Sontag gained a unique perspective enabling her to discern the difference between being in the war and seeing the war in a distance largely through the reported images on television. With this respect, Regarding the Pain of Others is an inquiry of “how [do] we perceive war and atrocity when we know those situations through images?” (http://www.c-spanvideo.org/program/172991-1).

Regarding the Pain of Others is also about “how people can take in the suffering of others?” and “how are we constituted as moral beings” (http://www.c-spanvideo.org/program/172991-1). Sontag recalls her horrifying experience of seeing a photograph depicting the killing of a wounded Taliban soldier in both her book and her appearance on C-Span’s In-Depth. The photograph was the third panel of a
triptych taken by photographer Tyler Hick and was printed in *The New York Times* on November 13, 2001 under the heading “A Nation Challenged.” The photograph depicted the wounded Taliban soldier “at the moment of death, supine with arms out-stretched and knees bent, naked and bloodied from the waist down, being finished off by the military mob that has gathered to butcher him” (Sontag, 2003, p. 13). This horrifying encounter compelled Sontag to write in order to ask people “to think about what is meant to be co-spectator of these atrocities?” (http://www.c-spanvideo.org/program/172991-1).

On the one hand, *Regarding the Pain of Others* (2003) is about war and how images of war affect our perception of reality (http://www.pbs.org/now/printable/transcript_sontag_print.html). On the other hand, it is also an inquiry of our moral constitution as the co-spectators of far away suffering. To help unravel these two inter-related aspects, Sontag explores the nature and the limit of war photography, the practice of representing atrocious suffering, the logic of seeing death, the ethics of picturing evil, the viewing position of news consumers, and the necessity of designating hell through photography. These perspectives serve as the analytical frameworks for understanding war, our perception of reality through war photography, and our moral constitution as being co-spectators in this study.

*The nature and the limit of war photography.*
At the outset, Sontag (2003) recognizes two sad facts regarding wars. First, no one believes that war can be abolished. “We hope only (so far in vain) to stop genocide and to bring to justice those who commit gross violations of the laws of war, and to be able to stop specific wars by imposing negotiated alternatives to armed conflict” (p. 5). Second, it has been proven wrong to believe that people would take in the insanity of war if the horror of it could be made vivid enough (p. 14). Sontag (2003) uses the gruesome photographic images in Ernst Friedrich’s book *Krieg dem Krieg! (War Against War!)* (1924) and the apocalyptic scene in Abel Gance’s film *J’accuse* (1938) as the examples to illustrate that the war (WWII) came no matter how much effort was made to protest against war (p. 14). Within this context, Sontag (2003) regards war photographs themselves as “a species of rhetoric” (p. 6). “They reiterate. They simplify. They agitate. They create the illusion of consensus” (p. 6). Nevertheless, Sontag (2003) reminds us not to be distracted “from asking what pictures, whose cruelties, whose deaths are not being shown” regardless of the pity and disgust that photographs might inspire (p. 14).

Sontag (2003) exposes the limitation of understanding war through news. Most wars do not become a subject of international attention as it acquires investment with the meaning of larger struggle; for example, the standing against the fascist menace in the Spanish Civil War (the 1930s), the wish to remain multicultural and independent in the Bosnia War (the 1990s), and the facilitation of multiple flashpoints in the Israeli-Palestinian conflict (began in 2000). Most wars do not represent “more than the clashing
interests of the belligerents” (p. 35) and the memory of war remains local such as Armenian genocide (1915) and Greece civil war (1940s) (p.35). Indeed, far crueler wars are under-photographed. Some examples are the decade-long civil war in Sudan, the Iraqi campaigns against the Kurds, and the Russian invasions of Chechnya (p.37).

Sontag (2003) highlights that memory of war can alter the meaning of a photograph. David Seymour’s (“Chim”) photograph of “a gaunt woman standing with a baby at her breast looking upward” in 1936 “is often recalled as showing someone fearfully scanning the sky for attacking planes” (p. 30). Actually, the picture depicts “an outdoor political meeting that took place four months before the war started” (p. 30). The war marked the very first time air attacks on cities and villages was used as a weapon in Europe. Hence, memory conferred the “emblematic status on Chim’s picture not for what is described as showing but for what was soon to happen in Spain that would have such enormous resonance” (p. 30).

Sontag (2003) believes that the meaning of the photograph was “blown by the whims and loyalties of the diverse communities that have use for it” regardless of the photographer’s intention (p.39). For Sontag (2003), Larry Burrow’s antiwar photographs of “wretched hollow-eye GIs” during the Vietnam War era might have “their revised subject” in the context of the War of Iraq, depicting “ordinary American young men doing their unpleasant, ennobling duty” (p. 30). The truth of the matter is

[i]t takes some very peculiar circumstances for a war to become genuinely unpopular. When it does, the material gathered by photographers, which they may
think of as unmasking the conflict, is of great use. Absent such a protest, the same antiwar photograph may be read as showing pathos, or heroism, admirable heroism, in an unavoidable struggle that can be concluded only by victory or by defeat (Sontag, 2003, p.38-39).

War cannot be abolished regardless of how gruesome the photographic images that are used to protest against the war. Indeed, war photographs themselves are “a species of rhetoric” (p. 6). Their meanings can be altered by selective contexts. Thus, it is critical to examine how photographs are used, memorized, and/or understood without losing sight of what else has not been shown. This perspective of understanding war and the perception of reality through war photography is endorsed in this study.

**The practice of representing atrocious suffering.**

Sontag (2003) notes that the iconography of suffering has a long pedigree. “The sufferings most often deemed worthy of representation are those understood to be the product of wrath, divine or human” (p. 40). The examples she uses are Laocoön and his sons, the Passion of Christ, and the executions of the Christian martyrs. Yet, “[n]o moral charge attaches to the representation of these cruelties” (p. 41). Sontag (2003) believes that the practice of representing atrocious suffering as something to be deplored emerged in the seventeenth century. It was treated as a secular subject: “the sufferings endured by a civilian population at the hands of a victorious army on the rampage” (p. 42-43).
Within this tradition, Francisco Goya (1746-1828) set a new standard for responsiveness to suffering. His *The Disasters of War* (1810-1820) was meant to awaken, shock, and wound the viewer by using image to invite looking and then using caption to assault the looking (p. 44-47). Sontag (2003) highlights that war photography begins with a disgraceful mission to drum up support for the sacrifice of soldiers by offering mostly positive images of the warrior’s trade (p. 47-48). For example, Roger Fenton (1819-1869) was the first “official” war photographer who left disorder off-camera. Sontag (2003) lists out many canonical images of early war photography that were staged such as *Photographic Sketch Book of the War* (1866) by Alexander Gardner, the devastated *Ruins of Sikandarbagh Palace* (1858) by Felice Beato, *The Home of the a Rebel Sharpshooter, Gettysbury* (1865) by Matthew Brady, Alexander Gardner, and Timothy O’Sullivan, *Death of a Republican Soldier* (1936) by Robert Capa, and *Raising the American flag on Iwo Jima* (1945) by Joe Rosenthal, etc. Ironically, as Sontag (2003) remarks, “[w]ith time, many staged photographs turn back into historical evidence, albeit of an impure kind – like most historical evidence” (p. 57). “Only starting with the Vietnam War is it virtually certain that none of the best-known photographs were set-ups. And this is essential to the moral authority of these images” (p. 57).

The historical tradition of the representation of atrocious suffering needs to be understood within the context of the iconography of suffering. Moral charge does not attach to the idea of representation until the representation itself becomes a secular subject in the seventeenth century. Using an image to protest suffering emerged from
this tradition. In contrast, war photography started from a different path and with a
different mission. It was to support war in which moral authority of image was put into
question. Thus, the notion of the representation of suffering in war photography has had
a complicated past, mixed with overlapping motifs. This perspective of understanding
war and the perception of reality is endorsed in this study.

The logic of seeing death.

According to Sontag (2003), victims, grieving relatives, and consumers of news
“have their own nearness to or distance from war” (p. 61). “In the era of tele-controlled
warfare against innumerable enemies of American power,” Sontag (2003) notes that
“policies about what is to be seen and not seen by the public are still being worked out”
(p. 68). In the midst of it, the notion of “good taste” (p. 68) and “the rights of relatives”
(p. 69) are two main rhetoric devices used for justifying the extent to which the public is
allowed to see. For examples, “good taste” is the primary reason given for not showing
any pictures of the dead taken at the site of the World Trade Center during the
September 11 attacks in 2001. For Sontag (2003), “good taste” is used to obscure “a host
of concerns and anxieties about public order and public morale that cannot be named”
(p. 69). “The rights of relatives” is the primary reason given for taking off-line a
propaganda video regarding the “confession” and subsequent ritual slaughter of the
kidnapped American journalist Daniel Pearly in 2002. For Sontag (2003), the use of “the
rights of relatives” obscures the fact that the video was a political diatribe that ended
with a list of specific demands (p. 69). It was not a “snuff film” (p. 69) as perceived by the general public. Seemingly, the notions of “good taste” and “the rights of relatives” are not applicable to the far away suffering. Sontag (2003) believes that “[t]he more remote or exotic the place, the more likely we are to have full frontal views of the dead and dying” (p. 70). The logic behind this way of seeing is that some people are allowed to see certain things and some people are only positioned to be seen. Indeed, showing grievously injured bodies from Asia or Africa is the journalistic custom that inherits the centuries-old practice of exhibiting exotic – that is, colonized human beings: African and denizens of remote Asia countries were displayed like zoo animals in ethnological exhibitions mounted in London, Paris, and other European capitals from the sixteenth until the early twentieth century. (Sontag, 2003, p. 72)

Victims, grieving relatives, and consumers of news have their own nearness to or distance from war. The “nearness/distance” is governed by whether the victims, grieving relatives, and consumers of news are on “our” side or on the “other” side. The rule is “[t]he more remote or exotic the place, the more likely we are to have full frontal views of the dead and dying” (p. 70). In other words, the closer to home, the less likely we are allowed to see regardless of whether we are the victims, the grieving relatives, or the consumers of news. Indeed, the victims and the grieving relatives on “our” side will become the very reasons to legitimize any prohibited display of death. Hence, any forbidden inquiries that may endanger the existing ruling power can be avoided.

Everyone has his/her own nearness to or distance from war in which the logic of seeing
death is embedded. This perspective of understanding war and the perception of reality is endorsed in this study.

The ethics of picturing evil.

Sontag (2003) examines the idea of collective memory by foregrounding the “stipulating” nature of memory museum as archives of horror; these museums have undergone institutional development (p. 86-87). The expectation of photographic evidence is associated with the notion of war crime (p. 83). For those atrocities that left few images, less memories will likely to be claimed (p. 84-85). Thus, “[p]hotographs of atrocity illustrate as well as corroborate” (p. 84) since they are “a constituent part of what a society chooses to think about, declares that it has chosen to think about” (p. 85). For Sontag (2003), the absence of a Museum of the History of Slavery versus the presence of the Holocaust Memorial Museum in the United States illustrates that the memory of slavery is “judged too dangerous to social stability to activate” (p. 88); since it would acknowledge that the evil was in this country. Within this context, Sontag (2003) criticizes America as seeing itself only in light of its exceptionalism (p. 88). Patriotism comes into play when facing questions such as “Which atrocities from the incurable past do we think we are obliged to visit?” “Whom do we wish to blame?” “Whom do we believe we have the right to blame?” (p. 93). With respect to the current stepping-up recognition of the slave system as a national project, which was regarded as a benchmark of civic virtue, Sontag (2003) believes that “the acknowledgement of the
American use of disproportionate firepower in war” is not a national project. It would be deemed to be most unpatriotic if photographic evidence was provided (p. 93-94).

The expectation of photographic evidence of horror is associated with the notion of war crimes. Thus, the function of photographs of atrocity is to corroborate when they are chosen and presented at the institutional levels. With this respect, the idea of collective memory is highly selective and constructive since the established powers always position themselves as righteous, seldom do they picture themselves as the evil doers. The rhetoric of patriotism inevitably comes into play. This perspective of understanding the constructiveness of collective memory is endorsed in this study.

The viewing position of news consumers.

Sontag (2003) revisits On Photography (1977) in order to quarrel with her previous position. Sontag used to believe that “our capacity to respond to our experiences with emotional freshness and ethical pertinence is being sapped by the relentless diffusion of vulgar and appalling images” (Sontag, 2003, p. 108-109). Sontag (2003) no longer holds this view and suggests that the issue is about the medium of the news – television, not photographs. Sontag (2003) believes that a more reflective engagement with content requires a certain intensity of awareness. Yet, it is weakened by television as it “is organized to arouse and to satiate by its surfeit of images” (p. 106). Retrospectively, there are two widespread ideas on the impact of photography. One believes in the determining influence of photographs in shaping what we care about – “the CNN effect”
The other believes in the diminishing effect of the “hyper-saturated images” (p. 105) that lead to the notion of “compassion fatigue” (Campbell, 2003, p.99). Sontag (2003) regards her 1977 position mentioned above as a “conservative critique of the diffusion of [...] image” (p. 109). Nevertheless, there is another more radical critique upheld by French philosophers Guy Debord and Jean Baudrillard with which Sontag strongly disagrees. Debord and Baudrillard believe that “we live in a ‘society of spectacle.’ Each situation has to turn into a spectacle to be real [...] to us. [...] Reality has abdicated. They are only representations: media” (p. 109). Sontag (2003) regards this idea as a cynical version of the early critique of modernity that can be traced back to the writings of William Wordsworth (1800) and Charles Baudelaire (1860s). This tradition believes that “modern life consists of a diet of horrors by which we are corrupted and to which we gradually become habituated” (p. 106). Sontag (2003) criticizes the notion of “society of spectacle” as fancy rhetoric of “a breath-taking provincialism” (p. 109) as if it universalized “the viewing habits of a small, educated population living in the rich part of the world,” suggested “there is no real suffering in the world” and assumed the images of atrocity had little effect (p. 109).

Sontag (2003) no longer believes that photographs shrivel sympathy as much as they create sympathy. This used to be her position as stated in On Photography (1977). Sontag’s new position is endorsed in this study. In addition, Sontag (2003) regards Debord and Baudrillard’s “society of spectacle” (p. 109) notion as absurd and cynical. For Sontag (2003), there are innate limitations of such a viewing position in which the
viewer knows “nothing at first hand about war and massive injustice and terror” (p. 111) and yet is “cynical about the possibility of sincerity” (p. 111) regarding the interests in images. An awareness of such viewing position of news consumers is critical to understand the relationship among war, perception of reality, and moral constitution of co-spectators. This perspective is endorsed in this study.

**The necessity of designating hell through photography.**

For Sontag (2003), to designate a hell through photography is a good (p. 114). She criticizes our lack of capacity to think about far away suffering. Considering the vast repository of atrocious images existing in modern life, Sontag (2003) regards those who are perennially surprised that depravity exists as having not reached moral or psychological adulthood (p. 114). Hence, to designate a hell through photography is to enlarge “one’s sense of how much suffering caused by human wickedness there is in the world we share with others” (p. 114). It is “an invitation [to us] to pay attention, to reflect, to learn, to examine the rationalization for mass suffering offered by established powers” (p. 117).

Nevertheless, atrocious images are reproached for indecency, as they are a way of watching suffering at a distance. Sontag (2003) rebukes this reproach. She regards this reproach as “frustration” caused by our “not being able to do anything about what the images show” (p. 117) and argues that the reproach is a regression of the admired qualities of vision. For Sontag (2003), sight is used as the noblest of senses in the ancient
Greek; the reproach associates “sight” with a deficit. Actually, there is nothing wrong with standing “back from the aggressiveness of the world which frees us for observation and for elective attention” (p. 118); yet the reproach regards the “watching” as morally wrong. Reproaching atrocious images for indecency is not justified.

Sontag (2003) also confronts the question of what to do with the feelings and knowledge that are aroused by and communicated through atrocious images. She acknowledges our appetite for sights of degradation, pain, and mutilation. She addresses it as a despised impulse that is underneath our feeling of obligation to look at and to think about photographs of atrocities (p. 97). The earliest discussion can be traced back to the founding description of mental conflict in Plato’s The Republic. Sontag (2003) notes that “mutilated bodies do arouse a prurient interest” (p. 95) and “our reason may be overwhelmed by an unworthy desire” (p. 96). Hence, “the undertow of this despised impulse must also be taken into account when discussing the effect of atrocity pictures” (p. 97). Nevertheless, Sontag (2003) believes in compassion and sympathy. Compassion withers if it is not translated into action (p. 101) and sympathy is impertinent as it only mystifies the innocent and impotent position of the privileged viewer (p. 102). Sontag (2003) stresses that people do respond to the horrors of war. Only when war does not seem as if it could be stopped, especially when it is claimed to be an intractable situation by the leaders (p. 101), do people become less responsive. Sontag (2003) discerns that
Much of the current skepticism about the work of certain photographers of conscience seems to amount to little more than displeasure at the fact that photographs are circulated so diversely; that there is no way to guarantee reverential conditions in which to look at these pictures and be fully responsive to them. (p. 120)

In other words, Sontag (2003) criticizes the fact that “[s]pace reserved for being serious is hard to come by in a modern society” (p. 119).

Our lack of capacity to think about far away suffering is due to the lack of reverential conditions to look at atrocious images. Thus, to designate a hell through photography is a means to examine the established powers. Indecency is not a justifiable reason to prohibit any display of atrocious images although they did arouse “despised impulse” (p. 97). People do react to the horrors of war with sympathy and compassion if they are not discouraged by the rhetoric used by the leaders. This study endorses the idea that designating a hell through photography is a good. More significantly, this study is to create a reverential condition in an art education classroom to look at atrocious images in order to cultivate our capacity to think about as well as to take action regarding far away suffering.

Moral education in an age of globalization.

Moral Education in an Age of Globalization (Noddings, 2010) is written from the perspective of care ethics. Noddings (2010) argues that the primary aim of moral
education is to produce people who will engage successfully in caring relations and the
goal is to prepare students “to care-for those they encounter directly and to care about
the suffering of people at a distance” (p. 394). Within this context, Noddings uses care
theory to describe an approach to global ethics through moral education. Considering
people all over the world whose values varied yet interacted almost instantly in a global
visual culture, Noddings regards that the traditional moral education that is conducted
with reference to the norms of local or religious communities and/or conducted through
parents is no longer relevant to the new and pressing moral problems (Ruddick, 1989;
cited by Noddings, 2010). She calls for a moral education that produces people who will
engage successfully in caring relations through four pedagogical tactics such as modeling,
dialogue, practice, and confirmation. More importantly, she highlights two ideas: 1)
“relational ethic of caring” and 2) “care-driven conception of justice.” I suggest that
these two ideas serve as the theoretical foundation for global application of caring in
this study.

The idea of a “relational ethic of caring” is important for global ethics because it
stresses that the ethic of caring is relational. Noddings believes that “relation is
beings are born from and into relationships. Thus, caring starts with neither the
collective nor the individual, but in relation. This perspective has significant implications.
Noddings (2010) notes that caring starting with the collective might blind people to
problems within one’s own communities, whereas caring starting with the individual
might lead to the spreading of one’s treasured values to others in an evangelical way.

Therefore, if people approach

the world through the relational ethic of caring, we are more likely to listen

attentively to others. In a caring relation, the carer is first of all attentive to the
cared-for, and this attention is receptive; that is, the carer puts aside her own
values and projects, and tries to understand the expressed needs of the cared-for.

(Noddings, 2010, p. 391)

This relational perspective of care ethics is endorsed in this study.

The idea of “care-driven conception of justice” is important for global ethics
because it stresses caring as the motivational foundation for justice. This perspective has
significance implications especially for the global application of caring. Noddings (2010)
believes that caring-for is located in relations that require a response that is dependent
on face-to-face encounters. To global application, caring should focus on creating the
conditions under which caring-for can flourish since neither institution nor large group
could directly care-for anyone. Instead of caring-for the needs and sufferings of people,
Noddings (2010) foregrounds the idea of caring-about and suggests that “caring-about
might be thought of as the motivational foundation for justice” (p. 392). More
importantly, care and justice interact, although they are often regarded as contrasting.

“An ethic of justice focuses on question of fairness, equality, individual rights, abstract
principles, and the consistent application of them. An ethic of care focuses on
attentiveness, trust, responsiveness to need, narrative nuance, and cultivating caring
relations” (Held, 2006, p. 15; cited by Noddings, 2010, p. 392). Noddings (2010) notes that “[w]e may want justice […], but we want it tempered by care” (p. 392). In the care-driven conception of justice, “need” is preferred rather than “right,” pursuing dialogue is crucial, and dealing with differences is necessary so that common values might be pursued and the unjust practices might be abandoned (Noddings, 2010). This care-driven conception of justice is endorsed in this study.

**War, violence, and peace in the arts.**

*War, Violence, and Peace in the Arts* (Noddings, 2007) is, in part, a response to *Regarding the Pain of the Others* (Sontag, 2003). Noddings aims to continue to explore the antidote to war in/through literature even though Noddings recognizes the fact that Sontag (2003) is not optimistic about the possibilities. *War, Violence, and Peace in the Arts* (Noddings, 2007) is written with three main themes: 1) attractions and repulsions of war; 2) the nonviolent tradition; and 3) the loss of moral identity. *War, Violence, and Peace in the Arts* (Noddings, 2007) is written with the aim to look at the possibilities for the antidote to war through and by education. I suggest that these three main themes serve as the pedagogical foundation for moral education in this study.

In the context of attractions and repulsions of war, Noddings (2010) highlights two main concepts: 1) the victims had a loved identity, and 2) war memorials reflected ambivalence about war of a particular culture. For educational purposes, Noddings suggests that “the images [of victims] must be accompanied by a study of the reactions
they elicited” (p. 1022) since the victims have a loved identity. Hence, the multiple interpretations and critiques of the accounts of war should be made available for students because cultural ambivalence about war exist.

In the context of the nonviolent tradition, Noddings (2010) highlights the contradictions involved with war and peace. In history, “those who endorse peace and citizenship across national boundaries were sometimes admired and sometimes despised” (p. 1025). In fact, “[o]pposing war is acceptable – even admirable – so long as war is not threatened” (p. 1025). Noddings believes that students should realize “few people were absolute pacifists” (p. 1025) and students should reflect on “many poignant accounts of the spiritual/intellectual struggles of thoughtful people associated with the nonviolent tradition” (Boulding, 1989; Day, 1952; Early, 1997; True, 1995, cited in Noddings, 2007, p. 1025). Those are seldom included in the school curriculum. In addition, students should also realize “that not fighting can itself be a form of violence; that is, failing to oppose injustice contributes to oppression” (p. 1026).

In the context of the loss of moral identity, Noddings (2007) criticizes the failure of school to educate students on the psychology of war. She highlights three notions: 1) “[i]n the heat of the battle, soldiers often lose their moral resources” (p. 1026) in which “compassion is displaced by fear, anger, blind rage, and inarticulate terror” (p. 1026-1027), 2) “[v]ictims, as well as perpetrators, suffer a loss of moral identity in situation of war or violence” (p. 1027). “Sometimes people are both perpetrators and victims of violence” (p. 1028). Thus, “[s]tudents should read stories […] that describe the greatest
cruelty visited by one person upon another” (p. 1027) and “should become aware that when we push people to do things that deny their own moral identity, we have double harmed them” (p. 1028), 3) little has been done in schools to prepare either the combat veterans or the civilians for the psychological permutation of war. “The combat veterans have lost whatever dreams of glory and heroism they might once have had; the civilians are stilled excited by the imagined glory of war” (p. 1029). More importantly, the community changes its attitude toward the military when war draws near. The young people who were perhaps once the unfavorable students suddenly become “our heroes” since they have joined the military (p. 1029). Those who point out this hypocrisy might be labeled “unpatriotic” (p. 1029). Students need to understand how war might affect their moral identities. The perspective that acknowledges the intertwined attractions and repulsions of war, the contradictions inherited in the nonviolent tradition, and the impact of war on our moral identities will be employed in this study.

**Art Education**

**Global justice and care ethics are emerging topics.**

Among art educators, attention to human sufferings in the context of atrocities and application of care ethics in the context of social justice are emerging topics. In NAEA 2010, under the theme of “Art Education and Social Justice,” Wanda Knight was one of the most prominent voices in promoting and engaging global justice, civic engagement,
and world peace. Terry Barrett was another prominent voice in promoting and practicing care ethics.

Knight addressed “Art Education and Social Justice” by focusing on the lessons from the Holocaust and other human rights atrocities that had been ignored in art classrooms. She asked how those histories were connected to issues today and how they were relevant for art education. Accompanying her NAEA presentation, Knight published her book chapter Never Again: A (K)night with Ben (2009) in an anthology titled Globalization, Art, and Education (Delacruz, Arnold, Kuo, and Parsons, Eds.; 2009) in which she asks one central question: “[i]n an age of globalization, how effective is education in awakening critical stances and enabling visions of global peace and social justice, and what strategies can be used to deal with human rights atrocities, genocidal histories and “difficult sites” such as concentration camps?” (p. 68). Knight proposes exploring historical and contemporary media representations. By looking at the roots and outcomes of prejudice, racism, and stereotyping, and by presenting the dangers of indifference, Knight calls for individual and civic engagement.

Barrett takes a different approach in addressing “Art Education and Social Justice” by focusing on care ethics. In his NAEA presentation Teaching Art Interpretation to Further Social Justice, Barrett demonstrated how practicing art interpretation could foster appreciation of different understandings through which care ethics would be endorsed. In the session description, Barrett stated: “[w]e will actively interpret contemporary works of art toward deeper meaning and greater appreciation of different
understandings: the artwork, diverse individuals with different points of view, and the complexity of life” (NAEA, 2010, p. 32). Barrett chose *The Carpet Told Me* (Koorjmans, 2007), a video work, for interpretation. The video was based on the work of artist Jeroen Koorjmans and his response to 9/11. Barrett acted as a facilitator in the interpretation process. He attempted to adapt the four pedagogical tactics such as modeling, dialogue, practice, and confirmation in care ethics (Nodding, 2010) during his moderation of the exchanges among the participants. As a participant in the interpretation process, I noted that Barrett had demonstrated how social justice could be fostered through an active interpretation of an artwork in a classroom setting. It was through an engaging exchange process in which keen observation, attentive listening, acceptance of personal biases, and tolerance of differences were exercised. Both the research direction of Knight and pedagogical approach of Barrett will be adopted in this dissertation.

**A practice of social reconstructionist multicultural curriculum.**

Apart from engaging global justice and implementing care ethics, this study also relies on critical curriculum theory presented in *Multicultural Art and Visual Cultural Education in a Changing World* (Ballengee-Morris and Stuhr, 2001). Ballengee-Morris and Stuhr (2001) believe that the combination of a multicultural educational approach and the social reconstructionist approach in the context of visual culture education enable art teachers and students to investigate the complexity of cultural experiences. They find that the multicultural educational approach helps students understand the
complexities of differences “because of age, gender or sexuality, social and economic class, exceptionality, geographic location, religion, political status, language, ethnicity, and race” (p. 8) with the social goals to “provide a more equitable distribution of power, to reduce discrimination and prejudice, and to provide social justice and equitable opportunities (p. 8). Ballengee-Morris and Stuhr (2001) regard that the social reconstructionist approach helps teachers and students “to practice democratic action for the benefit of disenfranchised social and cultural groups identified and investigated as a result of enlightened curriculum,” through which “the results will reach outside the school setting to the larger community” (p. 9). They reiterate the six updated position statements concerning multicultural art education which were first formulated in 1992 by Stuhr, Petrovich-Mwaniki, and Wasson. I propose that these six position statements serve as the yardsticks with which I measure my curriculum design. The six position statements are as follows:

Position 1: We advocate a socio-anthropological basis for studying the aesthetic production and experiences of cultural groups, which means focusing on knowledge of the makers of art and visual culture, as well as the socio-cultural context in which it is produced. This entails exploring the social, political, and economic complexities, ambiguities, and contradictions of the personal, national, global cultural belief systems. (Ballengee-Morris & Stuhr, 2001, p. 9)

Position 2: We acknowledge teaching as cultural and social intervention; therefore, in any teaching endeavor, it is imperative that teachers confront and be
aware of their personal, national, and global aspects of cultural identity(ies) and their social biases. (Ballengee-Morris & Stuhr, 2001, p. 9)

Position 3: We support a student/community-centered education process in which the teacher must access and utilize the students' socio-cultural values and beliefs and those of the cultures of the community when planning art and visual culture curricula. (Ballengee-Morris & Stuhr, 2001, p. 9)

Position 4: We support anthropologically-based methods for identifying socio-cultural groups and their accompanying values and practices that influence aesthetic production. (Ballengee-Morris & Stuhr, 2001, p. 10)

Position 5: We advocate the identification and discriminating use of culturally responsive pedagogy that more democratically represents the socio-cultural and ethnic diversity existing in the classroom, the community, the nation, and the world. (Ballengee-Morris & Stuhr, 2001, p. 10)

Position 6: We want to focus on the dynamic complexity of factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, geography, and ethnicity/race. We seek a more democratic approach, whereby the disenfranchised are also given a voice in the art and visual culture education process and the disenfranchised, as well as the franchised, are sensitized to taken-for-granted assumptions implicit in personal, national, and global culture. (Ballengee-Morris & Stuhr, 2001, p. 10)
The social reconstructionist multicultural position employed by Ballengee-Morris and Stuhr (2001) are espoused in this research.

The theoretical background of this study dealing with a humanitarian visual culture curriculum is derived from various bodies of literature that include Nachtwey’s photographic work, critical social theory, humanitarianism, general education, and art education. In formulating this research study, major positions were drawn from those identifying with the victims (Nachtwey, 2007), addressing that lack of equity is a determined political choice (Orbinski, 2009), creating a reverential condition in which to look at atrocious images (Sontag, 2003), cultivating the relational ethic of caring (Noddings, 2010), and supporting social reconstruction multicultural education/art education (Ballengee-Morris & Stuhr, 2001).
CHAPTER 3
METHODOLOGY AND DATA COLLECTION

Methodology

The design of this study follows the methodologies and procedures employed in critical participatory action research (PAR). Critical PAR is a research paradigm that enables transformations in rebuilding education in South Africa, in literary campaigns in Nicaragua, in developments in nursing practice in Australia, in improving classroom teaching in the United Kingdom, in community development in the Philippines, in farms in Sri Lanka, in community governance in India, in improving water supplies in Bangladesh, and in hundreds of other settings around the world. (Kemmis and McTaggart, 2005, p. 599)

Inspired by the possibility of making changes through critical PAR, I attempt to use this methodology as an educational action research initiative in order to raise humanitarian concerns in and through art education. This research study is rooted in three traditions of action research that includes participatory research, critical action research, and classroom action research. Participatory research is an alternative
philosophy of social research that associates with social transformation in the Third World (Kemmis & McTaggart, 2005, p. 560). Critical action research brings together broad social analysis such as the relationship between education and social change (Kemmis & McTaggart, 2005). Classroom action research involves teachers making judgments about how to improve their own practices (Kemmis & McTaggart, 2005, p. 561).

This research study relies on the ideas presented by seven educators and researchers in six major bodies of literature. The seven educators and researchers include Stephen Kemmis (2005, 2006, & 2009), Robin McTaggart (2005), John Elliott (2007), Ernie Stringer (2007), James Henderson (2000), Richard Hawthorne (2000), and Debra Stollenwerk (2000). The six major bodies of work provide the theoretical foundation and analytical framework that covers the critical, practical, and technical aspects of this research study. In *Participatory Action Research: Communicative Action and the Public Sphere* (2005), Kemmis and McTaggart argue for a critical view of PAR by reconceptualizing research itself as a social practice. This perspective is based upon Jürgen Habermas’s theory (1984, 1987a) of communicative action and his notion of public sphere. In *Action Research as a Practice-Based Practice* (2009), Kemmis expands his argument for critical action research by highlighting research itself as a practice-changing practice. This perspective is based upon Habermas’s theory (1972, 1974) of knowledge-constitutive interest. These two works provide the theoretical foundation to this research study. In *Participatory Action Research and the Public Sphere* (2006),
Kemmis argues for a critical PAR in the context of education research as a response to the lack of critical edge in current action research. This work provides the critical tools for this research study. In *Assessing the Quality of Action Research* (2007), Elliott highlights quality criteria for assessing education action research. This work provides the assessment tools to this research study. In *Action Research in Education* (2007), Stringer provides practical suggestions for classroom action research. He highlights a model of curriculum framework constructed by Henderson, Hawthorne, and Stollenwerk in *Transformative Curriculum Leadership* (2000). These two works provide the technical means for this research study.

The theoretical foundation of this research study is mainly based upon *Participatory Action Research: Communicative Action and the Public Sphere* (Kemmis and McTaggart, 2005). This is a critical assessment of PAR by Kemmis and McTaggart, who have been developing a critical view of PAR since 1981 (p. 568). With respect to the extensive history of action research dating back to the research study conducted by social psychologist Kurt Lewin (1890-1947) and the diverse approaches of action research in many fields of social practices that include “participatory research, critical action research, classroom action research, action learning, action science, soft systems approaches and industrial action research” (Kemmis, 2009, p. 469), Kemmis and McTaggart (2005) attempt to develop critical PAR as a form of comprehensive social practice. Using Habermas’s theory of communicative action (Habermas, 1984, 1987a) and his idea of the public sphere (Habermas, 1996), Kemmis and McTaggart (2005)
argue that PAR in a critical mode could constitute the public sphere for communicative action. This argument is significant to this research study because it provides the theoretical foundation to open communicative space within an art education classroom. In the following, I highlight their arguments and suggest how their perspectives enable me to conduct critical PAR in terms of three main foci: 1) re-conceptualizing research itself as a social practice, 2) fulfilling political and methodological intentions, and 3) demonstrating a direction for a new generation of PAR. Meanwhile, the insights presented in the other five bodies of literature mentioned above are integrated in order to illustrate how critical PAR is conducted in theory and in practice.

**Re-conceptualizing research**

*Understanding educational research as a social practice.*

At the outset, Kemmis and McTaggart (2005) define PAR as a social and educational practice. The practice itself is an on-going research process with an aim to reconstruct social practices:

- Participatory action research is itself a social – and educational – process. The “subject” of participatory action research undertakes their research as a social practice. Moreover, the “object” of participatory action research is social; participatory action research is directed toward studying, reframing, and reconstructing social practices. (Kemmis and McTaggart, 2005, p. 563)
More specifically, PAR is a collective form of struggle envisioning an exercise of rationality and democracy. The results are judged in terms of historical consequences:

Participatory action research offers an opportunity to create forums in which people can join one another as co-participants in the struggle to remake the practices in which they interact – forums in which rationality and democracy can be pursued together without an artificial separation ultimately hostile to both. [...] At its best, then, [PAR] is a social process of collaborative learning realized by groups of people who join together in changing the practices through which they interact in a shared social world in which, for better or worse, we live with the consequences of one another’s actions. (Kemmis and McTaggart, 2005, p. 563)

For Kemmis and McTaggart (2005), PAR is a recursive process in terms of both a research process and a social practice. It enables researchers to understand “how [their] social and educational practices are located in, and are the product of, particular material, social, and historical circumstances that produced [them] and by which [they] are reproduced in every day social interaction in a particular setting” (Kemmis and McTaggart, 2005, p. 565). By highlighting this recursive perspective, Kemmis and McTaggart (2005) believe that the principal concern of PAR is to change practices by paying attention to 1) what people did, 2) how people interacted with the world and with others, 3) what people meant and what they valued, and 4) the discourses in which people understood and interpreted their world (p. 564-565). Through reflection, discussion, and reconstruction, Kemmis and McTaggart (2005) believe that
transformations of practice are made possible (p. 565). In other words, PAR is “a practice-changing practice” (Kemmis, 2009, p. 464). In *Action Research as a practice-based practice*, Kemmis (2009) expands on the idea of the transformations of practice in the context of critical PAR. He highlights how PAR attempts to change understandings, practices, and conditions of practices that ultimately transform the ways in which people speak (understandings of practices), act (practices of practices), and/or relate to others and the world (conditions of practices) (p. 463-464).

PAR is a social and educational process. PAR is also a collective form of struggle with an aim to study, reframe, and reconstruct social practices. In the context of educational practice, PAR is a social practice with a vision of reconstructing educational practices through which participants are engaged to take responsibilities in and for a shared social world based on the idea of rationality and democracy. In this study, the participants are the students. The core of the capacity for change is to understand what students say, what students do, and how students relate to others and to the world in the context of humanitarian visual culture curriculum.

*Transforming the recursive nature of social mediation.*

In essence, Kemmis and McTaggart (2005) argue that PAR aims to transform the recursive nature of social mediation through social practices. PAR is typically characterized as the following self-reflective cycle of seven steps:

- *Planning* a change
• *Acting and observing* the process and consequences of the change

• *Reflecting* on these processes and consequences

• *Re-planning*

• *Acting and observing again*

• *Reflecting again, and so on...* (Kemmis and McTaggart, 2005, p. 563)

But for Kemmis and McTaggart (2005), this mechanical cycle of steps poorly reflects the process of PAR, which in reality is more fluid, open, and responsive (p. 563). They believe that the social and educational process of PAR can be captured with seven key features:

• PAR is a social process. It explores “the relationship between the realms of the *individual and the social*” (p. 566).

• PAR is participatory. It engages “people in examining their *knowledge* and their interpretive categories” (p. 567).

• PAR is practical and collaborative. It engages “people in examining the *social practices* that link them with others in social interaction” (p. 567).

• PAR is emancipatory. It aims to help “people recover, and release themselves from, the constraints of irrational, unproductive, unjust, and unsatisfying *social structures* that limit their self-development and self-determination” (p. 567).

• PAR is critical. It aims “to help people recover, and release themselves from, the constraints embedded in the *social media* through which they interact – their language (discourses), their modes of work, and the social relationship of
power” (p. 567).

- PAR is reflexive. It aims “to help people to investigate reality in order to change it (Fals Borda, 1979; cited in XXX) and [...] to change reality in order to investigate it” (p. 567).

- PAR is to transform both theory and practice. It involves “‘reaching out’ from the specifics of particular situations [...] to explore the potentials of different perspectives, theories, and discourses that might help to illuminate particular practices and practical settings as a basis for developing critical insights and ideas about how things might be transformed” (p. 568).

In the context of educational practice, PAR is a social process (Point 1) to transform recursive nature of social mediation. This is achieved by engaging students so as to encourage them to examine their knowledge (Point 2) and the social practices involved in their knowledge construction (Point 3). This is also achieved by encouraging students to release the constraints embodied in social structures (Point 4) and/or social media (Point 5). As an educational process, PAR reconstructs educational practice by having students and teachers investigate reality (Point 6) and make changes at both the practical and theoretical levels (Point 7). This perspective of understanding educational research in form of PAR is endorsed in this study.

_Theorizing research/practice from a reflexive-dialectical perspective._
Kemmis and McTaggart (2005) regard a methodologically driven view of PAR as risky and argue that PAR should be understood within the context of social and educational theory and practice (p. 574). Any methodologically defined research practices are embedded with epistemological choices (“choices about what it means to know a practice” (p. 572)) and ontological choices (“choices about what practice is and how it manifests itself in reality” (p. 572)). Those epistemological and/or ontological choices that underpin the choice of method might be obscured if research in practice is methodologically defined. According to their perspective, the central question should focus on “how practices are to be understood” (p. 574). With this respect, they propose a theoretical scheme to illustrate how practices should be understood (see Table 3.1).
### Table 3.1

<table>
<thead>
<tr>
<th>Perspective</th>
<th>The individual</th>
<th>The Social</th>
<th>Both: Reflexive-dialectical view of individual-social relations and connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective</td>
<td>1. Practice as individual behavior, seen in terms of performances, events, and effects: Behaviorist and most cognitive approaches in psychology.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Practice as social interaction (e.g., ritual, system-structured): Structure-functionalist and social systems approaches</td>
<td></td>
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</tr>
<tr>
<td>Subjective</td>
<td>3. Practice as intentional action, shaped by meaning and values: Psychological verstehen (empathetic understanding) and most constructivist approaches</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Practice as socially structured, shaped by discourses, tradition: Interpretative, aesthetic-historical verstehen (empathetic understanding), and poststructuralist approaches</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Both: Reflexive-dialectical view of subjective-objective relations and connections</td>
<td>5. Practice as socially and historically constituted and as reconstituted by human agency and social action: Critical methods; dialectical analysis (multiple methods)</td>
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For Kemmis and McTaggart (2005), practices should be understood within an encompassing view that can reveal the relationships among different traditions in the study of practice. They view the study of practice in five different ways: 1) practice as individual behavior (behaviorist and most cognitive approaches in psychology), 2) practice as social interaction (structure-functionalist and social systems approaches), 3)
practice as intentional action (psychological verstehen [empathetic understanding] and most constructivist approaches), 4) practice as socially structured (interpretative, aesthetic-historical verstehen [empathetic understanding], and poststructuralist approaches, and 5) practice as socially and historically (re)constituted (critical methods; dialectical analysis [multiple methods]).

According to Kemmis and McTaggart (2005), this theoretical scheme intends to map out the different kinds of relationships between the researcher and the research subjects involved in each of the five traditions. The scheme is derived from three main loci: 1) the individual-social dimension, 2) the subjective-objective dimension, and 3) the reflexive dialectical dimension. The significance of this theoretical scheme is to recognize different aspects of practice as well as to put the social, historical, and discursive construction of practice itself into consideration (Kemmis and McTaggart, 2005, p. 572). More importantly, this theoretical scheme allows the socially and historically (re)constituted practice to be understood within a reflexive dialectical framework, which acknowledges the intertwined relations between the individual-social dimension and the subjective-objective dimension. This reflexive dialectical framework is significant for two strategic reasons. First, the participant-researchers of PAR should be positioned as those who “see practice from the perspective of the insider group, whose members’ interconnected activities constitute and reconstitute their own social practices, in the first person (plural)” (Kemmis and McTaggart, 2005, p. 572). In other words, the participant-researchers should neither be outsiders in the third person taking “objective”
approaches, nor be insiders in the second person taking “subjective” approaches.

Second, the view of research methods and techniques in PAR should be comprehensive. By “locating practice within the framework of participants’ knowledge (in relation to social structures, in terms of social media)” (Kemmis and McTaggart, 2005, p. 574), they argue that the essence of PAR as a research practice is to present a powerful social dynamics in terms of revealing 1) what people do, 2) how people interact with the world and with others, 3) what people mean and what they value, and 4) the discourses in which people understand and interpret their world (Kemmis and McTaggart, 2005, p. 564-565). This powerful representation of social dynamics can only be achieved by fully utilizing the multiple research methods and techniques available in the practice of study in different traditions. This comprehensive view is exemplified by identifying the methods and techniques involved in each of the different traditions. The methods and techniques include both quantitative and correlational - experimental methods, qualitative and interpretative methods, and critical methods. By identifying these methods and techniques, the epistemological and ontological choices embedded in different choices of methods can be revealed (see Table 3.2).
<table>
<thead>
<tr>
<th>Perspective</th>
<th>The individual</th>
<th>The Social</th>
<th>Both: Reflexive-dialectical view of individual-social relations and connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective</td>
<td>1. Practice as individual behavior: Quantitative and correlational – experimental methods; psychometric and observational techniques, tests, and interaction schedules.</td>
<td>2. Practice as social and systems behavior: Quantitative and correlational – experimental methods; observational techniques, sociometrics, systems analysis, and social ecology.</td>
<td></td>
</tr>
<tr>
<td>Subjective</td>
<td>3. Practice as intentional action: Qualitative and interpretative methods; clinical analysis, interview, questionnaire, diaries, journals, self-report, and introspection.</td>
<td>4. Practice as socially structured, shaped by discourses, tradition: Qualitative and interpretative methods; discourse analysis and document analysis.</td>
<td></td>
</tr>
<tr>
<td>Both: Reflexive-dialectical view of subjective-objective relations and connections</td>
<td></td>
<td>5. Practice as socially and historically constituted and as reconstituted by human agency and social action: Critical methods; dialectical analysis (multiple methods).</td>
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In the context of educational practice with an aim to its reconstruction, I as the participant researcher position myself as “first person (plural)” (Kemmis and McTaggart, 2005, p. 572). Seeing the practice from the perspective of students who engage themselves in examining knowledge construction in relation to social structures and
social media in the context of humanitarian visual culture curriculum, I situate my research study in a reflexive dialectical framework. I apply multiple research methods and techniques in the form of dialectical analysis. This includes different forms of qualitative and interpretative methods such as questionnaire (class survey and students’ course evaluation), journals (teacher’s journals), discourse analysis (class discussion), and document analysis (students’ assignment).

Measuring up to the quality criteria of action research.

Not only am I the participant researcher with the goal of reconstructing educational practice, but I am also a teacher-researcher who controls the data collection process in the classroom setting. In order to address the quality concerns of this research study, I rely on the assessment framework presented in Assessing the Quality of Action Research (Elliott, 2007). This piece of literature addresses these quality concerns by asking the following question: “How should our practical experience as applied researchers inform criterial thinking about the quality of our research when it is called to account?” (Elliott, 2007, p. 230). Elliot is a British educator and researcher whose work has been influenced by Lawrence Stenhouse (1926-1982), a British educator whose notion of ‘teachers as researchers’ focused on ways of making teaching and learning more intrinsically educational during the late 1960s (p. 231). In his work, Elliott (2007) distills the quality criteria for assessing educational action research based upon his experiences in the field since the 1970s (p. 230).
For Elliott (2007), “educational action research was an ethical inquiry into the ways educational aims and values can find practical expression in the activities of teaching and learning” (p. 231). This notion is derived from “a specific curriculum discourse that views the aims of education [...] as] internal to the practice of education, rather than to certain extrinsic purposes—social and economic—that education may serve” (Stenhouse, 1975, chapter 7; cited by Elliott, 2007, p. 231).

In addition, Elliott (2007) believes in quality that is represented through narratives of personal experience. This notion is derived from Stake and Schwandt’s (2006, pp. 404–418) distinction of two views of quality: quality-as-experienced and quality-as-measured. The view of quality-as-experienced implies “that the discernment of quality is a form of practically embodied knowledge” in which “quality is represented through narratives of personal experience” (Elliott, 2007, p. 230); whereas the view of quality-as-measured involves “explicit comparison of the object in question with a set of standards for it” (Elliott, 2007, p. 230). According to Elliott (2007), Stake and Schwandt argue that quality-as-measured does not necessarily represent the most valid meanings of quality since “[t]he more judgments of quality are reduced to a single measure, the greater the distancing from quality-as-experienced” (Elliott, 2007, p. 230). Even though the agreed measure may be secure in the judgment of evaluators, it does not necessarily represent “the most valid meanings” of quality as it is commonly and universally experienced (Elliott, 2007, p. 230). In this light, Elliott (2007) believes in the quality-as-experienced in which “[c]riterial thinking needs to be rooted in narratives of experience” (p. 230). More
importantly, the number of quality criteria may increase since the quality-as-experienced is “multifaceted, contested, and never fully representable” (Elliott, 2007, p. 230).

Within this context, Elliott (2007) highlights the guiding principles for data gathering and quality assessment. For Elliott (2007), the data collection process provides “information about the extent to which [the teacher’s] actions and [his/her] effects on students are ethically consistent with [his/her] pedagogical aims and principles” (p. 234). Thus, the teacher-researcher seeks to explain inconsistencies in terms of constraints operating on his/her practice so that new action strategies would be developed in order to “change the situation sufficiently to reveal previously unrecognized dimensions of the problem that need to be understood” (p. 234). Meanwhile, students are regarded as active partners with whom the teacher directly engages in order to develop the new teaching strategies when the need arises (Elliott, 2007, p. 234).

For Elliott (2007), there exist five criteria for teacher-as-researcher to assess his/her quality of teaching. The first four criteria refer to personal qualities. The fifth criterion refers to the nature of a case study. These five criteria were distilled from Elliott’s reflections on teaching and learning under the influences of the ideas contributed by Aristotle, Richard Rorty (1991), John Dewey (1916), John Macmurray (1957), and Robert Stake (1978). The five criteria are as follows:

1. It is a deliberative and self-reflexive process in which the teacher calls into question both her teaching strategies (means) and the aims (ends) to which
they are directed, and then modifies each by reflecting on the other. (Elliott, 2007, p. 237)

2. It is a rigorous conversational process in which the teacher opens up her practice to the rational scrutiny of students and peers, “in-voices” their views of the action situation, and in the process demonstrates a disposition to subordinate her own prejudices to the search for an overlapping and un-coerced consensus. (Elliott, 2007, p. 237)

3. It is a process in which the teacher displays the following: integrity in the pursuit of her educational aims and values, curiosity about other people’s interpretations of the action situation, objectivity and honesty about her own motives and reasons for action, open-mindedness towards the views of others and respect for their freedom of thought and action. (Elliott, 2007, p. 237)

4. It enlarges the teacher’s sphere of personal agency in the practical situation through the realization of her educational aims in a sustainable form. (Elliott, 2007, p. 237)

5. It enables a teacher to generate a description of the complexities of the case in sufficient detail to be of universal significance to other teachers. (Elliott, 2007, p. 238)

Criterion 1 captures the quality of reflection that Aristotle called *phronesis* (Nussbaum, 1990, p. 62; cited by Elliott, 2007, p. 238), as reflected in Stenhouse’s notion of “teachers-as-researchers” (p. 238). This deliberative and self-reflexive process
“engage[es] teachers and their collaborators in a form of practical reasoning [...] where
the ends that constitute the internal goods of a practice and the means of realizing them
in action are objects of joint reflection and inquiry (Carr, 2006; cited by Elliott, 2007, p.
231). Criterion 2 captures Rorty’s view on the nature of inquiry in which everyone has “a
duty to talk to each other, to converse about [their] views of world, to use persuasion
rather than force, to be tolerant of diversity, to be contritely fallibilist” (Rorty, 1991, p. 67;
cited by Elliott, 2007, p. 238). This rigorous conversational process enables the teacher
to subordinate his/her own prejudices. Criterion 3 captures the virtues inherent in
Dewey’s view on the democratic process of inquiry. This is a process in which
dispositional qualities such as integrity, curiosity, objectivity, honesty, and open-
mindedness of a teacher are displayed. Criterion 4 exemplifies Macmurray’s idea of
experiencing “the self” in which Macmurray “argues that a person experiences ‘the self’
most fully in action directed towards the fulfillment of practical goals (Macmurray, 1957,
p. 90; cited by Elliott, 2007, p. 238). In terms of teaching, the teacher sees
himself/herself as an agent of change through reclaiming the teaching situation as the
sphere of ethically committed action. Criterion 5 resonates with Stake’s notion of
naturalistic generalization “in which the reader is able to generalize from the case to her
own experience in a way that illuminates her own experience” (Stake, 1978, p. 5-7; cited
by Elliott, 2007, p. 238). Elliott (2007) believes that “the greater the particularizations of
descriptions of action situations, the greater their potential to throw light on possibilities
for action in other situations” (p. 238).
For Elliott (2007), “educational action research is an ethical inquiry into the ways educational aims and values can find practical expression in the activities of teaching and learning” (p. 231) in which he believes in quality-as-experienced (p. 230). The guiding principles for data collection and quality assessment explain inconsistencies in terms of constraints operating on the teacher-researcher’s practice so that new action strategies may be developed and unrecognized dimensions of the problem can be understood (p. 234). In light of this, the operational principles for quality research include: 1) exhibiting a deliberative and self-reflexive process, 2) revealing the rigorous conversational process involved, 3) assessing teacher’s qualities in terms of integrity, curiosity, objectivity and honesty, and open-mindedness, 4) measuring the extent of the teacher’s agency enlargement, and 5) having the capacity to reveal the complexities of the case. These guiding and operational principles for data gathering and quality assessment are adopted in this study.

**Fulfilling the political and methodological intentions**

*Enacting PAR as a form of communicative action.*

*Participatory Action Research: Communicative Action and the Public Sphere* (Kemmis & McTaggart, 2005) aims to provide a critical view of PAR by reconceptualizing research itself as a social practice. This reconceptualization itself is grounded in Habermas’s theory (1984, 1987b) of communicative action and his notion of the public sphere. Kemmis and McTaggart’s argument (2005) provides a strategic link between PAR
and Habermas’s concepts. On the one hand, PAR as an action research initiative provides a concrete example actualizing the theory of communicative action in the form of the public sphere. On the other hand, Habermas’s concepts substantiate the political and methodological intentions of PAR.

Kemmis and McTaggart (2005) argue that a critical mode of PAR is a form of communicative action. It opens communicative spaces between participants in terms of public discourse in public spheres (p. 578). This notion is firstly based upon Habermas’s (1984, 1987) theory of communicative action and then based upon Habermas’s (1996) ideas of public spheres. Communicative action is defined as a kind of action that people take when they interrupt what they are doing (Kemmis, 1998; cited Kemmis and McTaggart, 2005, p. 576) in order to ask four questions of validity:

- Does their understanding of what they are doing make sense to them and to others? (Is it comprehensible?)
- Is this understanding true (in the sense of being accurate in accordance with what else is known)?
- Is this understanding sincerely held and stated (authentic)?
- Is this understanding morally right and appropriate under the circumstances in which they find themselves? (p. 576)

In this mode of communication action, people deliberately aim to 1) reach intersubjective agreement as a basis for 2) mutual understanding so as to 3) reach an
unforced consensus about what to do in the particular practical situation in which they find themselves (Kemmis and McTaggart, 2005, 576).

The significance of this concept is that it is “a negative and critical challenge” (Kemmis, 2006, p. 472). It is an ideal speech situation in which a form of understanding occurs in an intersubjective space. In practice, this ideal speech situation can never be attained. Nevertheless, it serves as a negative challenge to participants “to test their emerging self-understanding and collective understanding against the four validity claims” (Kemmis, 2006, p. 472). In addition, this ideal speech situation is subject to distortion since there are limits and interruptions. Thus, it is significant to make space for continuous dialogue so that the limits and interruptions can become openings for new conversations. It is also significant to accept the fact that intersubjective agreement, mutual understanding and unforced consensus are always “situated and provisional” (Kemmis, 2006, p. 472). The idea of making space for continuous dialogue is what Habermas (1996; cited by Kemmis, 2006, p. 472) means when he argues for opening communicative space in the form of public spheres in communicative action. It is a space constituted by the participants themselves in which “emerging agreements and disagreements, understandings and decisions can be problematised and explored openly” (Kemmis, 2006, p. 472).

For Kemmis and McTaggart (2005), PAR as a research process and a social practice can be reconceptualized as a form of communicative action:
The process of PAR is one of mutual inquiry aimed at reaching intersubjective agreement, mutual understanding of a situation, unforced consensus about what to do, and a sense that what people achieve together will be legitimate not only for themselves but also for every reasonable people (a universal claim). (p. 578)

As a collective form of struggle, PAR aims to reconstruct social practice through enacting communicative action with the aims:

- to create circumstances in which people can search together collaboratively for more comprehensible, true, authentic, and morally right and appropriate ways of understanding and acting in the world” (p. 578) as well as to create “circumstances [...] is not justified by appeal to authority; rather, [...] it is justified by the force of better argument.” (Kemmis and McTaggart, 2005, p. 578).

This perspective of enacting PAR as a form communicative action in order to open communicative spaces for humanitarian issues in an art education classroom is endorsed in this study.

_Engendering emancipatory knowledge._

Not only does the theoretical framework provided in Habermas’s work substantiate the political and methodological intentions of PAR, it also helps highlight the contribution of PAR in terms of engendering emancipatory knowledge. For Kemmis and McTaggart (2005), PAR can be understood as generating emancipatory knowledge rather than technical or practical knowledge (p. 578). This notion is based upon
Habermas’s (1972, 1974) theory of knowledge-constitutive interests that was developed as a theory of critical social science as opposed to ‘scientism’ (Carr & Kemmis, 1986, p. 135; cited by Jarvis, 2002, p. 102). According to this theory, there exist three kinds of knowledge: the technical, the practical, and the emancipatory (Kemmis, 2009). For Habermas (1972, 1974):

“[t]he cornerstone of emancipatory knowledge is based on a proposition that there is a basic human interest in rational autonomy and freedom which issues in a demand for the intellectual and material conditions in which non-alienated communication and interaction can occur. This emancipatory interest requires going beyond any narrow concern with subjective meaning in order to acquire an emancipatory knowledge of the objective framework within which communication and social action occur. It is with this emancipatory knowledge that critical social science is essentially concerned.” (Carr & Kemmis, 1986, p. 135-136; cited by Jarvis, 2002, p. 102)

In this context, emancipatory knowledge is based upon the emancipatory interest. It recognizes the basic human interest in rational autonomy and freedom. Compared to emancipatory knowledge, technical knowledge is mainly instrumental to the focus of “knowing what and why” (Jarvis, 2002, p. 102). Compared to emancipatory knowledge, practical knowledge is “viewed as [an] iterative hermeneutic process in which shared meaning through language developed into an interpretive science focusing on ‘a knowing what, how, and when’” (Jarvis, 2002, p. 102).
This distinction between technical knowledge, practical knowledge, and emancipatory knowledge can best be illustrated by the differentiation between technical action research, practical action research, and critical action research. This is reiterated in *Action Research as a Practice-Based Practice*, where Kemmis (2009) refers to a framework that he helped develop in *Becoming Critical: Education, Knowledge, and Action Research* (Carr & Kemmis, 1986). Based upon Habermas’s (1972, 1974) theory of knowledge-constitutive interests, Wilfred Carr & Kemmis (1986) distinguish three kinds of action research:

*Technical* action research guided by an interest in improving control over outcomes;  
*practical* action research guided by an interest in educating or enlightening practitioners so they can act more wisely and prudently; and *critical* action research guided by an interest in emancipating people and groups from irrationality, injustice and harm or suffering. (Kemmis, 2009, p. 469)

PAR as a form of critical action research is guided “by an interest in emancipating people and groups from irrationality, injustice and harm or suffering” (Kemmis, 2009, p. 469).

Within this context, the significance of PAR is to engender emancipatory knowledge. For Kemmis and McTaggart (2005),

PAR is to be understood as a collaborative practice of critique, performed in and through a collaborative practice of research that aims to change the researchers themselves as well as the social world they inhabit (the emancipatory knowledge –
constitutive interest characteristic of critical social science [Carr & Kemmis, 1986; Habermas, 1972]). (p. 578)

PAR is not to be understood as the kind of science that gathers knowledge as a precursor to and resource for controlling the unfolding of events (the technical knowledge-constitutive interest characteristic of positivistic social science [Habermas, 1972]) (p. 578); nor is PAR to be understood as the kind of science directed toward educating the person to be a wiser and more prudent actor in as yet unspecified situations and circumstances (the practical knowledge – constitutive interest characteristic of hermeneutics and interpretive social science [Habermas, 1972]). (p. 578)

Based upon Kemmis and McTaggart’s (2005) position derived from Carr & Kemmis (1986), I highlight the characteristics of emancipatory knowledge in terms of Habermas’s theory of knowledge-constitutive interests and Carr & Kemmis’s view of social science (see Table 3.3).
### Table 3.3

**Three Characteristics of Habermas’s theory of knowledge-constitutive interests**

<table>
<thead>
<tr>
<th>Knowledge-Constuitive Interest</th>
<th>Social Science</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical</td>
<td>Positivistic</td>
<td>To gather knowledge as a precursor to and resource for controlling the unfolding of events</td>
</tr>
<tr>
<td>Practical</td>
<td>Hermeneutics &amp; Interpretive</td>
<td>To educate the person to be a wiser and more prudent actor in as yet unspecified situations and circumstances</td>
</tr>
<tr>
<td>Emancipatory</td>
<td>Critical</td>
<td>To change the researchers themselves as well as the social world they inhabit through a collaborative practice of research</td>
</tr>
</tbody>
</table>

Engendering emancipatory knowledge through critical PAR in order to change students themselves as well as the social world they inhabit is endorsed in this study.

**Besieging authorities with reasons.**

Not only does Habermas’s theory of communicative action and theory of knowledge-constitutive interests substantiate the political and methodological intentions of PAR, Habermas’s notion of the public sphere also provides the proper politics of PAR. Kemmis and McTaggart (2005) argue that PAR researchers actualize the public sphere in practice (p. 581-582). This notion is based upon Habermas’s idea of a public sphere that “outline[s] the kinds of conditions under which people can engage in communicative action in the contexts of social action and social movements” (p. 582). This idea of the public sphere is understood within the context of deliberative practice of self-determination. According to Habermas,
[Deliberative politics] is bound to the demanding communicative presuppositions of political arenas that do not coincide with the institutionalized will-formation in parliamentary bodies but extend equally to the political public sphere and to its cultural context and social basis. A deliberative practice of self-determination can develop only in the interplay between, on the one hand, the parliamentary will-formation institutionalized in legal procedures and programmed to reach decisions and, on the other, political opinion-building in informal circles of political communication. (Baynes, 1995, p. 316; cited by Kemmis and McTaggart, 2005, p. 581)

To Kemmis and McTaggart (2005), the public sphere as defined by Habermas is regarded as “the political opinion-building in informal circles of political communication”. It ranges “from private associations to the mass media located in 'civil society' ... [which] assumed responsibility for identifying and interpreting social problems” (Baynes, 1995, p. 216-217; cited by Kemmis and McTaggart, 2005, p. 581). In addition, Habermas’s public spheres are concrete and practical contexts for communication, as opposed to abstract ideas. They are also different from the communicative spaces of most of the social and political communication in which communication is frequently distorted and disfigured by interest-bargaining (p. 582).

To Kemmis and McTaggart (2005), Habermas’s public spheres provide the proper politics of PAR. Kemmis and McTaggart (2005) suggest a parallel view between PAR and public spheres. Both are responses to contemporary crises in civil society. Both provide
rationales for changing current practices. Both aim to besiege authorities for reasons other than overthrowing the authorities. As outlined by Habermas, “[t]he task of an opinion-forming public sphere [is] that of laying siege to the formally organized political system by encircling it with reasons without, however, attempting to overthrow or replace it” (Baynes, 1995, p. 217; cited by Kemmis and McTaggart, 2005, p. 581). This political position resonates with PAR researchers who see themselves as oppositional yet not aiming to overthrow established authority or structures. The focus of PAR researchers is to transform the existing ways of working in order to overcome irrationalities, injustices, and dissatisfactions (p. 581).

Nevertheless, Kemmis and McTaggart (2005) point out three caveats. First, some advocates of PAR misstate the nature of the oppositional role by seeing themselves as simply opposed to established authorities rather than to a particular structure or established practice (p. 582). Second, the language of “emancipation” is ambiguous in encouraging the idea that emancipation issues from the structure and system of the state itself rather than from the real objects of critique such as self-deception, ideology, irrationality, and/or justice (p. 582). Third, alliances shift and change within both action groups as well as relations with members of structure and authority in a wider social context. PAR is much more open-textured and fluid in terms of relationships with established authorities and structures (p. 582).

**Demonstrating a direction for new generation of PAR**
Maintaining a critical edge in educational action research.

The critical tools applied in this research study are based upon Participatory Action Research and the Public Sphere (Kemmis, 2006). This work has a dual focus. It is an attempt to re-think educational action research initiatives as a way to create communicative spaces for public discourse in public spheres. It is also an argument for critical PAR in the context of critical educational research. By nature, it is an educational critique. It aims to respond to the lack of critical edge of educational action research today.

Participatory Action Research and the Public Sphere (Kemmis, 2006) is a continuation of Kemmis’s previous arguments in Participatory Action Research: Communicative Action and the Public Sphere (Kemmis & McTaggart, 2005) and Staying Critical (Carr & Kemmis, 2005). The latter is an article commemorating the twentieth anniversary of the publication of Becoming Critical (Carr & Kemmis, 1986). In this article, Wilfred Carr and Kemmis (2005) express their concerns regarding more technical approaches to action research that have been adopted by many educational action researchers rather than the critical form of action research they had envisioned (Kemmis, 2006, p. 459).

In Participatory Action Research and the Public Sphere, Kemmis (2006) argues for a critical PAR that can make contributions to critical educational science. Kemmis (2006) envisions a critical PAR that encompasses two components: 1) telling unwelcome truths against schooling, and 2) making connections to emancipation ideals. More significantly,
he proposes five essential questions in order to help researchers in testing the critical edges of their own research.

**Envisioning a form of critical educational science.**

For Kemmis (2006), there exists a discrepancy between the vision of critical educational science and the practice of educational research. He believes that much of action research has become a vehicle for domesticating students and teachers to conventional forms of schooling rather than being a vehicle for educational critique (p. 459). Kemmis (2006) identifies five inadequate forms of action research:

- Action research that aims only to improve techniques of teaching—classroom questioning or assessment, for example—without seeing these as connected to broader questions about the education of students for a better society. (Kemmis, 2006, p. 460)
- Action research that aims to improve the efficiency of practices rather than their efficacy and effectiveness evaluated in terms of the social, cultural, discursive and material–economic historical consequences of practices. (Kemmis, 2006, p. 460)
- Action research that is conducted solely to implement government policies or programmes, in order to achieve conformity with what the policies or programmes intend, without subjecting those intentions, their presuppositions, and their frameworks of justification to critical examination. (Kemmis, 2006, p.
Action research that understands the improvement of practice only from the perspectives of professional practitioners (like teachers, nurses or managers), without genuinely engaging the voices and perspectives of others involved in the practice. (Kemmis, 2006, p. 460)

Action research that is conducted by people acting alone rather than in open communication with other participants (like students or their families, or other people in the wider community) whose lives and work are involved in or affected by the practices being investigated. (Kemmis, 2006, p. 460)

For Kemmis (2006), research is inadequate if it aims only to improve techniques of teaching and/or efficiency of practices. Research is inadequate if it is conducted solely to implement government policies and/or conducted from the perspectives of professional practitioners.

Therefore, if research tells no unwelcome truths, it is unlikely to be critical research (Kemmis, 2006, p. 474). Kemmis (2006) applies the concept of parrhesia in performing action research. “Parrhesia” is a term used by the ancient Greeks to describe the task of bringing bad news or telling unwelcome truths (Foucault, 1985, 2001; cited by Kemmis, 2006, p. 461). Kemmis (2006) regards this as the obligation and the duty of the critical action researcher who builds and secures the kinds of social and political conditions in his/her belonging institution that make parrhesia possible (p. 461). Kemmis regards ‘telling unwelcome truths’ as the very essential element that makes educational action
research critical. With this respect, Kemmis regards critical PAR as a superior form of critical educational research that can make contributions to critical educational science.

According to Kemmis (2006), a critical kind of educational science is defined as:

a distinctive and critical science of education that will necessarily explore its relationships of similarity and difference with other natural, physical, social and human sciences and that will also utilize every resource to explore the tensions and contradictions between education and schooling as they emerge at particular times and in particular places, in order to contribute new, evolving and historically appropriate answers to the question “education for what?” (p. 467)

The aim of critical PAR is to address the question ‘education for what?’ by exploring the contradictions between education and schooling from an inter-disciplinary perspective.

Kemmis (2006) believes that the significance of educational critique is “to limit the power of schooling as a tool of domestication of students and teachers to existing social orders that were unjust, unsatisfying, unproductive or irrational” (p. 462). In the following, I highlight two components of critical PAR that are addressed by Kemmis (2006): 1) telling unwelcome truths against schooling in the interests of education, and 2) reasserting a connection between education and emancipatory ideals that allows educators to address contemporary social challenges.

_Telling unwelcome truths against schooling._
Kemmis (2006) argues that telling unwelcome truths against schooling is one way to limit the power of schooling. The kernel of this approach is to practice critical educational research (critical PAR) by problematising the schooling aspect in order to make schooling more educational. With respect to the lack of critical edge of educational action research today, Kemmis (2006) believes that it is due to the struggle between education and schooling that schooling has gained the upper hand (p. 462). According to Kemmis (2006), education is defined as:

the double process of (1) developing the knowledge, values and capacities of individuals, and their capacities for self-expression, self-development and self-determination; and (2) through the preparation of rising generations, of developing the discourses and culture, social relations, institutions and practices, and the material–economic and environmental conditions of a society, in the interests of collective self-expression, self-development and self-determination. (p. 462)

Schooling is defined as:

the institutionalised processes and practices established in a society (not only by the state) to prepare individuals to participate in the cultural, social and economic life of the society, especially but not only in schools (and other education and training institutions) established for the purpose. (p. 462)

Education emphasizes the capacity development for self-expression, self-development and self-determination for both individuals and society at large. Schooling emphasizes the institutionalized process of individuals for becoming participants in
social establishments. The contradiction between schooling and education is structural. Kemmis (2006) believes that this contradiction lies at the heart of an educational science (p. 162). Thus, he argues for a critical educational research that explores the embedded contradiction in general while problematising the schooling aspect in particular. He argues for a dialectical view of education and schooling in which the contradiction might turn into productive force. Therefore, Kemmis (2006) believes that exercising educational critique can make both schooling and education more educational (p. 468).

Making a connection to emancipatory ideals.

Kemmis (2006) argues that making a connection to emancipatory ideals is another way to limit the power of schooling. The kernel of this approach is to open communicative spaces through educational action research initiatives (critical PAR). Kemmis (2006) rejects the notion of the utopian nature of education for emancipation. He hopes for “education that emancipate[s] students, teachers and societies from irrational forms of thinking, unproductive ways of working, unsatisfying forms of life for teachers or students or their families, or from unjust forms of social relations in schools or societies” (p. 463). For Kemmis (2006), a perennial part of the role of education and educational science is “to make the world-as-it-has-come-to-be interpretable, understandable, and thus prepare rising generations to address their inheritance of challenges to our present and their future” (p. 465). He argues for a form of education that will allow whole generations to be free and equal citizens with others in order to
“name, understand and participate in the crucial developmental tasks confronted by societies” (p. 465). With this respect, Kemmis (2006) argues for a dialectical view of educational movements and social movements through which education for emancipation can be reasserted in order to address confronting contemporary challenges.

More specifically, Kemmis (2006) argues for a critical PAR that opens communicative spaces in form of public spheres through which the deep constitution of practice can be explored, the pressing contemporary issues can be addressed, and wise and prudent collective action can be called for:

[C]ritical participatory action research will explore the constitution of practice in a deep, rich way, and bring to light and encourage communication about the variety of ways practices are understood, from a variety of standpoints and perspectives. It will explore themes of pressing contemporary interest, frequently in relation to contemporary social movements—themes that arise from shared perplexities, uncertainties, contradictions, conflicts and problems, and issues about contemporary educational practice, learning from and changing the (sometimes untoward) consequences of practice. And the changes brought about by this participant research will not just be changes in the individual practice of professional practitioners—it will inform wise and prudent collective action by a range of those involved in and affected by the practice, in the interests of transforming the collectively constructed social, cultural—discursive and material—
economic fields that shape, structure and support existing practice. (Kemmis, 2006, p. 471)

Addressing five essential questions.

In Participatory Action Research and the Public Sphere, Kemmis (2006) has a dual focus. He argues for a critical PAR that is both an educational critique and an educational action research initiative. The core of the matter is “to limit the power of schooling as a tool of domestication of students and teachers to existing social orders that [are] unjust, unsatisfying, unproductive or irrational” (p. 462). Kemmis (2006) argues for two strategic means to practice critical PAR: 1) telling the welcome truths about schooling and 2) making a connection to emancipation ideals. For Kemmis (2006), practicing critical PAR is meant to achieve “the double task of education for transformation and the transformation of schooling for education” (p. 475).

Kemmis (2006) looks for research that can make the connection to broader questions about the education of students for a better society, evaluate practices in terms of economic historical consequences of practices, examine the frameworks of justification of government policies, engage voices of participants other than professional practitioners, and open communication to those whose lives and work are involved in the practices (p. 460). Within this context, Kemmis (2006) proposes five essential questions in order to help researchers guide their studies. The five questions are as follows:
• What sorts of problems have the investigations addressed? (p. 461).
• What aspects or dimensions of practices, understandings and situations do they problematise? (p. 461).
• In what way do they make these things problematic? (p. 461).
• Do they problematise things subjectively, from the perspective of particular practitioners or professions, or do they problematise them intersubjectively, opening a communicative space for conversation between co-participants in practices and settings? (p. 461).
• Do they address technical problems about improving schooling or critical questions about education? Or do they address both? (p. 461).

Practicing critical PAR as both an educational critique and an educational action research initiative is endorsed in this study. These five questions will be addressed in this study.

**Constructing a curriculum framework**

The technical tools applied in this research study are based upon *Action Research in Education* (Stringer, 2007) and *Transformative Curriculum Leadership* (Henderson, Hawthorne, and Stollenwerk, 2000).

A well-developed curriculum provides the blueprint for learning that incorporates a wide array of purposes or goals, including those derived from descriptions of human, national, social, and individual needs, and inputs from diverse sources — the
academic disciplines, the human and behavioral sciences, and the community. A curriculum plan provides the means to envisage how these diverse agendas might be incorporated into programs of classroom learning at all levels of a school system. (Stringer, 2007, p. 161-162)

According to Stringer (2007), the purpose of the action research is to develop a curriculum framework that involves three processes: 1) data collection (with participants investigating inputs from diverse sources), 2) data analysis (distilling and selecting desired content and outcomes from that large body of information), and 3) action (formulating these key features and elements into a coherent curriculum framework) (p. 161).

Henderson, Hawthorne, and Stollenwerk’s (2000; cited by Stringer, 2007) transformative curriculum leadership is a model of curriculum framework that takes a more collaborative, constructivist approach to curriculum development. Stringer (2007) highlights four aspects of this model: 1) “teacher researchers provide ‘curriculum leadership,’ guiding others to construct a curriculum rather than constructing it themselves” (p. 162), 2) it works within five guiding principles such as creative, caring, critical, collaborative, and committed, 3) a transformative curriculum process moves through four phases such as “deliberating, building a vision, assessing student learning, and planning a classroom curriculum” (p. 163), and 4) “each [phase] may be thought of as a cycle of the action research process” (p. 163). This curriculum framework is the basis for the formulation and presentation of the curriculum developed in this study.
School setting and course description.

According to the enrollment statistics for Autumn 2010, the Ohio State University is the third largest university in the United States. (Arizona State University, Main Campus - 58,371; University of Central Florida - 56,235; The Ohio State University - 56,064).

Among the 56,064 enrolled students at the Ohio State University, 44,664 are Ohioans, 11,400 are non-Ohioans including 4,231 foreign students. Student ethnicity is primarily White (85.6%), but also includes African American (5.9%), Asian American (5.3%), Hispanics (2.8%), and American Indians (0.3%). OSU serves 42,082 undergraduate students with 170 undergraduate majors (http://www.osu.edu/osutoday/stuinfo.php).

This study was conducted in an undergraduate students’ general education course entitled Ethnic Arts: A Means of Intercultural Communication. The course fulfilled the requirements for: 1) Second Level Writing, 2) Art and Humanities, and 3) Social Diversity. The three courses delivered in the academic year 2010-2011 (Autumn 2010, Winter 2011, and Spring 2011) were targeted for examination.

Participants.

In this study, the course parameters, goals, and objectives stayed intact. I added new types of visual information in order to address global disparity. I had five years of teaching Ethnic Arts: A Means of Intercultural Communication experience as a doctoral
student graduate teaching associate at The Ohio State University (2005-2010) prior to this research study.

The total number of students involved in this study was seventy-three (25 in Autumn 2010, 24 in Winter 2011, and 24 in Spring 2011). During the first day of each 10-week course, students were informed that this course was part of my dissertation research study. Throughout the course, students were informed about new understandings of the research.

**Procedures.**

The study was conducted by implementing the four phases of a transformative curriculum process (Henderson, Hawthorne, and Stollenwerk, 2000; cited by Springer, 2007). In each cycle of the 10-week course, each phase was considered to be a cycle of the research process.

**Phase 1: deliberating a school-based curriculum.**

Stakeholders, including teachers, administrators, students, and others, have an active voice in reviewing, critiquing, and revising standards. They build a curriculum design platform containing the goals, criteria, assumptions, and principles by

a. Describing and analyzing the current curriculum, as currently expressed in plans, policies, and materials and as experienced by students in classrooms.

b. Sharing personal stories of meaningful and exciting curriculum experiences,
and reflecting on beliefs and values related to living in a democratic society.

c. Analyzing projections about national and regional economic, ethical, cultural, political, technical, and interpersonal futures.


In this study, my students and I were the stakeholders. A curriculum design platform was built upon the review, revision, and/or critique of (a) and (b) (defined above) by the stakeholders. Both (c) and (d) (defined above) are beyond the scope of this research study. Nevertheless, (c) and (d) serve as points of reference with respect to implications for practice and directions for future research. In addition, prior to the beginning of each course cycle, I selected specific course sections in order to target for research.

Phase 2: building a vision of the curriculum.

Using the curriculum design platform as a guide, stakeholders construct an overall vision or structure for a curriculum. They

e. Identify problems, issues, and themes to focus student engagement.

f. Describe the content: big ideas, perceptions, values, skills, and ways of knowing.

g. Identify key forms of student inquiry.

The overall vision for the curriculum was built upon the platform deliberated in Phase 1. As the cycle of each 10-week course began, I selected course sections as research targets. Based upon student responses generated from the assignment and course evaluation, I identified (e), (f), (g), and (h) (defined above). The data were collected on a quarterly basis.

Phase 3: assessing student learning.

Assessment procedures are designed to determine what students have learned and to gain insight about how students can use what they know. Students become active agents in their own learning and assessment processes. In this phase participants identify

i. What students have learned.

j. How students can use their learning.

k. How they are becoming active agents in their own learning.

l. Information about the quality of student learning.

m. Information about the quality of school life.

Assessment may be accomplished through

- Standardized tests that are used for assessment processes, but that don’t dominate assessment.
Performance assessments that test a student’s ability to apply knowledge and skills.

Portfolio assessments that use a variety of materials to demonstrate the nature and extent of learning (Henderson, Hawthorne, and Stollenwerk, 2000; cited by Springer, 2007).

In this study, students were regarded as active agents in their own learning. Both student inquiry and curriculum experiences were considered as key components for the development of Phase 1 and Phase 2. Thus, the curriculum was structured around the concern of (k) (defined above). (k) was addressed by the design of lesson plans and was realized through the design of the assignment. Assessment procedures were designed to determine (i) and (l) (defined above). Both (j) and (m) (defined above) are beyond the scope of this research study. Nevertheless, (j) and (m) are points of reference with respect to implications for practice and directions for future research.

According to Stringer (2007), the ultimate outcome of data analysis in educational action research is to enable researchers to “clearly understand the nature of events” (p. 88). Stringer (2007) suggests that researchers should “engage the concepts and ideas people naturally use to observe, describe, and interpret their own experiences” (Spradley, 1979; Spradley & McCurdy, 1979; cited by Stringer, 2007, p. 88). Stringer (2007) identifies two modes of analysis: 1) “identifying key issues and experience” is an effective way to represent individual perspectives and experiences, and 2) “categorizing and coding” is an effective way to analyze large bodies of qualitative data.
In this study, I determined how students experienced and responded to the new visual information. Portfolio assessment was used. Student portfolios and course evaluations were collected. Content analysis of the collected data was implemented. Two modes of analysis mentioned above were employed.

*Phase 4: planning the curriculum in the classroom.*

In this phase, teachers apply the curriculum in their classroom – in conjunction with students and community members, where appropriate – by creating

n. Specific objectives.

o. Learning activities.


q. Learning contexts.

r. Assessment procedures.

As the cycle of the 10-week course ended, I reviewed lesson plans, student portfolios, and course evaluations. Ultimately, the findings are presented in form of lesson plans with details in terms of (n), (o), (p), (q), and (r) (defined above).

In conclusion, the methodologies and procedures employed in this critical participatory action research study are derived from various bodies of literature that altogether cover the theoretical, practical, and critical aspects. The major approaches that help formulate this dissertation are those reconceptualizing research itself as a social practice (Kemmis and McTaggart, 2005), demonstrating transformative curriculum
leadership (Henderson, Hawthorne, & Stollenwerk, 2000), assessing quality action research (Elliott, 2007), and maintaining a critical edge in educational research (Kemmis, 2006).

In this section, I have addressed the theoretical foundation of this research study. It is an educational action research initiative with the goal of opening humanitarian space through creating a spectatorship of suffering. In the next section, I address the practical implementation of this research study.

Data Collection

Data source.

In order to present a comprehensive view of the design, implementation, and evaluation of my study, my primary research question is broken into four inter-related questions as follows:

1. Question 1: What are the outcomes of the curriculum implementation?
2. Question 2: How can the positive educational value of Nachtwey's anti-war photography be maximized?
3. Question 3: How is care ethics cultivated in this curriculum?
4. Question 4: How can visual culture curriculum promote humanitarian education?

These four questions guide the data collection process based on three sets of data:

- Data Source #1: Student Assignments
• Date Source #2: Student Course Evaluations

• Data Source #3: James Nachtwey Survey

Prior to a brief description of each set of the data source, I provide an overview of this curriculum through two aspects. First, I address the course structure. Then, I highlight the design of the term paper.

**An overview of the course structure.**

The course is divided into three sections (see Table 3.4). Section One covers six lessons starting from Lesson One to Lesson Six. Lesson Six is the Site Paper presentation. The central question of Section One is the following: who am I in the 21st Century? The overarching theme is the following: a world of differences.

Section Two covers six lessons starting from Lesson Seven to Lesson Twelve. Lesson Twelve is the Cultural Event/Visual Culture Producer Paper presentation. The central question of Section Two is the following: what do I see in the context of war, violence, and peace? The overarching theme is the following: visibility and representation.

Section Three covers eight lessons starting from Lesson Thirteen to Lesson Twenty. Lesson Twenty is the James Nachtwey’s Anti-war Photography Paper presentation. The central question of Section Three is the following: where do I stand in a humanitarian dilemma? The overarching theme is the following: humanity, human rights, and humanitarianism. The details of this course structure are addressed in Lesson Plan (see Appendix C).
### Table 3.4

**Overview of Course Structure**

<table>
<thead>
<tr>
<th>Section One</th>
<th>Who Am I in the 21st Century?</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Overarching theme: A World of Differences</td>
</tr>
<tr>
<td>Lesson 1</td>
<td>Introduction to Visual Culture</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>Body as Site</td>
</tr>
<tr>
<td>Lesson 3</td>
<td>Critical Turning Point Presentation</td>
</tr>
<tr>
<td>Lesson 4</td>
<td>Visual Culture as Site</td>
</tr>
<tr>
<td>Lesson 5</td>
<td>Human Displacement (Case Study)</td>
</tr>
<tr>
<td>Lesson 6</td>
<td>Site Paper Presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section Two</th>
<th>What Do I See in the context of War, Violence, and Peace?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Overarching theme: Visibility &amp; Representation</td>
</tr>
<tr>
<td>Lesson 7</td>
<td>Photography Criticism</td>
</tr>
<tr>
<td>Lesson 8</td>
<td>Visual Culture Producer</td>
</tr>
<tr>
<td>Lesson 9</td>
<td>James Nachtwey: A War Photographer (Film Screening)</td>
</tr>
<tr>
<td>Lesson 10</td>
<td>Representation of War</td>
</tr>
<tr>
<td>Lesson 11</td>
<td>Lessons Learned from the Holocaust</td>
</tr>
<tr>
<td>Lesson 12</td>
<td>Visual Cultural Producer Paper Presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section Three</th>
<th>Where Do I Stand in a Humanitarian Dilemma?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Overarching theme: Humanity, Human Rights, &amp; Humanitarianism</td>
</tr>
<tr>
<td>Lesson 13</td>
<td>The Rwandan Genocide (Case Study)</td>
</tr>
<tr>
<td>Lesson 14</td>
<td>The Crimes of War</td>
</tr>
<tr>
<td>Lesson 15</td>
<td>Vision, Hope, &amp; Responsibility</td>
</tr>
<tr>
<td>Lesson 16</td>
<td>Individual Meeting (Final Paper Proposal)</td>
</tr>
<tr>
<td>Lesson 17</td>
<td>Individual Meeting (Final Paper Proposal)</td>
</tr>
<tr>
<td>Lesson 18</td>
<td>Individual Meeting (Final Paper Proposal)</td>
</tr>
<tr>
<td>Lesson 19</td>
<td>Peer Review &amp; Course Evaluation</td>
</tr>
<tr>
<td>Lesson 20</td>
<td>Final Paper Presentation</td>
</tr>
</tbody>
</table>
An overview of the assignment design.

In the James Nachtwey’s Anti-war Photography Paper, students are asked to select one anti-war photograph by Nachtwey, explore the ethical issues related to the human experience shown in the photograph, reflect upon the research finding, and write a 7-page double-spaced paper with at least five references. The students are to demonstrate their perspectives as global citizens (see Table 3.5).
Table 3.5  

*Assignment Design of James Nachtwey’s Anti-war Photography Paper*

<table>
<thead>
<tr>
<th>Step</th>
<th>Description of the task</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>Select one anti-war photograph by James Nachtwey</td>
</tr>
</tbody>
</table>
| Two  | Explore the ethical issues related to the human experience shown in Nachtwey’s photograph  
- Explore the contextual issues that led to the image shown in the photograph  
- Identify one key stakeholder who was responsible for/related to/suffered from the event  
- Investigate the ethical disposition of the stakeholder’s moral and/or political action |
| Three| Reflect upon the research finding  
- Address the standpoint on this humanitarian dilemma  
- Write up the paper with these course concepts in mind:  
  1. Who am I in the context of the 21st Century?  
  2. What do I see in the context of war, violence, and peace?  
  3. Where do I stand in the context of humanitarian dilemma?  
- Themes for consideration:  
  1. Human/Humanity  
  2. Human Rights/Human Wrongs  
  3. (War) Conflict/Consequences  
  4. Humanitarian Act/Obstacles to Humanitarian Behavior  
  5. Bystander (Witness)/Accomplice  
  6. Rejecting Violence/Non-violent/quietism  
  7. Civilian /Combatant  
  8. National Interests/Universal Values  
  9. Patriotic/Unpatriotic  
  10. Glory & Heroism/Wounded & Traumatized |
Description of data source.

Data source #1: student assignments.

Two kinds of student assignments were collected for analysis:

- Data Source #1A: Cultural Event/Visual Culture Producer Paper
- Data Source #1B: James Nachtwey’s Anti-War Photography Paper

Data Source #1A refers to the Cultural Event/Visual Culture Producer Paper. It corresponds to Section Two of the course structure. The central question is the following: what do I see in the context of war, violence, and peace? The overarching theme is the following: visibility and representation.

In the Cultural Event/Visual Culture Producer Paper, students were asked to study a cultural event or a visual culture producer (see Appendix B). Due to cultural events changing during each of the three quarters (Autumn 2010, Winter 2011, and Spring 2011), I needed to make adjustments.

In Autumn 2010, I identified 5 cultural events that were closely tied to the theme of war, violence, and peace. Hence, the suggested events were as follows:

- An art exhibition entitled Visualizing the Experiences of War (ViEW)
- Film symposium on New Directions in French and Italian Holocaust Cinema
- A lecture entitled The Other Wes Moore: One Name, Two Fates by Wes Moore
- A lecture by bell hooks
- A lecture entitled Peace and War in the Holy Land by Yoram Peri
Students were asked to attend one of these events, reflect upon its significance, and write a 3-page double-spaced paper. They were also asked to address how the event enhanced their understandings of concepts such as war, violence, and peace. A total of 24 papers were submitted (see Appendix D).

In Winter 2011, I was not able to identify any cultural event that was closely tied to the theme of war, violence, and peace. Therefore, instead of asking students to attend a cultural event, I asked them to identify one visual culture producer, study his/her work, analyze his/her cultural significance, and write a 3-page double-spaced paper. I asked students to address how the visual culture producers articulated concepts such as war, violence, and peace through their cultural production. A total of 23 papers were submitted (see Appendix E).

In Spring 2011, I varied the Winter 2011 project brief by asking the students to identify one visual culture producer, study his/her work, analyze his/her cultural significance, and write a 3-page double-spaced paper. Instead of focusing on how the visual culture producers articulated concepts such as war, violence, and peace through their cultural production, I asked them to consider how concepts such as war, violence, and peace became conceivable or were made visible by social/cultural/political conditions. A total of 22 papers were submitted (see Appendix F).

Data Source #1B refers to the James Nachtwey’s Anti-War Photography Paper (see Table 3.5). It corresponds to Section Three of the course structure. The central question is the following: where do I stand in a humanitarian dilemma? The overarching theme is
the following: humanity, human rights, and humanitarianism. This term paper was given
during each quarter. A total of 71 papers were submitted (see Appendix G, H, & I).

*Data source #2: student course evaluations.*

There were three kinds of student course evaluations:

- **Data Source #2A: Student Course Evaluations summarized by the Department Chair**
  Professor Patricia Stuhr

- **Data Source #2B: Student Course Evaluations**

- **Data Source #2C: Student Mid-Term Course Evaluations**

  Data Source #2A refers to the Student Course Evaluations summarized by the
  Department Chair Professor Patricia Stuhr. It consists of a total of three summaries of
  course evaluations. The summaries were made based on content, teaching style,
  teaching personality, and grading. (see Appendix J).

  Data Source #2B refers to the student course evaluations. It consists of a total of
  three course evaluations. Students were asked to evaluate the instructor’s methodology,
  performance, attitude toward teaching and learning, and any other matters the students
  perceived to teaching duties. A total of 64 responses were submitted (see Appendix K).

  Data Source #2C refers to the student mid-term course evaluations for Spring 2011.
  The students were asked to evaluate specific items such as 1) course content, 2)
  teaching materials, 3) assignment design, 4) learning experiences, 5) suggestions on
  course improvement, and 6) any other concerns (see Appendix L).
Data Source #3 refers to the James Nachtwey Survey. It was conducted on the first day of class during Spring 2011 and took 40 minutes. The survey consisted of three questions and a 22-minute video, divided into two sections. In the first section, I asked one question: what is your understanding of war photography? In the second section, the students watched *The TED Grant Recipient Speech* (Nachtwey, 2007) and then answered two additional questions. This speech is a 22-minute visual journey presented by Nachtwey revealing some of the events he had been covering throughout his career. The two additional questions were as follows: 1) Use five words or phrases to describe your feelings, and 2) What questions do you have after watching the speech? A total of 23 responses were submitted.

**Data selection.**

In the following, I address how the data sources enabled me to answer the four interrelated questions:

- Question 1: What are the outcomes of the curriculum implementation?
- Question 2: How can the positive educational value of Nachtwey’s anti-war photography be maximized?
- Question 3: How is care ethics cultivated in this curriculum?
- Question 4: How can visual culture curriculum promote humanitarian education?

*Question 1: what are the outcomes of the curriculum implementation?*. 

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In this section, I relied on three kinds of data sources:

- Data Source #2A: Student Course Evaluations summarized by the Department Chair Professor Patricia Stuhr
- Data Source #2B: Student Course Evaluations
- Data Source #2C: Student Mid-Term Course Evaluations

Data Source #2A consists of a total of three summaries of course evaluations (Autumn 2010, Winter 2011, and Spring 2011) provided by Professor Stuhr. I selected them all to provide an overview of course evaluations.

Data Source #2B consists of a total of three course evaluations (Autumn 2010, Winter 2011, and Spring 2011). A total of 64 responses were received. The responses of individual students were mixed with positive and negative comments. I selected them all for analysis.

Data Source #2C consists of one mid-term course evaluation (Spring 2011). A total of 23 responses were received. The responses were less complex because students were asked to evaluate specific items as mentioned previously. I selected them all for analysis.

**Question 2: how can the positive educational value of Nachtwey’s anti-war photography be maximized?**

In this section, I relied on two kinds of data sources:

- Data Source #3: James Nachtwey Survey
- Data Source #1B: James Nachtwey’s Anti-War Photography Paper
Data Source #3 was conducted on the first day of class during Spring 2011. The survey consisted of three questions and *The TED Grant Recipient Speech* (Nachtwey, 2007). A total of 23 responses were received. I selected all the responses for analysis. My goal was to assess students’ background knowledge about war photography and their responses toward Nachtwey and his anti-war photographs.

Data Source #1B was designed as a term paper. A total of 71 papers were received. I selected a total of 4 out of 71 papers for analysis. The selection criteria were as follows: 1) the paper demonstrated a thorough understanding of the assignment guideline (see Table 3.5), 2) the paper fulfilled the basic requirement of a strong paper (see Appendix M), 3) the paper was able to exemplify one of the following key course concepts: a) a world of differences, b) visibility and representation, c) humanity, human rights, and humanitarianism, and 4) the paper was able to address one of the key focuses of James Nachtwey’s Anti-War Photography Paper including a) address the standpoint on this humanitarian dilemma, and b) explore the ethical issues related to the human experience shown in Nachtwey’s photographs. My goal was to illustrate how the course structure and the assignment design can help maximize the positive educational value of Nachtwey’s anti-war photography.

The 4 selected papers are as follows:

- Student A’s *The Church at War*
- Student B’s *The Outcasts, Impurities, and Untouchables*
- Student C’s *Israeli-Palestinian Conflict: Truth About How It started and Who’s*
Responsible?

- Student D’s A Lasting Scar

Each of these papers fulfills the selection criteria in that they demonstrate strength in a specific area. Student A’s paper exemplifies the ethical dispositions of multiple stakeholders in a humanitarian crisis. Student B’s paper exemplifies the course concept “a world of difference.” Student C’s paper exemplifies the course concept “visibility and representation.” Student D’s paper exemplifies the course concept “humanity, human rights, and humanitarianism.”

**Question 3: how is care ethics cultivated in this curriculum?**

In this section, I relied on one kind of data source:

- Data Source #1A: Cultural Event/Visual Culture Producer Paper

Data Source #1A refers to the Cultural Event/Visual Culture Producer Paper and is designed to address Section Two of the course structure. The central question is the following: what do I see in the context of war, violence, and peace? The overarching theme is “visibility and representation.” A total of 70 papers were received (24 in Autumn 2010, 23 in Winter 2011, and 23 in Spring 2011). I selected a total of 7 papers in Autumn 2010 for analysis. My focus for the Cultural Event/Visual Culture Producer Paper was to address how students experience caring relations. My goal was to address how care ethics is cultivated in this curriculum, especially in the context of war, violence, and peace.

In this context, I selected a total of 7 student works focused on *Visualizing the Experiences of War* for analysis. The selection criteria was as follows: 1) the paper demonstrates how the student experiences caring relations, putting aside his/her own values and trying to understand the expressed needs of the cared-for (Noddings, 2010, p. 391), and 2) the paper demonstrates how the student responds within the framework of caring relations with qualities such as “attentiveness, trust, responsiveness to need, narrative nuance” (Noddings, 2010, p. 392).

The 7 selected papers are as follows:

- Student E’s *Experiencing War*
- Student F’s *Visualizing the Experiencing War*
- Student G’s *War: The Journey Doesn’t End in Baghdad*
- Student H’s *How Do You See War?*
● Student I’s WAIT Brings Us Together

● Student J’s Experiencing War Through the Eyes of a Veteran

● Student K’s How Alternative ViEWs Can Change the War

These 7 papers exemplify how students experience caring relations through an art exhibition. More significantly, these papers exemplify how cultural events are able to provoke the most personal reflection on war, violence, and peace. As stated previously, Data Source #1A is composed of three sets of assignments (Autumn 2010, Winter 2011, and Spring 2011). I made adjustments for each of the quarters that created different sets of challenges for the students. As a result, I was able to make several observations concerning a visual culture curriculum focused on war, violence, and peace.

In Autumn 2010, I was able to identify more than several cultural events that were closely tied to the theme of war, violence, and peace (see Table 3.6). Students were asked to attend one of those events and reflect upon concepts such as war, violence, and peace. The majority of them were able to deliver strong papers (see Appendix M). They were able to engage the events with vigorous analysis and deep personal reflection. Among all the cultural events, Visualizing the Experiences of War and French and Italian Holocaust Cinema were able to provoke the deepest and most personal reflection in students (see Appendix D).
Table 3.6

Distribution of Cultural Event/Visual Culture Producer Paper in Autumn 2010

<table>
<thead>
<tr>
<th>Cultural Event</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>An art exhibition entitled <em>Visualizing the Experiences of War</em> (ViEW)</td>
<td>7</td>
</tr>
<tr>
<td>Film symposium on <em>New Directions in French and Italian Holocaust Cinema</em></td>
<td></td>
</tr>
<tr>
<td><em>Night and Fog</em> (Alain Resnais, 1955) (Holocaust Cinema)</td>
<td>7</td>
</tr>
<tr>
<td><em>Goodbye Children</em> (Louis Malle, 1987) (Holocaust Cinema)</td>
<td>2</td>
</tr>
<tr>
<td><em>The Truce</em> (Francesco Rosi. 1997) (Holocaust Cinema)</td>
<td>2</td>
</tr>
<tr>
<td><em>A Film Unfinished</em> (Yael Hersonski, 2010) (Holocaust Cinema)</td>
<td>1</td>
</tr>
<tr>
<td>A lecture entitled <em>The Other Wes Moore: One Name, Two Fates</em> by Wes Moore</td>
<td>2</td>
</tr>
<tr>
<td>A lecture by bell hooks</td>
<td>2</td>
</tr>
<tr>
<td>A lecture entitled <em>Peace and War in the Holy Land</em> by Yoram Peri</td>
<td>1</td>
</tr>
</tbody>
</table>

In Winter 2011, I was not able to identify any cultural event closely tied to the theme of “War, Violence, and Peace.” Instead of attending a cultural event, students were asked to identify one visual culture producer and address how the visual culture producer articulated concepts such as war, violence, and peace. Many students expressed difficulty in identifying relevant visual culture producers. Nevertheless, they showed significant improvement in their research efforts. They were able to identify a wide range of visual culture producers including photojournalists, journalists, filmmakers, and musicians (see Appendix E). The analytical skills that were demonstrated through this paper were mainly research-based. There was a substantial lack of emotional engagement in the students’ reflection compared to their response in Autumn 2010.
In Spring 2011, I varied the Winter 2011 project brief by asking students to identify one visual culture producer, study his/her work, analyze his/her culture significance, and write a 3-page double-spaced paper. Instead of focusing on how the visual culture producers articulated concepts such as war, violence, and peace, I asked students to consider how concepts such as war, violence, and peace became conceivable or were made visible by the social/cultural/political conditions. This assignment was challenging to most students, and thus their performance was polarized. Not only did they have difficulty identifying relevant visual culture producers, the students also had difficulty understanding the social/cultural/political dimensions of cultural production. Nevertheless, students showed significant improvement in their research efforts. They were able to identify a wide range of cultural artifacts including film, photography, artwork, and monuments (see Appendix F).

These observations carry implications for future curriculum development. Visual culture addressing topics such as war, violence, and peace is able to provoke the deep and the personal response in viewers. The educational value is promising. This aspect will be developed in Data Analysis (Chapter 4). Nevertheless, the full potential of this educational value will not be recognized unless students are familiar with visual culture so that they are able to identify the visual culture producers and to understand the social/cultural/political dimensions of the cultural production.

**Question 4: how can visual culture curriculum promote humanitarian education?**
In this section, I relied on one data source:

- Data Source #1B: James Nachtwey’s Anti-War Photography Paper

Data Source #1B refers to the James Nachtwey’s Anti-War Photography Paper (see Table 3.5). It corresponds to Section Three of the course structure. The central question is the following: where do I stand in a humanitarian dilemma? The overarching theme is the following: humanity, human rights, and humanitarianism. This term paper was assigned during each quarter. A total of 71 papers were submitted (see Appendix G for Autumn 2010, Appendix H for Winter 2011, and Appendix I for Spring 2011). I selected a total of 3 out of 71 papers for analysis. My goal was to address how humanitarian concern toward victims of war and/or violence could be promoted through this assignment.

Based on *The Many Faces of Humanitarianism* (Douzinas, 2007) addressed in Literature Review (Chapter 2), the concept of rights belongs to the symbolic order of language and law. Douzinas (2007) highlights two ideas: 1) there is a gap between the “human” that is constructed by human rights and the human who lives out the history (p. 3), and 2) the “humanity” of human rights carries an enormous symbolic capital (p. 4).

In terms of this gap, Douzinas (2007) emphasizes that the “rights of man” can only be enjoyed by a well-off citizen. The differences of race, color, gender, and ethnicity that are defined as inequalities support the domination of some and subjection of others (p. 3). In terms of the enormous symbolic capital, Douzinas (2007) suggests that “humanity”
of human rights is situated in a conceptual space that is continuously mobilized for
deeper inquiry of concepts such as rights, equity, and justice.

In this context, I selected a total of 3 student papers focusing on *The Agent Orange Syndrome* (Nachtwey, 2006). The selection criteria was as follows: 1) the paper demonstrates how the student recognizes the differences that are defined as inequalities supporting the domination of some and subjection of others (Douzinas, 2007, p. 4), and 2) the paper demonstrates how the student engages with deeper inquiries of concepts such as rights, equity, and justice (Douzinas, 2007, p. 4).

The 3 selected papers are as follows:

- **Student D’s A Lasting Scar**
- **Student L’s Devastation of the Innocent**
- **Student M’s Voices of the Abandoned**

*Student D’s A Lasting Scar* was chosen first because it is one of the exemplars of the James Nachtwey’s Anti-War Photography Paper, as addressed in Question 1. It demonstrates a thorough understanding of the assignment guideline and exemplifies the course concept “humanity, human rights, and humanitarianism.”

In *A Lasting Scar*, Student D chose an image from the photo essay, *The Agent Orange Syndrome* (Nachtwey, 2006). In this context, there were three other students who worked on the same topic. Two papers were considered good (see Appendix M), and one paper was considered weak. As a result, I selected a total of 3 student papers for analysis.
Conclusion

In the section on Methodology, I addressed the theoretical foundation of this research study. It is an educational action research initiative with the goal of opening a humanitarian space through a visual culture curriculum that creates a spectatorship of suffering. The critical aspect of this initiative is to maximize the positive educational value of such a spectatorship. The works influencing the formulation of this position draw upon six major bodies of literature by seven educators and serve as the theoretical foundation and analytical framework covering the critical, practical, and technical aspects of this research study.

In the section on Data Collection, I addressed the practical implementation of this research study. My primary research question was broken down into four interrelated questions as follows:

- Question 1: What are the outcomes of the curriculum implementation?
- Question 2: How can the positive educational value of Nachtwey’s anti-war photography be maximized?
- Question 3: How is care ethics cultivated in this curriculum?
- Question 4: How can visual culture curriculum promote humanitarian education?

I relied on three sets of data:

- Data Source #1: Student Assignments
- Date Source #2: Student Course Evaluations
• Data Source #3: James Nachtwey Survey

I have explained how data were collected. In the next chapter, I will present findings through data analysis. My goal for the next chapter is to provide a comprehensive view of the design, implementation, and evaluation of my research question.
CHAPTER 4
DATA ANALYSIS

The goal of this research study is to open a humanitarian space in art education that: 1) identifies with the victims (Nachtwey, 2007), 2) addresses that the lack of equity is a determined political choice (Orbinski, 2009), 3) creates a reverential condition in which to examine atrocious images (Sontag, 2003), 4) cultivates the relational ethic of caring (Noddings, 2010), and 5) supports social reconstructionist multicultural art education (Ballengee-Morris & Stuhr, 2001). This research study has a dual focus. It is to design a visual culture course that addresses and confronts the accelerating rate of violence and natural disasters in this deeply divided yet increasingly interdependent world, and to find the most intellectually responsible way to address the idea of humanitarianism in/through art education. My primary research question is to envision a visual culture curriculum that maximizes the positive educational value of James Nachtwey’s anti-war photography in order to cultivate care ethics that may lead to the promotion of humanitarian education.

In this chapter, I aim to present the research findings and suggest their implications. My goal is to propose that art education can be an important discipline for social justice,
civic engagement, and world peace. I break down my research questions into four
interrelated questions. I attempt to provide a comprehensive view of how this research
study was designed, implemented, and evaluated. The four interrelated questions are:

- **Question 1:** What are the outcomes of the curriculum implementation?
- **Question 2:** How can the positive educational value of Nachtwey’s anti-war
  photography be maximized?
- **Question 3:** How is care ethics cultivated in this curriculum?
- **Question 4:** How can a visual culture curriculum promote humanitarian education?

In the following sections, I address each of the four questions one by one. Based on
the data that was identified in Chapter 3, I present my analysis with a dual focus.

On the one hand, I provide evidence to support that this curriculum is a promising
educational action research initiative, but not without challenges. My analysis focuses
on highlighting the opportunities and challenges of this curriculum. This aspect will be
examined in Question 1. On the other hand, I address the critical aspects of this initiative
by highlighting the idea of spectatorship of suffering. My analysis focuses on maximizing
the positive educational value of creating a spectatorship of suffering. This aspect will be
explored in Questions 2, 3, and 4.

**Question 1: What are the Outcomes of the Curriculum Implementation?**

Opening a humanitarian space in art education is promising. Findings indicate that
students appreciated the course content and found it to be intellectually stimulating.
The course opportunities are mainly structured around course content and course impact. Nevertheless, students responded negatively to the difficult concepts involved in the course. The course challenges are structured around the teaching materials. In this section, I analyze a total of 73 students’ course evaluations (25 in Autumn 2010, 24 in Winter 2011, and 24 in Spring 2011) in order to address the opportunities and challenges for future course development.

My analysis is based upon three kinds of data sources:

- Data Source #2A: Student Course Evaluations summarized by the Department Chair Professor Patricia Stuhr
- Data Source #2B: Student Course Evaluations
- Data Source #2C: Student Mid-Term Course Evaluations

The responses of individual students were mixed with positive and negative comments. In the following assessment of the opportunities and challenges, I first consult Student Course Evaluations, summarized by the Department Chair Professor Patricia Stuhr (Data Source #2A), in order to provide an overview. Then, I highlight the emerging themes based on Student Course Evaluations (Data Source #2B). Finally, I provide a close-up view of students’ learning experiences based on Student Mid-Term Course Evaluations (Data Source #2C).

**Data source #2A: the overview of course evaluation summarized by department chair Professor Patricia Stuhr.**
Data Source #2A consisted of a total of three summaries of course evaluations (Autumn 2010, Winter 2011, and Spring 2011), provided by Professor Stuhr (see Appendix J). The summaries were written based on four categories: content, teaching style, teaching personality, and grading.

All the students appreciated the course content and most found it to be intellectually stimulating. They described the course content as relevant and useful. Students felt that I was knowledgeable about the course content and that I was well-prepared for the class. The course was organized and taught in an engaging manner. Students felt that I was devoted to learning about and interacting with them. I was careful in my discussions and presentations, and created a safe learning environment for the students. Students felt that I was encouraging in my comments to them. I was credited with giving good, consistent feedback respectfully to students to help them improve their writing. One student wrote “... [S]he did not accept mediocrity out of anyone, but pushed all of us to newer and deeper meanings.” Another student wrote, “We got a lot of knowledge about war, violence, and humanity through the pictures, the movies and video clips. We learned how to see the world in different perspectives and how to value our own lives.” The students liked my teaching personality which was described as enthusiastic, intelligent, and compassionate.

Data source #2B: student course evaluations.
Data Source #2B consisted of a total of three course evaluations (Autumn 2010, Winter 2011, and Spring 2011) (see Appendix K). The responses of individual students were mixed with positive and negative comments. For example, one student considered that “the directions for the assignments were vague,” yet he/she also recognized that being vague “allowed for more creativity and variety.” The student wrote,

I enjoyed the teacher overall including the topics we covered and the film/examples we viewed in class. She was sincere and helpful and really wanted us to do well and took an interest in how we thought the class could be improved upon. Some of the directions for the assignments were vague, but it allowed for more creativity and variety in the class which I think helped our learning. In the future, I would make prompts more clear as well as instructions for assignments.

All mixed individual responses were selected for analysis. I categorized the responses based on the emerging themes (see Table 4.1, Table 4.3, & Table 4.5). I also highlighted some specific themes for further analysis (see Table 4.2, Table 4.4, & Table 4.6).

**Autumn 2010.**

For Autumn Quarter 2010, six themes emerged from the responses: 1) teaching style, 2) course content, 3) course impact, 4) difficult concepts, 5) assignment design, and 6) others (see Table 4.1). I highlighted four specific themes (bolded) for further analysis (see Table 4.2).
### Table 4.1

**Themes of Course Evaluation (Autumn 2010)**

<table>
<thead>
<tr>
<th>Positive, Negative, &amp; Others</th>
<th>Number of student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching style: organized, prepared, &amp; knowledgeable</td>
<td>3</td>
</tr>
<tr>
<td>Content: war, violence, &amp; peace as themes and human rights as topic</td>
<td>2</td>
</tr>
<tr>
<td>Impact: changing student perspective</td>
<td>4</td>
</tr>
<tr>
<td>Difficult concept: comprehension &amp; comfort level</td>
<td>5</td>
</tr>
<tr>
<td>Assignment design: vague guidelines</td>
<td>6</td>
</tr>
<tr>
<td>Other: Instructor’s confidence level</td>
<td>3</td>
</tr>
</tbody>
</table>

### Table 4.2

**Highlights of Course Evaluation (Autumn 2010)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Content: war, violence, and peace as themes and human rights as topic | • [...] The class topic encouraged thoughts that most don’t have time to think about, human rights [...].  
• Methodology: I like that the class was less about the material, and more about the discussions and themes. We would go in depth to discuss the themes of War, Violence, and Peace [...].  
• I thought that this course was very enlightening. I love how the course covers controversial issues because a lot of these issues need to be addressed still [...]. |
| Impact: changing student perspective | • [...] The class was more than simply writing papers; it was gaining knowledge of the world we live in. I feel that this class has really impacted my thoughts of the future [...].  
• [...] I really like the topics being taught on this class and I am able to take one or two ways and apply them to my further ambitions and plans.  
• [...] Overall, I have learned a lot from this class, and I have learned to see events from other people’s perspective [...]. |

(cont’d)
Table 4.2 (cont’d)

*Highlights of Course Evaluation (Autumn 2010)*

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Difficult concepts: comprehension & comfort level | • [%] There is some difficulty understanding exactly what is expected on assignments [%].  
• [%] I often struggle to fully understand essay criteria until it has been laid out in basic form multiple times. This brings about frustration amongst all my classmates as well, and we are sometimes unable to understand what the instructor is saying [%].  
• Overall, I thought the class wasn’t so bad. I had some issues comprehending concepts taught. I also had some trouble feeling comfortable being in the class, but that only occasionally happened. I did get better in writing after the course and I got exposed to things I haven’t seen or heard of before, which I liked.  
• [%] Some of the directions for the assignments were vague, but it allowed for more creativity and variety in the class which I think helped our learning. In the future, I would make prompts more clear as well as instructions for assignments.  
• [%] Sometimes it was hard to understand what point she was trying to get across, but she did try her best to explain any questions a student had [%]. |
| Assignment design: vague guidelines | • I enjoyed this course greatly. I felt there was a “safe” environment for me to write. There were no strict guidelines within a harsh grading scale – this made me feel more comfortable when writing although parts of the course were not outlined, which caused some discomfort. I felt that it forced me to push myself and my writing. [%]  
• [%] Sometimes her guidelines and expectations for these papers, however, is vague and makes writing them more difficult than they probably should be. I realize that she tried to fix this for the final paper, but it still came out a little confusing [%]. |

(cont’d)
Table 4.2 (cont’d)

*Highlights of Course Evaluation (Autumn 2010)*

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment design: vague</td>
<td>• [...] She could be clear about what she expects from the papers […].</td>
</tr>
<tr>
<td>guidelines</td>
<td>• The class was good but some assignments were hard to understand […].</td>
</tr>
<tr>
<td></td>
<td>• [...] She did not communicate well when it came to what she expected on writing assignments. I wrote blindly and it was not a good feeling […].</td>
</tr>
</tbody>
</table>

Based on the highlights of the selected themes, I suggest that the course opportunities are clustered around course content and course impact. Students responded positively to themes such as war, violence, and peace, to topics such as human rights, and to controversial issues in general. Students responded positively to the way this course changed their perspectives. Students appreciated the knowledge gained and foresaw the future applications of the knowledge. Students learned to see things from other people’s perspectives.

The course challenges are clustered around course content and assignment design. Students responded negatively to difficult concepts that were involved. Some expressed that they had trouble feeling comfortable being in the class. Yet, the reasons for being uncomfortable were not clearly stated. Students responded negatively to the vague guidelines of the assignments and expressed that they needed clearer instruction. The comments on vague guidelines were legitimate because both course design and assignment design were in their formative stages in Autumn 2010.
Winter 2011.

For Winter 2011, six themes emerged from the responses: 1) teaching style, 2) course content, 3) course impact, 4) difficult concepts, 5) assignment design, and 6) others (Table 4.3). I highlighted four specific themes (bolded) for further analysis (Table 4.4).

Table 4.3
Themes of Course Evaluation (Winter 2011)

<table>
<thead>
<tr>
<th>Positive, Negative, &amp; Others</th>
<th>Number of student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching style: organized, prepared, &amp; knowledgeable</td>
<td>5</td>
</tr>
<tr>
<td>Content: humanity is a complex topic &amp; war as topic involves opinion</td>
<td>3</td>
</tr>
<tr>
<td>Impact: changing student perspective</td>
<td>2</td>
</tr>
<tr>
<td>Difficult concepts &amp; topics: comprehension &amp; comfort level</td>
<td>7</td>
</tr>
<tr>
<td>Teaching materials: too much information</td>
<td>2</td>
</tr>
<tr>
<td>Other: Instructor’s confidence level</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 4.4
Highlights of Course Evaluation (Winter 2011)

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content: humanity is complex topic &amp; war as topic involves opinion</td>
<td>• The course is really helpful in writing, and also the thinking process, moreover, it involves opinions on certain topic war, which lead to really deep thinking, [...].</td>
</tr>
<tr>
<td></td>
<td>• [...] Humanity is a complex topic and she really pushed us to think in different ways and look at things from new perspectives that I never thought about. I gained great insights about the topics we covered in class and am really glad I chose this class out of all the other 2nd writing classes [...].</td>
</tr>
</tbody>
</table>

(cont’d)
<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content: humanity is complex topic &amp; war as topic involves opinion</td>
<td>• [...] She was great dealing with the international and American students alike. Her class opened my eyes to many issues across the world and she set the class up a way that I could also learn [about] my classmates and their experiences. [...] The way she had us think abstractly will help me in many courses to come.</td>
</tr>
<tr>
<td>Effect: changing student perspective</td>
<td>• This is a very interesting and useful class. All the class materials are well related to Visual Art and the class topic of War/Violence and global ethics. From the writing assignments we’ve done and video/reading provided in class, I learn a lot more about how we should act and think as a global citizen [...]</td>
</tr>
</tbody>
</table>
| Difficult Concepts & Topics: comprehension & comfort level | • [...] However, she didn’t explain concepts or things clearly enough for us to follow. We have to take a long time to figure out what should we do for the papers. [...] The theme of this course is a little bit too harsh that sometimes the photos are too painful to look at. In all, she did a very good job teaching.  
• [...] The topics of three papers were not easy, but I could explore the field that I had never known by working on the papers [...].  
• [...] She would spend a great deal of time explaining and re-explaining difficult concepts, so that I always left the classroom knowing how to approach the assignment [...].  
• [...] I like that she gave us writing samples when we were working on the first two papers. It’s really helpful. But we don’t have writing samples for our final paper, which makes it kind of difficult.  
• The overall topic of this course is really too serious and even hard to judge which talks about wars and humanity. The instructor then chooses to play a lot of cruel documentaries in the class, although I understand the way she was teaching, but those documentaries are sometimes really hard for me to keep my concentration [...]. |
Table 4.4 (cont’d)

**Highlights of Course Evaluation (Winter 2011)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Difficult Concepts &amp; Topics: comprehension &amp; comfort level</td>
<td>• The topic of the course was a little bit heavy. But I really enjoy watching movies and documentaries in the class to learn about the wars [...].</td>
</tr>
<tr>
<td></td>
<td>• Ping taught me a different way to think about art which makes me think deeply. But some ideas are too comprehensive and abstract to understand.</td>
</tr>
<tr>
<td>Teaching materials: too much information</td>
<td>• [...] There were few boring moments for every day there are lessons learned about ourselves, our society, and the world [...].</td>
</tr>
</tbody>
</table>

Based on the highlights of the selected themes, I suggest that the course opportunities are clustered around course content and course impact. Students responded positively to complex topics such as humanity, war, and global ethics. Students responded positively to important issues around the world. Students responded positively to the way how the course changed their perspectives, enabling them to act and think as world citizens.

The course challenges are clustered around course content and teaching materials. Students responded negatively to the difficult concepts that were involved. Students expressed that the course was a bit heavy and that some ideas were too comprehensive and too abstract to understand. Students also felt that there was too much information presented in class.

*Spring 2011.*
For Spring 2011, five themes emerged from the responses: 1) teaching style, 2) course content, 3) course impact, 4) teaching materials, and 5) others (Table 4.5). I highlighted three specific themes for further analysis (Table 4.6). The responses of this course evaluation were less thorough as compared to Autumn 2010 and Winter 2011 because a mid-term evaluation had been conducted. Findings of the mid-term evaluation will be addressed in the following section.

**Table 4.5**

*Themes of Course Evaluation (Spring 2011)*

<table>
<thead>
<tr>
<th>Positive, Negative, and Others</th>
<th>Number of student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching style: organized, prepared, &amp; knowledgeable</td>
<td>6</td>
</tr>
<tr>
<td>Content: knowledge of war for persons who live in peaceful time</td>
<td>1</td>
</tr>
<tr>
<td>Effect: changing student perspective</td>
<td>2</td>
</tr>
<tr>
<td>Teaching materials: too much information</td>
<td>2</td>
</tr>
<tr>
<td>Other: the comments are too general or not specific enough</td>
<td>8</td>
</tr>
</tbody>
</table>

**Table 4.6**

*Highlights of Course Evaluation (Spring 2011)*

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Content: war knowledge for a person who lives in peaceful time | ● [...] We got a lot of knowledge about war, violence, and humanity through the pictures, the movies and video clips. We learned how to see the world in a different perspectives and how to value our own lives.  
● She is good, show us around the unsafe world. All the materials are very good. I really gain a lot of knowledge in her teaching. However as a person born in a peaceful life, I cannot wholly understand the meaning in her teaching materials [...]. |
| Effect: changing student perspective | ● [The] lecture is pretty intellectually stimulating. It provides me a better understanding of the course and the potential interest that I may form in the future. (cont’d) |
Table 4.6 (cont’d)

**Highlights of Course Evaluation (Spring 2011)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effect: changing student perspective</td>
<td>• […] I was able to think critically about worldly issues and learn about the conflicts in our everyday lives.</td>
</tr>
<tr>
<td>Teaching Materials: too many information</td>
<td>• Methodology: all the power points get tedious after a while. More in class discussion and activities such as writing, drawing etc would make things more engaging […].</td>
</tr>
<tr>
<td></td>
<td>• The subject matter of the course was somewhat boring having to watch/listen to power point slides lectures week after week for two hours […].</td>
</tr>
</tbody>
</table>

Based on the highlights of the selected themes, I suggest that the course opportunities are clustered around course content and course impact. Students responded positively to the way they were able to gain knowledge of war while living in peace. Students responded positively to the way they could see the world from different perspectives and thus more deeply value their own lives. The course challenges are clustered around course content and teaching materials. Students expressed that there were too many examples shown in class.

**Data source #2C: spring 2011 mid-term course evaluation.**

The responses of the Spring 2011 mid-term course evaluation were relatively straightforward because students had been asked to evaluate specific items in the evaluation such as course content, teaching materials, assignment design, learning experiences, suggestions on course improvement, and any other concerns (see Appendix
L). Students responded overwhelmingly positively to their learning experiences (see Table 4.7). Students gave positive and negative responses to course content, teaching materials, and assignment design. Students made suggestions on course improvement and addressed some other concerns (see Table 4.8).

Table 4.7

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge gained and attitude change</td>
<td>• I’m learning a lot, which is how to treat people, how to treat the world and how to live my own life with the fact that in some other parts of the world people are suffering a lot.</td>
</tr>
<tr>
<td></td>
<td>• Yes. I learn a lot in this class, especially on prominent ethical issues that tend to be ignored by the general public.</td>
</tr>
<tr>
<td></td>
<td>• I strongly feel like I am learning. I learn about other areas of the world. I learn from some people who care about others. I am moved by some pictures. Sometimes, I am shocked.</td>
</tr>
<tr>
<td></td>
<td>• Yes, I learnt many things I didn’t realize before; show me a true world that I don’t know before. The poor, angry, others’ life different from me indeed exist on the world.</td>
</tr>
<tr>
<td></td>
<td>• Yes. I have not studied photos about war before, and never pay much attention to it. This class makes me focus on it.</td>
</tr>
<tr>
<td>(cont’d)</td>
<td></td>
</tr>
<tr>
<td>Critical thinking and visual analysis</td>
<td>• Yes. This course is much different from other writing class I took at OSU, which just simply watch movie and write comments. This course makes me to think from different aspects of a cultural issue.</td>
</tr>
<tr>
<td></td>
<td>• I do feel like I learned a new way to look at visual images and the media.</td>
</tr>
<tr>
<td></td>
<td>• Yes. The visual impact from the course enlightens me to think more deeply about some phenomena besides its superficial expression.</td>
</tr>
<tr>
<td>(cont’d)</td>
<td></td>
</tr>
</tbody>
</table>
### Table 4.7 (cont’d)

**Highlights of Student Learning Experiences (Spring 2011)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Critical thinking and visual analysis | - Yes, I feel like I am learning the art of taking a good photo and the thought behind it, also I understand how to make a subject or photo appeal to an audience.  
- Yes. I learn a lot about visual art and writing.  
- Yes. The concept of war and behind, real stories of war and I learned how to write paper with visual images. |
| Writing skills                        | - Yes. I am learning to become a better writer and learning more about the world’s politics.  
- Yes. I learned a lot about wars, war photographers and how to construct a good paper.                                                   |

### Table 4.8

**Highlights of Course Content, Teaching Materials, Assignment Design, & Others (Spring 2011)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual materials</td>
<td>- It is new for me to see and analyze a lot of photos about war, violence, and peace</td>
</tr>
<tr>
<td>Content &amp; quality</td>
<td>- They help me understand deeply about the war, violence, and so on.</td>
</tr>
<tr>
<td>Writing examples</td>
<td>- Personally, the writing examples from last quarter are significantly helpful to me.</td>
</tr>
<tr>
<td>Lack of good side of global issues</td>
<td>- The content is about international issues. I think they will help me to learn more about world. However, I think it would be better if we not only learn bad effects but also learn some good effects of global issues.</td>
</tr>
</tbody>
</table>
| Textbook                              | - PowerPoint and movies are ok sometimes but I wish we had a textbook or a packet to reference for writing techniques and to do reading assignments from.  
- Articles are very long and are sometimes hard to follow.                                                      |
Table 4.8 (cont’d)

**Highlights of Course Content, Teaching Materials, Assignment Design, & Others (Spring 2011)**

<table>
<thead>
<tr>
<th>Selected Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of clarity</td>
<td>• I think the paper topics are good but there are times when I’m not sure what the main point of writing the paper is. For instance if it should be about writing a photo or writing about an issue.</td>
</tr>
<tr>
<td></td>
<td>• The design of the assignment wasn’t always clear. It was confusing at times and too broad, making it difficult to grasp the concepts.</td>
</tr>
<tr>
<td></td>
<td>• Sometimes the assignments are a little bit unclear.</td>
</tr>
<tr>
<td>Activities</td>
<td>• You should get us more involved in the class by doing group works.</td>
</tr>
<tr>
<td></td>
<td>• You can bring your students to a museum or any historical places.</td>
</tr>
</tbody>
</table>

Based on the highlights (see Table 4.7 and Table 4.8), I suggest that the course opportunities are structured around three main themes: 1) knowledge gained and attitude change, 2) critical thinking and visual analysis, and 3) improvement of writing skills. The course challenges are clustered around course content, teaching materials, and assignment design. Although students responded positively to the visual materials that were presented in class, they addressed that there was a lack of positive examples of global issues. Although students appreciated the content and quality of the assignment design, they wanted to have clearer instructions. Students also addressed the need for textbooks or course packets. Students regarded writing examples from previous classes and field trips as good pedagogies.

**Conclusion.**
This curriculum is a challenging yet very promising educational action research initiative. Findings indicate that all students appreciated the course content and found it to be intellectually stimulating. The course content was regarded as relevant and useful.

The course opportunities are mainly structured around course content and course impact. Students appreciated the course as it covered controversial and important issues around the world. They responded positively to themes such as war, violence, and peace, and to topics such as human rights, humanity, and global ethics. They appreciated the knowledge gained and foresaw the future application of the knowledge. They expressed that the course enabled them to see things from other people’s perspectives and to gain knowledge of war while living in peace. They appreciated the course because they were asked to act and think as world citizens.

The course challenges are mainly structured around course content and teaching materials. Students responded negatively to the difficult concepts that were involved. They expressed that the course was a bit heavy and that the ideas were too comprehensive and too abstract to understand. They expressed that they had trouble feeling comfortable, yet the causes of the trouble were not stated. In Autumn 2010, students expressed that the assignment guidelines were vague. In Winter 2011 and Spring 2011, students expressed that there were too many examples shown in class.

Overall, the curriculum demonstrates promising opportunities, but not without challenges. The promising aspects include: 1) knowledge gained, 2) positive attitude change, 3) critical thinking with a strong focus on visual analysis. The challenging aspects
include: 1) lacking textbook and 2) lacking positive examples of the global issues. With this respect, I have three suggestions for future course development. First, it is necessary to identify key articles that can provide background information for the discussed topics. Second, it is important to provide articles and/or visual materials that may contradict the point of view presented in Nachtwey’s photographs. Third, it is important to ensure a nurturing learning environment in which students will feel safe to express their views freely.

In this section, I have provided evidence to support that humanitarian visual culture curriculum is a promising educational action research initiative. In following Questions 2, 3, and 4, I will address the critical aspects of this initiative by focusing on the idea of spectatorship of suffering.

**Question 2: How can the Positive Educational Value of Nachtwey’s Anti-War Photography be maximized?**

In this section, I provide evidence to support the notion that our roles as co-spectators of far away sufferings can be awakened through a well-planned curriculum. I suggest that art education has a unique role to play in order to nurture this kind of spectatorship.

Findings indicate that the positive educational value of Nachtwey’s anti-war photography can be maximized in this curriculum. Students were able to make emotional, intellectual, and moral connections to the world through studying a
prominent visual culture producer such as Nachtwey. Findings indicate that students did not realize there were many sufferings happening in the world. Nevertheless, students asked genuine questions as they were being informed, and their meaningful emotional responses, ignited by Nachtwey’s anti-war photography, led to complex intellectual inquiries and multidimensional moral insights.

In this section, my analysis is based upon two kinds of data sources:

- Data Source #3: James Nachtwey Survey
- Data Source #1B: James Nachtwey’s Anti-War Photography Paper

Data Source #3 was a survey consisting of three questions. It was conducted in Lesson One during Spring 2011. I analyzed a total of 24 student responses in order to highlight how Nachtwey and his body of work enabled students to make compelling connections to the world.

Data Source #1B was James Nachtwey’s Anti-War Photography Paper. It was conceived as a term paper in order to consummate students’ learning experiences. I highlight a total of 4 out of 71 papers to illustrate how course structure and assignment design can help maximize the positive educational value of Nachtwey’s photographs.

**James Nachtwey survey question 1: what is your understanding of war photography?**

The James Nachtwey Survey was composed of three questions split into two sections. In the first section, I asked students the first question which was: What is your
understanding of war photography? In the second section, I showed *The TED Grant Recipient Speech* (Nachtwey, 2007) and then asked students two additional questions. *The TED Grant Recipient Speech* (Nachtwey, 2007) is a 22-minute visual journey presented by Nachtwey. It reveals some of the events he has been covering throughout his career. After watching *The TED Grant Recipient Speech* (Nachtwey, 2007), students were asked two additional questions: 1) Use five words or phrases to describe your feelings and 2) What questions do you have after watching the speech?

Findings indicate that students had a good sense of what war photography was. Students recognized that war photography was a visual representation of the brutal side of human nature. Students regarded the war photographer as someone who went to the field like a soldier holding a camera. They also regarded the war photographer as an artist expressing his/her feeling about war to the world. Students recognized that war photography is controversial and that war photographers have been deliberately targeted, though students did not mention how or by whom war photographers have been specifically targeted. Five themes emerge from the responses: 1) giving an overall impression of war photography, 2) giving an overall impression of the war photographer, 3) providing the content analysis of war photography, 4) addressing the significant value of war photography, and 5) making a judgment on war photography (see Table 4.9)
Table 4.9

*Highlights of James Nachtwey Survey Question 1*

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giving an overall impression of war photography</td>
<td>• War photography presents the brutal side of human nature through visual representation [...].</td>
</tr>
<tr>
<td></td>
<td>• [...] an evidence to show the cruelty of war [...], to endorse people to stop having war [...].</td>
</tr>
<tr>
<td></td>
<td>• War photographers [...] put more emotion into their pieces [...].</td>
</tr>
<tr>
<td></td>
<td>• The war photographs [...] include the pictures of soldiers, victims, and cities, or other specific environments.</td>
</tr>
<tr>
<td></td>
<td>• [A]nti-war photography [...] try to appeal people to against war.</td>
</tr>
<tr>
<td></td>
<td>• [...] It may use the real description of the wars to organize a speech [...].</td>
</tr>
<tr>
<td>Giving an overall impression of war photographer</td>
<td>• [...] a war photographer is someone who goes to the field like soldiers while s/he doesn’t hold a gun but a camera.</td>
</tr>
<tr>
<td></td>
<td>• [...] war photographer is the artist who takes photos from the war and expresses his/her feeling about the war to the world.</td>
</tr>
<tr>
<td></td>
<td>• [...] They take photos while risking their own life [...].</td>
</tr>
<tr>
<td>Giving an overall impression of war photographer</td>
<td>• War photographers try to impress the audience by sharing [their] views [...].</td>
</tr>
<tr>
<td></td>
<td>• [...] It’s a kind of respectful work considering the dangers they are about to face and the great influences the photos will bring [...].</td>
</tr>
<tr>
<td></td>
<td>• War photography has always been controversial; war photographers sometimes are deliberately targeted, abducted, or executed.</td>
</tr>
<tr>
<td>Providing a content analysis of war photography</td>
<td>• [...] pictures in sepia tone, stress on particular one person or a sense, portrays the sad-feeling.</td>
</tr>
<tr>
<td></td>
<td>• War photography is [...] a picture of sad people or sad children, and broken building things.</td>
</tr>
<tr>
<td></td>
<td>• Photographs show [...] people who without home and injured [...].</td>
</tr>
<tr>
<td></td>
<td>• War photography [...] mainly depicts the victims in the war and their destroyed hometown.</td>
</tr>
<tr>
<td></td>
<td>(cont’d)</td>
</tr>
<tr>
<td>Emerging Theme</td>
<td>Student Response</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------</td>
</tr>
<tr>
<td>Providing a content analysis of war photography</td>
<td>• [...] A good photo is always stating a story behind the image, not just presenting how the war looks like. People are the general topics in these photos. Black-and-white is often adopted.</td>
</tr>
</tbody>
</table>
| Addressing the significant value of war photography | • [...] War photography is important as it serves as a reminder to people in the future to ensure the same mistakes which trigger a war will never happen again.  
• The photos [...] make audience think about the war.  
• War photography portrays images to the people of the outside world so that they can relate and connect emotionally with the struggles of the war. |
| Making a judgment on war photography | • The war photography changed how people perceived war and how news publications reported the war conflicts.  
• War photography can be very persuasive, the photographer can emphasize the view they want the public to see, causing powerful opinions.  
• [...] The photographer can manipulate what pictures they take and what they publish to make a point whether it’s propaganda for or against the war. |

These five emerging themes indicate that students did not read war photography from an aesthetic perspective. This finding has a significant implication for future course development, especially in the context of fostering spectatorship of suffering.

Although students recognized war photography as representing the brutal side of human nature, they did not regard the atrocious images as aesthetic objects. The students’ interpretations fall into one of the four categories: 1) descriptive, 2) explanatory, 3) interpretative, and 4) ethical evaluative. This analysis is based upon a six-
category system mentioned in *Criticizing Photographs: An Introduction to Understanding Images* (Barrett, 2006).

According to Barrett (2006), the six-category system is conceived to facilitate an “open-ended interpretative” discussion of photographs (p. 65). The premise is that photographs are constructed by individuals with beliefs and biases (p. 36-37). Barrett (2006) believes that a photograph, by nature, is about the descriptive evidence (p. 106). Yet, all photographs are literally “out of context,” since they are “swatches cut from seamless reality” (p. 108). Barrett (2006) notes that the meaning of a photograph can be altered by how the photograph is situated (p. 111). Hence, photographs can be categorized as: 1) descriptive photographs, 2) explanatory photographs, 3) interpretative photographs, and 4) ethically evaluative photographs, 5) aesthetically evaluative photographs, and 6) theoretical photographs (See Table 4.10).
Table 4.10
A Six-category System (Barrett, 2006)

<table>
<thead>
<tr>
<th>Category</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptive Photographs</td>
<td>• To be produced to be accurately descriptive and to be interpretively and evaluatively neutral (Barrett, 2006, p. 65-67)</td>
</tr>
<tr>
<td>Explanatory Photographs</td>
<td>• To provide visual explanations that are in principle verifiable on scientific grounds (Barrett, 2006, p. 67-78)</td>
</tr>
<tr>
<td>Interpretative Photographs</td>
<td>• To provide the personal and subjective interpretations of photographers (Barrett, 2006, p. 78-83)</td>
</tr>
<tr>
<td>Ethically Evaluative Photographs</td>
<td>• To make ethical judgments by either praising or condemning aspects of society (Barrett, 2006, p. 83-91)</td>
</tr>
<tr>
<td>Aesthetically Evaluative Photographs</td>
<td>To make judgments about aesthetic issues (Barrett, 2006, p. 91-100)</td>
</tr>
<tr>
<td>Theoretical Photographs</td>
<td>• Comment on issues about art and art making, about the politics of art, and about modes of representation (Barrett, 2006, p. 100-105)</td>
</tr>
</tbody>
</table>

In addition, Barrett (2006) mentions the notion of category placement. For example, an explanatory photograph that is used in documentary may change into an ethically evaluative photograph when the photograph is used for propaganda (p. 63-64). Barrett (2006) notes that the six-category system is for sorting photographs, not photographers. Some photographs may fit well in more than one category. Category displacements may affect interpretation due to the changing contexts (p. 63-64).

Based on this six-category system, I noticed that students’ understanding of war photography mainly fell into the first four categories: 1) descriptive photographs, 2)
explanatory photographs, 3) interpretative photographs, and 4) ethical evaluative photographs. In addition, I noticed that students recognized the category displacement of war photography.

According to the survey, students recognized that war photography is evidence to show the cruelty of war (Category 2: Explanatory Photographs) as well as an endorsement to stop war (Category 4: Ethically Evaluative Photographs). In addition, students recognized that photographers put emotions into their photographs (Category 3: Interpretative Photographs). Students realized that war photography captures pictures of soldiers, victims, and destroyed hometowns (Category 1: Descriptive Photographs). Students regarded war photography as a visual representation of the brutal side of human nature (Category 1, 2, 3, & 4). Students also realized that war photography can and may be manipulated (Category Displacement).

Findings indicate that students’ responses toward war photography were multi-faceted. Nevertheless, their responses fell within descriptive, explanatory, interpretative, and ethical evaluative categories. I suggest that the atrocious images shown in war photography are less likely to be viewed as aesthetic objects if the atrocious images are addressed within the context of a well-planned curriculum.

**James Nachtwey survey question 2: use five words or phrases to describe your feelings.**
Findings indicate that students did not realize there were many sufferings happening in the world. When asked to use five words or phrases to describe their feelings after watching Nachtwey’s *TED Grants Recipient Speech* (Nachtwey, 2007), most students used “shock[ed]” and “sad” as their first word choices (see Table 4.11).

**Table 4.11**  
*Highlights of James Nachtwey Survey Question 2 (5 Word Choices)*

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| “Shock[ed]” as the first word choice | • Shocked, sad, disgusted, blessed, angry  
  • Shock, sad, sympathy, angry, moving  
  • Shocked, astonished, sad, worry about those people, feel sorry about those citizens  
  • Shocked, pity, horrible, unbelievable, touching |
| “Sad” as the first word choice | • Sad, nervous, infuriated, worried, moved  
  • Sad (to victims), impressed, respectful (to war photographers), inequality |
| Others                        | • Unbelievable, sad, sympathetic, angry, hopeless  
  • Distraught, sad, shocked, mesmerized, gracious  
  • Motivated, hopeful, depressed, contemplate, confused  
  • Crazy, sympathy, helpless, grateful, hope  
  • Hope, happy, worry, sad, thankful  
  • Violence, hope, help needed, survival, sad  
  • Moving, touching, sad, grieved, peaceful  
  • Surprising, horrible, compassionate, sacrifice, help  
  • Cruel, brave, humanity, war, power |

In addition, three themes emerge from their responses: 1) mixed with positive and negative feelings, 2) idea of responsibility and individual role, and 3) being unaware of the situations (see Table 4.12).
Table 4.12

*Highlights of James Nachtwey Survey Question 2 (5 Phrases)*

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Mixed with positive and negative feelings | • Felt sympathy towards the innocent people who suffer from war; impressed by the courage of war photographer who endangers his life to take photos; glad living in a peaceful country; felt grateful to my parents; and infuriated towards the armies who being so harsh and cruel towards innocent people.  
  • Thankful for everything I have now, sorry for all the innocent civilians caught in the war, respectful towards the wounded soldiers, devastated by the effects of war, and angered by the people who disrupt world peace. |
| Idea of responsibility and individual role | • I feel strongly sympathetic toward the visual images showing in the video, I feel dismal about what I saw, and I feel that as human beings we are responsible for improving the lives of other people in under developed country.  
  • The photos are so true and real; some of them are painful to watch; the war caused so many damages to innocent people; the emotion of those people in the photos are so real and touches my heart; I feel I should do more to help.  
  • Sad feeling, hopeful & hopeless, people are responsible to do something to change the situation, against war, chase a better life. |
| Being unaware of the situations      | • Sad, unaware of conditions people face, moved, thankful for photographers showing the realness of each war, hope for peace. |

Findings indicate that students’ responses to war photography were far more personal and reflective after watching *The TED Grants Recipient Speech* (Nachtwey, 2007). Students were unaware of the miserable situations that many people had been facing. Students felt that they should do more to help. This finding is significant to future course development. It serves as a strong indicator that our roles as co-spectators of far
away sufferings (Sontag, 2003) can be awakened through learning about Nachtwey and his photography. I suggest that art education has a unique role to play in order to nurture this kind of spectatorship.

James Nachtwey survey question 3: what questions do you have after watching James Nachtwey’s TED grant recipient speech?.

Findings indicate that students had a genuine interest to know more about the war photographer and war photography when asked what questions they had in mind after watching The TED Grants Recipient Speech (Nachtwey, 2007). Half of the class wanted to know Nachtwey’s motivation, his personal goals, and the psychological impacts on him as a war photographer (see Table 4.13).

Table 4.13

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivation and/or goal</td>
<td>• What consequences would you like to achieve? Why do you try to influence the audience in this way?</td>
</tr>
<tr>
<td></td>
<td>• Will you continue to be a war photographer?</td>
</tr>
<tr>
<td></td>
<td>• Why you want to be a war photographer? Because of money? Fame?</td>
</tr>
<tr>
<td></td>
<td>• Why do you want to take photos from those suffer [sic] people?</td>
</tr>
<tr>
<td></td>
<td>• Where did James find the courage to risk his life in the sake of taking these photographs?</td>
</tr>
<tr>
<td></td>
<td>• Have you ever been threatened by the armies or soldiers?</td>
</tr>
<tr>
<td></td>
<td>• Even it is very dangerous situation, what makes you take a picture at bad condition?</td>
</tr>
<tr>
<td></td>
<td>• What do you hope for in the future regarding wars and human equality? (cont’d)</td>
</tr>
</tbody>
</table>
Table 4.13 (cont’d)

**Highlights of James Nachtwey Survey Question 3 (to Mr. Nachtwey)**

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| Feeling, emotional and/or psychological impact | - What were the feelings of those photographers when they are taking those photos?  
- How he feel when taking those photos since they’re even painful for me to watch?  
- How is the feeling for the photographer when he was taking the pictures?  
- How can you witness the images that are results of war and not be affected?  
- How has being through witnessing all these events affected James? |

The other half of the class wanted to know a range of issues. Four themes emerge from their responses: 1) war, violence, and peace, 2) how individuals could help, 3) the effectiveness of war photography, and 4) the technical and cultural aspects of war photography (see Table 4.14).

Table 4.14

**Highlights of James Nachtwey Survey Question 3 (Other concerns)**

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
</table>
| War, Violence, and Peace (Some difficult questions) | - What brings people to a war?  
- Is it ever possible to have world peace with so much anger?  
- How can these bad situations be solved? |
| What is our role?                     | - What else war photography can do beside showing and unveiling the realistic site of human nature, what else can we do as individuals to help improving the standard of living in those places?  
- How can we help the people who lose their homes in the war?  
- What can I do to help? |

(cont’d)
Table 4.14 (cont’d)

**Highlights of James Nachtwey Survey Question 3 (Other concerns)**

<table>
<thead>
<tr>
<th>Emerging Theme</th>
<th>Student Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effectiveness of War Photography</td>
<td>• What will the people do after seeing these images? Will these pictures change the world?</td>
</tr>
<tr>
<td></td>
<td>• What will the people who start the war think after they see those images?</td>
</tr>
<tr>
<td>War Photography (technical/cultural aspect)</td>
<td>• Can you explain famous war photo?</td>
</tr>
<tr>
<td></td>
<td>• Are these pictures are taken by accident?</td>
</tr>
</tbody>
</table>

Findings indicate that introducing war photography through a personal narrative such as *The TED Grants Recipient Speech* (Nachtwey, 2007) provided students with an engaging learning experience. This experience enabled students to make emotional, intellectual, and moral connections to the world. This learning experience compelled students to ask important questions: What brings people to a war? Is it ever possible to have world peace with so much anger? What can I do to help?

This finding is significant to future course development in order to foster the spectatorship of suffering. I suggest that identifying a prominent visual culture producer such as Nachtwey is critical.

**James Nachtwey’s anti-war photography paper.**

The James Nachtwey’s Anti-War Photography Paper was conceived as a term paper in order to consummate students’ learning experiences. In this section, I highlight a total of 4 out of 71 papers in order to illustrate how course structure and assignment design
could help maximize the positive educational value of Nachtwey’s anti-war photography.

The 4 selected papers are:

- **Student A’s The Church at War**
- **Student B’s The Outcasts, Impurities, and Untouchables**
- **Student C’s Israeli-Palestinian Conflict: Truth About How It started and Who’s Responsible?**
- **Student D’s A Lasting Scar**

They all fulfilled the selection criteria. Each of the papers demonstrated strengths in a specific area. For example, **Student A’s The Church at War** exemplified the rationale of the assignment design by highlighting the ethical dispositions of multiple stakeholders in a humanitarian crisis (see Table 3.5). **Student B’s The Outcasts, Impurities, and Untouchables** exemplified the course concept “a world of difference.” **Student C’s Israeli-Palestinian Conflict: Truth About How It started and Who’s Responsible?** exemplified the course concept “visibility and representation.” **Student D’s A Lasting Scar** exemplified the course concept “humanity, human rights, and humanitarianism” (see Table 3.4)

**The multiple ethical dispositions in a humanitarian crisis.**

**Student A’s The Church at War** exemplifies the rationale of the assignment design by highlighting the ethical dispositions of multiple stakeholders in a humanitarian crisis. I will address the rationale of the assignment design in Conclusion (Chapter 5). In this
section, I focus mainly on the multiple ethical dispositions that are involved in a humanitarian crisis.

_Student A_ chose an image of clergy traveling in military helicopters. The description of the photograph is as follows: “Guatemala, 1983 – Clergy traveled in military helicopters to the mass of Pope John Paul II in the war zone“ (Nachtwey, n.d. http://www.jamesnachtwey.com/). Ignited by the photograph showing a contrast between a Roman Catholic Bishop and a military helicopter’s machine gun, _Student A_ started his research and learned that the Roman Catholic Church was involved in the human rights struggle of the Guatemalan Civil War (1960-1996). This involvement led to the assassination of Bishop Juan Jose Gerardi. In this context, _Student A_ explored the obstacle of humanitarian efforts by examining the ethical dispositions of several key stakeholders.

_Student A_ began his paper by inserting an interpretative claim of the photograph. This interpretative claim serves as a set up to anticipate a later discussion on the personal price paid by Bishop Gerardi. _Student A_ wrote,

While James Nachtwey’s photograph of a Roman Catholic Bishop and a military helicopter’s machine gun may initially seem to present proponents of two conflicting philosophies, one must keep in mind that the Roman Catholic Church has dedicated itself to the mission of serving the most impoverished and needy of society; and as a direct consequence, the Church will forever be present during times of suffering and war, as it is during these times that those members of society
need the most help. Alongside the ever-present influence of the Church, one may also expect to encounter the manipulating powers of government during times of war, as – more often than not – their political and economic interests have played an integral role in the initiation of such conflicts.

In the rest of this introductory paragraph, Student A made his stance on the humanitarian issue by addressing the intrinsic obstacle of humanitarian efforts. Student A wrote,

With this in mind, the different roles played by the Roman Catholic Church, the United Nations, and the United States government in addressing the human rights violations of the Guatemalan Civil War should come as no surprise. While the actions – or lack thereof – of governing bodies during the Guatemalan Civil War illustrate the economic interests that have continually shaped the humanitarian efforts of the political world, the obstacles willingly faced by the Roman Catholic Church in pursuing reparations for the countless number of Guatemalan war-victims reflects the unchanging values that have motivated the non-secular human rights movement.

Ignited by Nachtwey’s anti-war photography, Student A examined the ethical dispositions of multiple key stakeholders: 1) the personal price paid by Bishop Gerardi in addressing human rights violations of the Guatemalan Civil War, 2) the economic interests that governed the United States-Guatemala relation, 3) the ineffectiveness of the U.N. Commission for Historical Clarification, and 4) the brutality of self-proclaimed
“born-again” Christian, General Efrain Rios Montt who was the leader of the Guatemala State (see Appendix N for student research references). Student A’s *The Church at War* will be elaborated in Conclusion (Chapter 5).

**A world of difference.**

*Student B’s The Outcasts, Impurities, and Untouchables* exemplifies the course concept “a world of difference.” *Student B* chose an image of people called Dalits working in a brick factory in India. The description of the photograph is as follows: “India, 1993 - Untouchables working in a brick factory” (Nachtwey, n.d. http://www.jamesnachtwey.com/).

*Student B*’s research effort enabled him to demonstrate how discrimination against Dalits is first constructed by the mythological and religious belief of Hinduism and then reinforced by the cultural and religious establishment of the caste system. Finally, this discrimination is further perpetuated by the western idea of the class system which puts emphasis on economic and political status. *Student B*’s thesis statement was:

The perpetual implementation of hereditary caste-system in India has created a group of miserable individuals, the Dalits, who have been considered the outcasts, the impurities, and the untouchables by the Indian society for thousands of years. Even nowadays, they still suffer from unfairly social, economic, and political treatment. Indeed, the misfortune of Dalits was not only a consequence of religious and cultural belief upheld rigidly in Indian society but also a psychological burden
and an inherited political manipulation initiated since the colonial period of British India. In this caste-aFFECTed society, Dalits must recognize and fight for their rights as human beings as well as liberate themselves from the chains that have bonded them under the culturally and politically constructed scheme.

In addition, Student B’s main interest was:

The British colonization between 1858 and 1947 that schematically redefined the caste-system according to the western idea of class system was the primary reason that creates a severely caste-aware society and further marginalizes Dalits’ existence.

Student B developed his inquires and moral insights based upon five kinds of contextual information: 1) human rights concept and African American Civil Right Movement, 2) the social, political, and economic oppression faced by Dalits, 3) the origin of Dalits and the mechanism that creates the hereditary inferiority, 4) the impact of British colonization on the modern caste-aFFECTed Hindu society, and 5) the resistance that hinders Dalits from earning universal basic rights (see Appendix N for research references).

Visibility and representation.

Student C’s Israeli-Palestinian Conflict: Truth About How It started and Who’s Responsible? exemplifies the course concept “visibility and representation.” Student C made a compelling argument through developing an interpretative claim of a

Student C started her paper by highlighting the disadvantages of Palestinians in the ongoing Israeli-Palestinian conflict. Student C felt that the disadvantages of Palestinians were resulted from the support towards Israeli given by Britain and the United States. Student C argued that the disadvantages faced by Palestinians were further marginalized because of a tilted public perception, which was perpetuated by selective media exposure and calculated stances made by the politicians. Student C wrote,

The Israeli-Palestinian conflict has become a tragic, ongoing war with many casualties and no end in sight. As it began at the end of the 19th century and still continues today, it has become the longest standing conflict in history. One will find it difficult to support the Israeli side of the conflict after realizing how they went about obtaining the land and what it has cost the Palestinians that inhabit the ancient land. The Israeli-Palestinian conflict is an enduring war that features two passionate sides, each with their own reasons for occupying the land and fighting for their freedom. Through some research, one will discover that the Jewish army has done the most damage due to the great amount of support it receives in military aid, the majority of which comes from the United States and Britain. Despite the disadvantages that the Palestinians face, the public perception of the
Conflict is greatly affected by the media exposure and the stance of the politicians, which tilts the sympathy of the people toward the Israeli side.

In the rest of the paper, Student C substantiated her argument based upon eight kinds of contextual information: 1) the origin of the conflict, 2) how Israel obtained the land, 3) the misery and injustices faced by Palestinians, 4) the rationale of the arguments on both sides, 5) an assessment of damage done by both sides, 6) the military support towards Israel provided by the United States and Britain, 7) media coverage of the conflict, and 8) the stances presented by the politicians (see Appendix N for research references).

In this context, Student C made a two-fold argument. On the one hand, Student C regarded the image as “an accurate representation of the disadvantages that the Palestinians face in the war.” Student C argued that the photograph vividly showed the limited capacity of Palestinian citizens who “fight the Israeli army with flaming balls.” On the other hand, Student C advanced her argument by stressing that this “accurate” representation was indeed misinterpreted by the rest of world. Student C argued that the disadvantages of the Palestinians were not only invisible in the media, but also overtly hidden under the visible stances made by those influential politicians. Student C wrote,

With all the support coming from both Britain and the United States, what chance do the Palestinians have to stand up against this impenetrable force? The image that James Nachtwey captured of Palestinian citizens fighting the Israeli army with
flaming balls gives an accurate representation of the disadvantages that the
Palestinians face in the war. They have no funding or military aid, so they resort to
medieval methods of fireballs and homemade bombs to fight back a technologically
advanced army. Little did the Palestinians know that the rest of the world would
view their refusal to give up their homeland and their desperate attempts to fight
back as unnecessary acts of terrorism against Zionists who only wanted to
negotiate.

*Humanity, human rights, and humanitarianism.*

*Student D’s A Lasting Scar* exemplifies the course concept “humanity, human rights,
and humanitarianism.” *Student D* chose an image of an Agent Orange victim. The
photograph was described as follows: “A boy watches TV at Tu Du Hospital, in Ho Chi

*Student D* regarded the photograph as a representation of the refusal of the U.S.
government to take responsibility for war victims. *Student D* started her paper by stating
that the deformed boy was a victim of war, and the war happened before his birth. To
substantiate her argument, *Student D* relied on five kinds of contextual information: 1)
the 1925 Geneva Protocol, 2) the motive of the U.S. to stop communism, 3) the long
lasting damages to civilians, 4) the impact on the American soldiers, and 5) the
consequences of using chemical and biological warfare (see Appendix N for research references). In the introductory paragraph, Student D wrote,

It is 2006. A boy lies on a hard linoleum floor watching TV in a hospital in Ho Chi Minh City, Vietnam. He is missing an arm. His legs are different lengths and splay out at odd angles. What happened to this child? He is a victim of a war that happened before his birth. His parents came into contact with Agent Orange, an extremely toxic herbicide. Now there are around 150 thousand other children living in Vietnam in the same situation. Over 40 years after the war the United States still refuses to take responsibility for the lasting scars from Agent Orange and refuses to offer any form of aid other than scientific studies on dioxin levels in the soil (Fawthrop, 2004). I contend that using Agent Orange in the fight to contain communism is not justified. When the United States went forward with Operation Ranch Hand they blatantly disregarded the 1925 Geneva Protocol banning the use of chemical and biological agents in warfare (International Committee of the Red Cross, 2006). Not only that, but the United States should never have entered Vietnam in the first place- stopping communism and interfering with political affairs is none of our business. Ruining the lives of thousands of innocent civilians and those of future generations is a low blow, as is drafting our soldiers then denying them compensation for irreparable mental and physical damage from Agent Orange. With all the recent scientific advances the consequences of war are more serious and far-reaching than ever before. For this reason if we must have war it
needs to be between designated soldiers. The suffering and land degradation in Vietnam illustrates why civilians and the environment must be left out of the picture if we want to be left with a livable world.

In the rest of the paper, Student D explored three main issues: 1) the historical and political context that set the stage for the Vietnam War, 2) the ethically questionable actions taken by the U.S. government during and after the war, and 3) the devastation brought to the Vietnamese people and their forests and agricultural land. Student D’s A Lasting Scar will be elaborated upon in Question 4 when I address how this curriculum could promote humanitarian education.

Conclusion.

Findings indicate that the positive educational value of Nachtwey’s anti-war photography can be maximized in this curriculum. The James Nachtwey Survey indicated that students’ responses toward war photography were multi-faceted. Although students recognized that war photography represents the brutal side of human nature, they did not read the atrocious imagery as an aesthetic object. Their interpretations fell within four categories: descriptive, explanatory, interpretative, and ethical evaluative.

Findings indicate that introducing war photography through a personal narrative, such as The TED Grants Recipient Speech (Nachtwey, 2007), provided students an engaging experience. This experience enabled students to make emotional, intellectual, and moral connections to the world and asked important questions at the personal
levels. This finding serves as a strong indicator that our roles as co-spectators of far away sufferings (Sontag, 2003) can be awakened, especially learning from prominent visual culture producers. I suggest that art education has a unique role to play in order to nurture this kind of spectatorship.

The positive educational value of Nachtwey’s anti-war photography can be maximized through course structure and assignment design. Findings indicate that the meaningful emotional responses ignited by Nachtwey’s anti-war photography can lead to complex intellectual inquiries and multidimensional moral insights. The James Nachtwey’s Anti-War Photography Paper provided a feasible framework that helped students consummate their learning experiences.

*Student A’s The Church at War* exemplifies the rationale of the assignment design by highlighting the ethical dispositions of multiple stakeholders in a humanitarian crisis. *Student B’s The Outcasts, Impurities, and Untouchables, Student C’s Israeli-Palestinian Conflict: Truth About How It started and Who’s Responsible? and Student D’s A Lasting Scar* exemplify the course concepts such as “a world of difference,” “visibility and representation,” and “humanity, human rights, and humanitarianism.”

For the development of future courses, I suggest that three aspects in the existing curriculum be addressed. First, it is critical to identify a prominent visual culture producer such as Nachtwey. Nachtwey’s body of work, covering a wide spectrum of humanitarian and critical social issues, provides a resourceful starting point for students to develop their research interests. Second, course structure plays a critical role in
addressing key concepts such as 1) a world of differences, 2) visibility and representation, and 3) humanity, human rights, and humanitarianism. These concepts help students to unravel the complexities of the represented events shown in the Nachtwey’s photographs. Third, assignment design plays a key role in guiding students to interpret the ethical issues related to the human experience shown in photographs. This aspect will be addressed in Conclusion (Chapter 5).

In this section, I have provided evidence to support that our role as co-spectators of far away sufferings is awakened through a well-planned humanitarian visual culture curriculum. I have shown how art education nurtures this kind of spectatorship. In the following Questions 3 and 4, I will provide concrete examples to illustrate how spectatorship of suffering can be fostered in order to cultivate care ethics that may lead to the promotion of humanitarian education.

**Question 3: How is Care Ethics cultivated in this Curriculum?**

In this section, I provide evidence to support the notion that spectatorship of suffering in the context of war, violence, and peace can be fostered in order to cultivate care ethics. I review students’ responses to an art exhibition that addresses the traumatizing experiences of the veterans of the War of Iraq and the War of Afghanistan. I attempt to highlight the positive educational value of this spectatorship in the context of cultivating care ethics.
In *Moral Education in an Age of Globalization*, Noddings (2010) argues that the primary aim of moral education is to produce people who will engage successfully in caring relations and the goal is to prepare students “to care-for those they encounter directly and to care about the suffering of people at a distance” (p. 394). Findings indicate that “caring relations” (Noddings, 2010) can be cultivated by the viewing experience of an art exhibition such as *Visualizing the Experiences of War* (Slone & Woolson, 2010) (*ViEW*).

My analysis is based upon the Cultural Event/Visual Culture Producer Paper (Data Source #1A). I select a total of 7 student papers to exemplify how care ethics can be cultivated by creating a spectatorship of suffering in the context of war, violence, and peace.

*ViEW.*

*ViEW* (Slone & Woolson, 2010) was one of the assigned cultural events for students to attend during Autumn 2010. Students were asked to attend one cultural event, reflect upon its significance, and write a 3-page double-spaced paper. Students needed to address how the event enhanced their understandings of concepts such as war, violence, and/or peace. Compared to other events that were made available for students including the five films that were shown in symposium on the new directions in French and Italian Holocaust cinema, a lecture by bell hooks, a lecture by Wes Moore entitled *The Other Wes Moore: One Name, Two Fates*, and a lecture by Yoram Peri entitled *Peace*
and War in the Holy Land, students’ responses to ViEW revealed the deepest and the
most personal reflection on war, violence, and peace.

ViEW (Slone & Woolson, 2010) was a project created by Erica Slone and Ash
Woolson who were both student veterans in the Department of Art at The Ohio State
University. ViEW was conceived to provide a unique look inside the lives of veterans that
was unseen and unheard in the mass media. Slone and Woolson wrote,

We feel the reality of war that veterans experience is not like the stories on the
news. These personal war stories are less glorified but equally stunning and
captivating. The art produced from first-hand story telling gives an account of the
personal lives of soldiers in combat, rather than the broad view the mass media
usually focuses on (Slone & Woolson, 2010,
http://uas.osu.edu/exhibition/visualizing-experiences-war).

By pairing artists with veterans from the War of Iraq and the War of Afghanistan,
Slone and Woolson attempted to provide a perspective of war that reached beyond
guns, violence, and debate about the purpose of war and that focused more on the
suffering of families, friends, and individuals. In the context of the Cultural Event/Visual
Culture Producer Paper, I regard ViEW as a unique form of spectatorship that addresses
suffering in the context of war, violence, and peace.

**Care ethics.**
In *Moral Education in an Age of Globalization*, Noddings (2010) argues that the primary aim of moral education is to produce people who will engage successfully in caring relations and the goal is to prepare students “to care-for those they encounter directly and to care about the suffering of people at a distance” (p. 394). Written from the perspective of care ethics, Noddings (2010) highlights two ideas: “relational ethic of caring” (p. 391) and “care-driven conception of justice” (p. 392).

In terms of “relational ethic of caring,” Noddings (2010) believes that people are more likely to listen attentively to others if people approach the world through the relational ethic of caring (p. 391). Noddings (2010) writes,

> In a caring relation, the carer is first of all attentive to the cared-for, and this attention is receptive; that is, the carer puts aside her own values and projects, and tries to understand the expressed needs of the cared-for. (p. 391)

In terms of “care-driven conception of justice,” Noddings (2010) stresses that caring is the motivational foundation for justice. She highlights that care and justice are interrelated. Noddings (2010) writes,

> An ethic of justice focuses on question of fairness, equality, individual rights, abstract principles, and the consistent application of them. An ethic of care focuses on attentiveness, trust, responsiveness to need, narrative nuance, and cultivating caring relations (Held, 2006, p. 15; cited by Noddings, 2010, p. 392). [...] We may want justice [...], but we want it tempered by care. (p. 392)
In this context, I select a total of 7 student papers in order to exemplify how a “relational ethic of caring” (Noddings, 2010) can be cultivated by the viewing experience of ViEW and how “caring relations” (Noddings, 2010, p. 394) can cultivate a “care-driven conception of justice” (Noddings, 2010). I propose to use two indicators:

- Indicator 1: How does ViEW invite students to put aside their own values and try to understand the expressed needs of the cared-for?

- Indicator 2: How does ViEW materialize the notion of care ethics by cultivating a caring relation in terms of attentiveness, trust, responsiveness to need, and narrative nuance?

Under Indicator 1, findings indicate that there were two sub-indicators: 1) students experienced caring relations through “narrative nuances” (Noddings, 2010, p. 392), and 2) students experienced caring relations through understanding the significance of “attentiveness,” “trust,” and “responsiveness to need” (Noddings, 2010, p. 392).

**Experiencing caring relations.**

Almost all students who visited ViEW agreed that the exhibition itself was a powerful statement. They recognized that the power of the exhibition lied at the heart of the struggles and hardships faced by the veterans. This was narrated through art artifacts such as photographs, painted army garb, somber quotes, videos, etc. Instead of showing drastic pictures of war, ViEW portrayed painful personal and family experiences that individuals went through in order just to survive.
For example, *Student E* recognized how *ViEW* (Slone & Woolson, 2010) was different from other war exhibitions that he had experienced before.

It was on October 22, 2010. I was driving to Urban Arts Space in Columbus downtown and I was thinking about what the exhibition would be. I thought it could be the same things as any other war exhibitions. I expected some drastic pictures from war. However, things those were in mind completely changed when I arrived at the exhibition site. The atmosphere was different from any other exhibitions that I have experienced before. Most of the previous exhibitions showed brutal pictures or art works from wars in order to give strong impact on the visitors. In my mind, it is the usual way of showing ideas about war. However, *ViEW* was different. I could not find any of the art works which showed cruel visual scenes. Instead, it seemed to show more about the struggles and hardships of soldiers after being discharged from the war.

For *Student F*, her outlook of war was changed because of *ViEW* (Slone & Woolson, 2010). *Student F* wrote,

I imagined an enormous gallery with art coating the walls everywhere I looked. I pictured hallway after hallway of displays, showcasing various works from hundreds of art students. Instead, the VIEW was held in a tiny enclosed square room holding about nine displays of work. The pieces ranged from photographs to painted army garb, to somber quotes and videos. Although they ranged in style, the works had one goal in mind, to bestow an alternative to the mass media view on the war and
bring the idea a little closer to home. These works of art are not broad observations of what war is like; they dig deeper into touching personal experiences [...] I saw it visually through these works, and I can honestly say I could feel compassion for those involved with war that I had never felt before. Before VIEW I knew about “war,” but I knew nothing of the painful personal experiences these individuals struggle through daily to survive [...]. It has altered my outlook completely on the war occurring now and those to come in the future.

In the following, I highlight how VIEW (Slone & Woolson, 2010) in general and “narrative nuances” (Noddings, 2010) in particular enable students such as Student G, Student H, and Student I to experience caring relations while putting aside their own values and trying to understand the expressed needs of the cared-for.

From being moved to sadly realizing to deeply understanding.

Student G acquired a deeper understanding of others by gaining the perspectives of other people. Student G explained how he was moved by an interview that led him to a sad and scary realization of the life-threatening terror of war. This realization led him to explore the depth of the troubles faced by the veterans including betraying one’s wife, witnessing the killing of many innocent people, and killing an innocent man. These personal narrative nuances ultimately led Student G to realize how hard it was for those veterans, who were as young as their mid to late twenties, to deal with war experiences. Student G wrote,
The veterans portrayed in “Visualizing the Experience of War” were ones filled with distress and remorse. While walking through the exhibit, it became apparent that the creating artists wanted us to understand and feel what these veterans have gone through. When we first walked in, the first thing I noticed was a desk with a pair of headphones on it, next to a sign that said “Please, sit and listen.” This is where I spent the majority of my time, mostly because once I sat down I couldn’t get up and leave this fascinating interview. What I heard here was a moving interview with a veteran of the Iraq war. “I always saved a bullet for myself in case I was alone and knew I couldn’t get out” (Veteran on the Headphones at the Event). This was one particular quote that really stuck out to me as both a scary and sad realization. To even think about ending your life because the place you are in is so desolate is unimaginable for me.

Recognizing that ViEW “portrays war as a terrorizing yet very real experience,” Student G explored the depth of troubles through three episodes. The first episode was about betraying one’s wife. Student G wrote,

Veterans of the ongoing wars in Iraq and Afghanistan have trouble dealing with the terrible things they experience during their times at war. The exhibit showed this in a variety of ways. One of the media’s the artists used to portray the hardships the soldiers endure is a journal entry framed on the wall. In one particular journal entry, the one that stuck out to me the most, a soldier writes “I am naked, being straddled by a small woman... I could have wanted this, if she were not my enemy and young
enough to be my daughter” (POW). Later on in his entry he admits that he does indeed have a wife, and is cheating on her with some girl that is young enough to be his daughter. It seemed in the entry that he did not have a choice in the matter. It seemed that they were forcing them to have sex, something that I could not imagine.

The second episode was about witnessing the killing of many innocent people.

*Student G* wrote,

Next, there was a very lonely desk with a single scope on it in the corner of the room. Written on the desk was a story where a man described how he watched a couple US soldiers shoot a bunch of innocent people trying to catch one enemy. This really scared him, as he watched fellow troops kill many innocent people.

The third episode was about killing an innocent man. *Student G* wrote,

Another part of the exhibit that portrayed what veterans go through at war, the part that stuck out to me the most, was the interview with the veteran. During this, the veteran talked about a particular experience that really moved me. He described a time when a car full of people was driving directly at him, and would not stop even though he continued to motion for them to do so. He then shot at the car, which in turn caused the car to crash and set on fire. He then ran up to the burning car and realized it was a car full of civilians. He began pulling them out of the wreckage, but he could only save 4 of the 5 people from the fire. He was forced to do what he did, yet he ended up killing an innocent man because of his actions.
He almost broke down when describing this, which is obviously understandable. I could not imagine having to make a decision like this. To hear this man, a man that is surely stronger than me, almost breakdown to tears when talking about this was something that really put into perspective what these soldiers go through.

*From being amazed to passing no judgment to gaining renewed understanding.*

*Student H* learned not to pass judgment. He explained how he was amazed by the display of everyday objects that led him to understand the miserable conditions faced by soldiers daily. By not passing his own judgment on whether the war was good or bad, *Student H* reflected upon two narrative nuances and renewed his own understanding of the hardship of war. *Student H* wrote,

> The *ViEW* project allowed visitors to view for themselves some of the everyday objects that soldiers use during war. On display was a pillow made out of army jacket material filled with sand. There was a very thick board with bullet holes all the way through the piece of wood, a cot in the middle of the room and a calendar marking off the days with big red X’s. I couldn’t imagine having to use a pillow like that or imagine sleeping on a cot which was probably smaller than most soldiers themselves. I was amazed by the bullet holes penetrating the board. The board was probably almost two inches thick and the holes were through the board. This just shows how powerful and dangerous the weapons are that our soldiers are using, and the miserable conditions in which they spend most of their nights.
Reflecting upon the hardship of war, the student chose an artwork that displayed two narrative nuances. *Student H* wrote,

There where pictures of two different men with two different views of the war who shared their opinions, Mr. Steve Udovich who feels as if the war is a good thing and Mr. Scott Morgan who feels as if it is the worst idea ever. Both of these men served and fought in the war in the Middle East and both have different opinions about it. Mr. Udovich talked about the young children who loved taking pictures with the soldiers and loved receiving candy and gifts. He referred to it as the greatest day, the day when the Iraqi Government first started to take control themselves. Mr. Morgan wanted to give. He wanted to give back and fight to protect his country. He now regrets his decision, after a bomb exploded near him, sending him into the air, breaking both of his legs and giving him permanent brain damage. Mr. Morgan will never live a normal life again and he feels it was all for nothing, he feels as if we are fighting a war that is not ours.

In his conclusion, *Student H* wrote,

I have friends and family who have served in the military now and in the past but I have never viewed war in the same way that it was presented in this project. I always hear the stories on the news and watch the movies on TV but to really see the objects and hear the stories of real soldiers in the war has given me different thought on the war. I understand war is not a fun thing that is wanted, but I believe it is something that has to be done, but I now understand the lives of the soldiers
better. I now see the real hardships of war, whether it is during or after combat, and understand how dangerous and sad it really can be.

**From being enlightened to feeling sympathy to questioning cultural norms.**

_Student I_ reflected upon the construct of cultural norms. He explained how the art exhibit was an eye opening experience that led him to sympathize with people who suffered from the destruction caused by war. This transforming experience was intensified when _Student I_ experienced the magnitude of violence through a narrative nuance. This exposure led _Student I_ to realize the discrepancy between how culture honored veterans on one hand and neglected their war time experiences on the other.

Regarding the eye opening experience, _Student I_ wrote,

The first thing I saw was an enormous piece of wood hanging on the wall. It was destroyed in the center, there were pieces of wood sticking out, and holes were made in it as well. The tag to the right let me know it had been fired at and it left me in a state of amazement. I haven’t grown up around guns, and to see the destruction a gun can do to something as strong as wood, was truly eye opening. At that moment, I entered the mindset of the whole exhibit and I realized everyone else in the room was in it as well. No one was laughing, talking, or even whispering. This piece of art may not be visually appealing, but it lets the people of America see the kind of destruction caused by weapons in the war. I began to sympathize as I’m sure others have, about the damage soldiers cause in the war.
Regarding the discrepancy between how culture honored veterans on one hand and neglected their war time experiences on the other, Student I wrote,

“Don’t ask them if they’ve killed someone. Don’t ask them anything specific about their experience.” These are things people commonly think when they speak to a veteran. Our culture honors veterans with very high regards, but we believe they don’t wish to talk about these things.

Student I furthered his observation and wrote,

I saw a desk with a pair of headphones on it. I picked them up and listened. It was an interview with a veteran, but this interview was extremely personal and not something that would be heard on television. Chad Elliot was the soldier in the interview and served in Iraq. I ended up listening longer than I expected because the magnitude of his experience was difficult to comprehend. He spoke of what it is like to experience ammunition being fired. He said it was like a flash of light and being surprised by a jack-in-the-box (ViEW exhibit). Then, he told a story about a man in a white and red turban covering the man’s face. This man ran up in front of the vehicle Chad was in and while placing the gun against his hip, fired at Chad’s vehicle. Chad got out of the car and fired eleven rounds at him (ViEW exhibit). I had never actually heard a soldier admit to killing someone. I had been brought up never to ask and they never admitted it when my classmates would ask in school. He also spoke of how death became something he got accustomed to seeing, how a shockwave usually meant a suicide bomber, and some other graphic experiences
(ViEW exhibit). These statements are things I would never want to experience, and I know other people would feel the same way. It is so far away from the norm that the only way for us to understand is to see or hear it through the soldier.

The “narrative nuances” (Noddings, 2010) in ViEW enabled students to put aside their own values and tried to understand the expressed needs of the cared-for. From being moved to sadly realizing to deeply understanding, Student G acquired a deeper understanding of others by gaining the perspectives of other people. From being amazed to passing no judgment to gaining renewed understanding, Student H learned to put aside his own value. From being enlightened to feeling sympathy to questioning cultural norm, Student I reflected upon the construct of cultural norms. ViEW, as a form of spectatorship, successfully revealed the inner struggles of the soldiers and challenged students in the moral dimension.

In the following, I highlight how “narrative nuances” enabled students such as Student G, Student H, and Student I to understand the significance of “attentiveness,” “trust,” and “responsiveness to need” (Noddings, 2010). ViEW cultivated the engaging caring relations by revealing not only the hardships faced by the veterans during their combat situation, but also the hardships endured during their transitions to the civilian lives. Students who engaged in these caring relations made emotional connections to those suffering veterans as well as to those suffering family members.

“I <3 U” recognized no more.
Student F acquired an understanding of the psychological damage done to individual families. She was deeply impacted by a series of artwork that traced the trauma done to the families due to war.

Slone and Woolson created a work that proved to impact me the most. The work is “Untitled.” There are two gray squares explaining an event so tragic it left me in tears. The first few lines read “Who the fuck are you?” A man is repeatedly shouting this to his wife. She continually backs away, takes the children, and flees the house. War had affected this man so much. He did not even recognize his own family. He could no longer love after being enclosed by horror and tragedy. All he had left was what was inked in his cap. He knows he has once loved for it reads “I <3 U.” This was written in his cap by his wife before leaving for war. I had no idea the war experience could damage a person to this extent. To not know how to love anymore is unimaginable. I start to think to myself, “Is this war even about peace, or is it simply destroying lives?” I finally see a trace of peace incorporated in the following display.

Artist Rick L. Lawson displays four military jackets in his piece. By the use of acrylics on uniform, he paints symbols of war experience on the backs of military jackets. These images range from oil rigs, to quotes such as “Trauma Hurts Everyone,” to finally, peace. It was an inspiring view to incorporate a painted story on combat uniforms rather than canvas. The approach of these images kept my
mind tightly focused on the idea of war and what it truly is, as with the previous projects.

**A haunting voice: “I’m useless as a civilian...”**

*Student G* learned the damage of losing one’s identity. He explained how the juxtaposition of the art exhibits enabled him to realize it was even harder for veterans to give up the army way and return to their previous way of life. *Student G* wrote,

As hard as it is for the veterans to deal with the atrocities that occur at war, it is sometimes even harder for them to give up the army way and return to their previous way of life. The exhibit showed this part of a veteran’s life very well. When we first walked into the exhibit, the first thing on our right was a banner that said “Welcome Home!” with pictures under it, obviously intended to show what the veterans usually see when they first come home from war. When you moved further through the exhibit, you saw that after this nice welcoming, the soldiers go through some terrible things shortly thereafter. They had an army cot on the left side, which had only a pillow and calendar sitting on it. By itself, I wasn’t sure what this cot was supposed to represent. However, when I looked next to it, there was a video with headphones. This video made sense of the cot, as you could watch an actor trying to bring to life what a veteran described to him. He started off asleep, and then started screaming “Staff Sergeant!” obviously having a flashback to when he was at war. He then wakes up, and describes how upset he is that his sergeant
died, and that he himself was still alive. Finally, near the end he concludes “I’m useless as a civilian... I only know how to be a marine.” It was a very moving performance by the actor. He really grasped the idea of how confused and alone this marine feels being back home. I can’t imagine what this must be like.

“It’s okay”: a valuable support from family and friend.

Student J reflected upon the significance of the support from family and friends. Student J highlighted a specific piece of artwork that reminded Student J of his grandpa’s experience. Student J wrote,

Hanging over the collage was a flag banner reading “Welcome Back.” It was a big bed sheet with different images and sayings written on it. There were numerous powerful writings, but the one that stuck out to me was written at the very bottom of the sheet. It reads:

Joe. You got pretty fucked up last night. It’s okay, think of it as you being crazy, only as you venting your built up past war horror. I go through it everyday. Don’t let it ruin your friendships and relationships as I have. Your friend and comrade, Jay.

This note really touched home with me because of how personal it is. My grandpa fought in the Vietnam War and he had a real hard time afterwards. He was in a troop where the majority of the people died, so he did not expect to live. He went out and got a lot of tattoos and smoked cigarettes to cope with the stress. He witnessed so many deaths that he had nightmares for a long time. Fortunately, he
met my grandma after the war and he got his life back on track. I understand and sympathize with all the men and women who serve because of how intense it is. Just like with my grandpa having my grandma help him, the letter on the bed sheet was written by a friend who truly cared about Joe and wanted him to be happy. From the exhibit, I got a really good sense of how valuable friends and family are and that letters can really go a long way for the soldiers.

The “narrative nuances” (Noddings, 2010) in ViEW enabled students to understand the significance of “attentiveness,” “trust,” and “responsiveness to need” (Noddings, 2010). Students who engaged in these caring relations made the emotional connections to those suffering veterans and their family members. Student F acquired an understanding of the psychological damage done to individual families. Student G learned the damage of a soldier losing his identity. Student J reflected upon the significance of support from family and friends. ViEW as a form of spectatorship successfully engaged students emotionally.

Deepening caring relations.

ViEW as a form of spectatorship of suffering, in the context of war, violence, and peace, successfully engaged students in “caring relations” (Nodding, 2010, p. 394). ViEW exemplified the idea of “relational ethic of caring” (Nodding, 2010, p. 391) in which students put aside their own values and try to understand the expressed needs of the cared-for. Findings indicate that the understanding of “attentiveness,” “trust,” and
“responsiveness to need” (Noddings, 2010) were deepened and even reinforced after students experienced caring relations through the “narrative nuances.”

Six out of seven students tended to embrace the viewing experience by adapting the idea of “relational ethic of caring” (Nodding, 2010, p. 391) in their responses. Students tended to regard ViEW as a form of community dialogue in which healing could be provided and American could be brought together.

Student K was the only exception. She did not adapt the idea of “relational ethic of caring” (Nodding, 2010, p. 391) in her response. In her paper, Student K focused mainly on how ViEW exposed the controversial, contradicting, and the less glorified sides of war. Her thesis statement was:

The exhibit creates a powerful statement as it gives the veterans the opportunity to tell their stories, while also allowing the community to experience and appreciate their journey unlike ever before. The simple room in which the exhibit was held, the influential pieces of artwork, and the veteran’s voices that were reflected expose the many controversial, contradicting, and the less glorified sides of war.

The other six students embraced the viewing experience. For example, Student G regarded ViEW as a form of media that was beneficial to the veterans and the public. Student G wrote,

No one in my immediate family has ever been to war, so I have never experienced firsthand how hard it is for a soldier to return home. This exhibit did a great job, however, of explaining to me how one would feel coming back from war. […] For us
to understand what veterans endure, and for them to get over what they endure, an exhibit like this really comes in handy. If more people could use forms of media like this, war may be something easier for these veterans to overcome, helping them return to civilian life and better them, as well as all of us, for the future.

*Student H regarded ViEW as a positive expression for community dialogue. Student H wrote,*

> These feelings, stories, experiences and objects, would not or could not be told if it weren’t for the *ViEW* exhibit. The mass media shows its own objects, tells its own stories and shares its own feelings. The *ViEW* project gives Veterans the opportunity to transform their stories into a positive expression and community dialogue by creating artwork for the appreciation of many, through real war objects, pictures and paintings, and real life stories.

*Student I regarded ViEW as a healing to the veterans and as a way to bring Americans people together. Student I wrote,*

> Through visual aids and an interview told through headphones, it brought together veterans and the American people so that we might understand what our soldiers experience. It gave healing to the soldiers through the making of each piece and provided a more accurate account for what is happening in Iraq. One might say that this exhibit was “War Art Informative Therapy.”

**Conclusion.**
In *Moral Education in an Age of Globalization*, Noddings (2010) argues that the primary aim of moral education is to produce people who will engage successfully in caring relations and the goal is to prepare students “to care-for those they encounter directly and to care about the suffering of people at a distance” (p. 394). *ViEW* as a form of spectatorship of suffering in context of war, violence, and peace successfully engaged students in “caring relations” (Nodding, 2010, p. 394). Students’ responses indicate that *ViEW* exemplified the idea of a “relational ethic of caring,” (Nodding, 2010, p. 391) in which students put aside their own values and try to understand the expressed needs of the cared-for (see Table 4.15).
Table 4.15

**Summary of Findings of Viewing Experience of ViEW (Slone & Woolson, 2010)**

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Finding</th>
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| Indicator 1: Students put aside their own values and tried to understand the expressed needs of the cared-for | The educational value of experiencing caring relations through “narrative nuances”
- **Student G** acquired a deeper understanding through gaining the perspectives of other people.
- **Student H** learned not to pass judgment.
- **Student I** reflected upon the construct of cultural norm.
| |
| Indicator 2: Students learned to respond to within the framework of “attentiveness,” “trust,” and “responsiveness to need” | The educational value of experiencing caring relations through understanding the significance of “attentiveness,” “trust,” and “responsiveness to need”
- **Student F** acquired an understanding of the psychological damage done to individual family.
- **Student G** learned the damage of losing one’s identity.
- **Student J** reflected upon the significance of the support from family and friends.
- **Student G** acquired an understanding of how veterans would feel coming back from war.
- **Student H** regarded ViEW as a positive expression for community dialogue.
- **Student I** regarded ViEW as healing to the veterans and as a way to bring American people together.
- **Student F** acquired an understanding of learning that was by/through experiencing rather than by/through knowing. |

In addition, ViEW prepared students “to care-for those they encounter directly and to care about the suffering of people at a distance” (Nodding, 2010, p. 394). For example, **Student F** described how ViEW enabled her to know war through experiencing war.
Many people say they “know” war. These people may know the definition, the dates and records of past battles, and a few stories here and there. After viewing the artwork displayed at this exhibit I realize know one “knows” war until they have experienced it firsthand. Honestly before this assignment, I didn’t really give war and what people went through involved a second thought. I figured there are tough times and struggle involved, but I could have never anticipated the experiences that were shown within the exhibit. The media has never had the effect that these projects have. I actually witnessed ideas from the veteran, not from a newscaster on television. Exhibit directors Slone and Wool certainly gave an original VIEW on the experiences of war. The visual experience presented has challenged my previous concerns with war and violence and has altered them for the future.

Art education has a unique role to play in order to cultivate care ethics. This aspect can be fostered by creating a spectatorship of suffering in the context of war, violence, and peace. Findings indicate that “caring relations” (Noddings, 2010) can be cultivated by the viewing experience of ViEW within the context of humanitarian visual culture curriculum.

As a form of spectatorship, ViEW successfully revealed the inner struggles of soldiers and challenged students in a moral dimension. ViEW also engaged students deeply by making intense emotional connections between the viewers and those suffering veterans and their family members. The “narrative nuances” (Noddings, 2010) in ViEW enabled students to put aside their own values and try to understand the
expressed needs of the cared-for. Findings indicate that the understanding of “attentiveness,” “trust,” and “responsiveness to need” (Noddings, 2010) was deepened and even reinforced when students experienced caring relations through the “narrative nuances.” Students were more likely to adapt the idea of “relational ethic of caring” and respond within the framework of “attentiveness,” “trust,” and “responsiveness to need” (Noddings, 2010, p. 391).

In this section, I have provided evidence to support the notion that spectatorship of suffering in the context of war, violence, and peace can be fostered in order to cultivate care ethics. I have reviewed students’ responses to an art exhibition that addressed the traumatizing experiences of the veterans of the War of Iraq and the War of Afghanistan. I have highlighted the positive educational value of this spectatorship in the context of care ethics.

In the next section, I will provide evidence to support the notion that spectatorship of suffering in the context of humanity, human rights, and humanitarian can be fostered in order to promote humanitarian education. I review students’ responses to a photo-essay that addresses the on-going medical harm to the war victims due to the chemical weapons used during the Vietnam War. I attempt to highlight the political implication of opening humanitarian space in art education.

**Question 4: How can Visual Culture Curriculum promote Humanitarian Education?**
Art education can be an important site for social justice, civic engagement, and world peace by promoting humanitarian education. This aspect can be fostered by creating a spectatorship of suffering in the context of humanity, human rights, and humanitarianism.

In *The Many Faces of Humanitarianism*, Douzinas (2007) addresses that there is an enormous symbolic capital in the conceptual space of “humanity” of human rights, with which “human” of human rights and “humanity” of humanitarianism are mobilized for deeper inquiry of concept such as right, equity, and justice” (Douzinas, 2007, p. 4). Findings indicate that humanitarian value can be promoted by the viewing experience of *The Agent Orange Syndrome* (Nachtwey, 2006), a photo-essay published in *Vanity Fair*.

In this section, my analysis is based upon the James Nachtwey’s Anti-War Photography Paper (Data Source #1B). I select a total of 3 out of 71 student papers to exemplify how humanitarian concern toward war victims can be promoted by creating a spectatorship of suffering in the context of humanity, human rights, and humanitarianism.

**The Agent Orange syndrome.**

*The Agent Orange Syndrome* (Nachtwey, 2006) is a photo essay recording the shocking legacy of an on-going ecocide. It reveals the frightening medical harm to Vietnamese and American veterans due to the chemical herbicides used during the Vietnam War.
Agent Orange was the most widely used chemical herbicide during the Vietnam War. “The herbicidal attacks began tentatively in 1961, built up slowly during 1962-1966, reached their height during 1967-1969, and then diminished to nothing during 1970-1971” (Westing, 2002, p. 30). Agent Orange is believed to be the world’s largest dioxin contamination (Palmer, 2007, p. 1). “The full inventory of this historical atrocity is still being compiled” (Hitchens, 2006, paragraph 3). Agent Orange “was named after the orange stripe painted around the fifty-five-gallon barrels in which it was stored. It was fifty-fifty combination of 2,4-D and 2,4,5-T, two commercial herbicides used widely in the United States” (Wilcox, 2001, p. 1). The critical matter is that

[2,4,5-T in Agent Orange was contaminated with TCDD-dioxin, a carcinogenic, fetus-deforming, and quite possibly mutagenic chemical. Nearly forty years after the last spray mission, scientists continue to find high levels of dioxin in the food and water near abandoned military bases and in the blood, fatty tissue, and mother’s milk of the Vietnamese who live near these installations. (Wilcox, 2001, p. 1-2)

It is estimated that “about 12 million gallons of Agent Orange were sprayed on Vietnam, on the Vietnamese, and on the American forces who were fighting in the same jungles” (Hitchens, 2006, para. 3). With respect to this humanitarian crisis, “no one can be sure when, if ever, this calamity will end” (Wilcox, 2001, p. 3).

In the James Nachtwey’s Anti-War Photography Paper, students were asked to select one anti-war photograph by Nachtwey, explore the ethical issues related to the
human experience shown in the photograph, reflect upon the research finding, and write a 7-page double spaced paper with at least 5 references. Students were asked to consider who they were in the 21st Century, what they saw in the context of war, violence, and peace, and where they stood in a humanitarian crisis. In the context of the James Nachtwey’s Anti-War Photography Paper, I regard *The Agent Orange Syndrome* (Nachtwey, 2006) as a unique form of spectatorship addressing suffering in the context of humanity, human rights, and humanitarianism.

**Humanitarian concern.**

In *The Many Faces of Humanitarianism*, Douzinas (2007) addresses the significance of human rights struggle in the context of humanity, human rights, and humanitarianism. Douzinas (2007) believes that “[h]umanity has no intrinsic normative value” (p. 5). Recognizing “[t]he concept of humanity is an invention of modernity” (p. 1) in which the notion of exclusion was embedded, Douzinas (2007) notes that the concept of “man” comes into existence as the liberal political philosophies by the end of 18th Century. Man becomes the man of the rights of man possessing the universal elements of human essence such as free will, reason, and soul. Douzinas (2007) highlights that it is the legal personality that exemplifies man as the subject of rights. Hence, a minimum of humanity is defined by what allows man to claim autonomy, moral responsibility and legal subjectivity (p. 1-5).
Recognizing that the concept of rights belongs to the symbolic order of language and law, Douzinas (2007) highlights two ideas: 1) there is a gap between the “human” that is constructed by human rights and the human who lived out the history (p. 3), and 2) the “humanity” of human rights carries an enormous symbolic capital (p. 4).

With respect to the gap existing between the “human” that is constructed by human rights and the human who lives out the history, Douzinas (2007) emphasizes that the “rights of man” can only be enjoyed by a well-off citizen. The differences of race, color, gender, and ethnicity that are defined as inequalities support the domination of some and subjection of others. Douzinas (2007) regards “the history of human rights indeed [is] an ongoing and always failing struggle to close the gap between the abstract man and the concrete citizen” (p. 3). From a semiotic perspective, the concept of rights belongs to the symbolic order of language and law. Both “human” of human rights and “humanity” of humanitarianism are “floating signifiers” (p. 4). In this context, “[a]ny entity open to semiotic substitution can become the subject or object of rights” (p. 4). The only limits to the expansion or contraction of rights are the effectiveness of political struggles and the logic of the law.

With respect to the idea that “humanity” of human rights carries an enormous symbolic capital, Douzinas (2007) explains how “humanity” of human rights is continuously mobilized in political, military, and humanitarian campaigns. Douzinas (2007) recognizes that “[h]uman rights struggles are symbolic and political” (p. 4) with ontological consequences. The meanings of words such as “difference” and “similarity”
or “equality” and “otherness” (p. 4) are the battleground through which the constitution of a legal subject will be changed. Although human of human rights and humanity of humanitarianism were floating signifiers, the humanity of human rights carries an enormous symbolic capital, in which humanity is mobilized for deeper inquiry of concepts such as rights, equity, and justice.

In this context, I select a total of 3 student papers to exemplify how humanitarian concern towards war victims can be promoted through the viewing experience of The Agent Orange Syndrome (Nachtwey, 2006), in the hope of promoting human rights struggle in the context of humanity, human rights, and humanitarianism. I propose the use of two indicators:

- Indicator 1: How does The Agent Orange Syndrome (Nachtwey, 2006) enable students to recognize the “differences,” which are defined as inequalities supporting the domination of some and subjection of others?
- Indicator 2: How does The Agent Orange Syndrome (Nachtwey, 2006) materialize the symbolic capital of “humanity” of human rights, through which “humanity” is mobilized for deeper inquiry of concepts such as rights, equity, and justice?

In the following, I highlight how The Agent Orange Syndrome (Nachtwey, 2006) enabled Student D, Student L, and Student M to recognize the differences, which are defined as inequalities supported the domination of some and subjection of others. I then demonstrate how Student D, Student L, and Student M acquired a deeper inquiry of concepts such as rights, equity, and justice.
A Lasting Scar.

As mentioned previously, Student D’s A Lasting Scar exemplified the course concept “humanity, human rights, and humanitarianism.” Student D chose an image of an Agent Orange victim. The photograph was taken by Nachtwey in 2006, and the description is as follows: “A boy watches TV at Tu Du Hospital, in Ho Chi Minh City” (Nachtwey, 2006, http://www.vanityfair.com/politics/features/2006/08/nachtwey_photoessay200608#intro).

Student D regarded the photograph as a representation of the refusal of the U.S. government to take responsibility for war victims. Student D started her paper by addressing the deformed boy was a victim of war and the war occurred before his birth. To substantiate her argument, Student D relied on five kinds of contextual information: 1) the 1925 Geneva Protocol, 2) the motive of the U.S. of stopping communism, 3) the long lasting damages on civilians, 4) the impact on the American soldiers, and 5) the consequences of using chemical and biological warfare (see Appendix N for research references).

In Student D’s A Lasting Scar, the idea that differences are defined as inequalities supporting the domination of some and subjection of others (Douzinas, 2007, p.3) was explored. Student D acquired an understanding of how: 1) workers’ health is endangered by large corporations, 2) civilians are despised by the military, and 3) people who are poor and vulnerable were perceptually subjugated.
**Workers’ health endangered by big corporations.**

*Student D* acquired an understanding of how workers’ health is endangered by large corporations. She wrote,

The government contracted chemical companies such as Monsanto to produce the herbicides (Fawthrop, 2004). Monsanto knew their product would harm land and people but they hid this information so business could continue. They knew their workers exposed to the chemical became sick, and the American government knew people of Times Beach Missouri where Monsanto is headquartered suffered more health problems than any other city in the country (Scott, 1993). In the 1980s Monsanto undertook studies to limit their liability for damage done by Agent Orange. They manipulated the data, omitting five deaths in the exposed group and putting four exposed workers in the control group (Nass, 2002). Even with the false data, Monsanto took the extra precaution of blaming everything on the U.S. government. They never got in trouble for presenting false data. Finally in 1988 the former commander of the U.S. navy in Vietnam forced the Pentagon to compile a classified report linking Agent Orange to 28 life-threatening conditions.

**Civilians despised by the military.**

*Student D* acquired an understanding of how civilians are despised by the military when being labeled as enemy. She wrote,
Also in 1988 Dr. James Clay, a military scientist, admitted that the armed forces knew of the potential dangers of dioxin. “However, because the material was to be used on the enemy, none of us were overly concerned” (Dauenhauer, 2003).

Poor and vulnerable people perceptually subjugated.

Student D acquired an understanding of how people who are poor and vulnerable are perceptually subjugated. She wrote,

Despite this our government still denies that Agent Orange is the cause of all this misery (Sanchez, 2002). So far Congress only provides technical advice and some equipment to help assess Agent Orange damage but refuses to actually help clean anything up. “We are not going to do any clean up,” states Dr. William Farland, the Environmental Protection Agency's acting deputy assistant for science. “We're working to give them the tools they need to find hotspots of contamination and evaluate clean up technologies. We’re giving them advice, transferring technology, providing equipment and training. There is an issue as to whether we’ll aid in the clean up.” The new research is intentionally limited in providing conclusive evidence of health problems linked to Agent Orange exposure. However, scientists already know that cancer, birth defects and many degenerative diseases all result from exposure to dioxin (Sanchez, 2002). Even if the research does find new evidence, U.S. courts will probably just disregard it as they have ever since the war ended. In 1984 after years in court American veterans managed to get a $180
million settlement from Monsanto and Dow companies but they continue to fight for benefits. The Vietnamese have not won anything despite President Nixon’s promise of $3.3 billion in 1973 “to contribute to healing the wounds of war and to postwar reconstruction of the DRV” (Uhl, 2010).

In addition, a deeper inquiry of concepts such as rights, equity, and justice was developed in A Lasting Scar. Student D acquired an understanding of two issues: 1) the photograph serves as a visual representation of the longest lasting scar of the Vietnam War, and 2) Agent Orange is a direct cause of poverty in Vietnam where Vietnamese citizens are in miserable health and living in terrible environments.

A visual representation of the longest lasting scar of the Vietnam War.

Student D acquired an understanding that the photograph serves as a visual representation of the longest lasting scar of the Vietnam War. She wrote,

Even after America pulled out of the war the misery for Vietnamese citizens continued. When the communists won, over 2 million people fled the country. Some took to the sea and headed for Australia. Others spent years in refugee camps waiting to be sent to another country. The nation’s infrastructure was in ruins and agricultural land destroyed-- unexploded Agent Orange bombs would often kill farmers trying to plow the land (Australia and the Vietnam War, 2011). As the picture of the deformed little boy in Ho Chi Minh City illustrates, Agent Orange has left the longest lasting scars. Between 1961 and 1971 Americans dumped over
11 million gallons over 10 percent of the entire country. 14 percent of that 10 percent was agricultural land (The Legacy of Agent Orange, 2005).

Agent Orange is a direct cause of poverty in Vietnam.

Student D acquired an understanding that Agent Orange is a direct cause of poverty in Vietnam where Vietnamese citizens are in miserable health and living in terrible environments. She wrote,

Dr. Nguyen Trong Nhan, from the Vietnam Association of Victims of Agent Orange and a former president of Vietnamese Red Cross conducted a study comparing the health of children in sprayed areas versus areas not sprayed. He found that children in sprayed areas were three times more likely to have a cleft palate and three times more likely to be mentally retarded. Additionally they are over three times as likely to have extra fingers or toes and eight times as likely to suffer hernias. Dr. Nhan believes that Agent Orange is a direct cause of today’s poverty in the country. He says; “Those affected are the poorest and the most vulnerable people - and that is why Vietnam is a very poor country.”

In addition to the negative impact on people, Agent Orange devastated Vietnam’s forests and agricultural land. Reforestation is extremely difficult to impossible in many sprayed areas. The initial loss of tree cover caused dramatic erosion of the soil and a loss of seed stock for future growth. Invasive species thrive in affected areas and make the reintroduction of native plant cover even more
complicated. Animal biodiversity is also decreased. Dr. Peter Ashton, a Harvard biologist conducted a study and found that sprayed areas contain 24 bird species and about 5 mammal species while unsprayed forest has about 160 bird species and about 30-55 mammal species (Chiras, 2010).

**Devastation of the innocent.**

In *Devastation of the Innocent*, Student L chose an image of another Agent Orange victim with a description as follows: “Cam Lo, Quang Tri Province. Phan Thi Hoi bathes her 14-year-old son, Bui Quang Ky. She was exposed to Agent Orange when she was in the North Vietnamese Army during the war.” (Nachtwy, 2006, http://www.vanityfair.com/politics/features/2006/08/nachtwey_photoessay200608#intro).

*Student L* regarded the photograph as a representation of all the injustice placed on the Vietnamese people. She started her paper by questioning the value that the United States stood for. To substantiate her argument, *Student L* relied on three kinds of contextual information: 1) the rationale of using Agent Orange as a defense tactic, 2) the chemical components of Agent Orange, and 3) the long lasting damages to the civilians (see Appendix N for research references).

In *Student L’s Devastation of the Innocent*, the idea of differences which is defined as inequalities supporting the domination of some and subjection of others (Douzinas,
Student L acquired an understanding that inequalities are biological and structural.

**Inequalities are biological and structural.**

Student L acquired an understanding that inequalities are biological and structural. She wrote,

Not only were millions of Vietnamese people during the time of war affected, but also generations following the war encountered some of the greatest wrath from Agent Orange. Debilitating birth defects such as spina bifida, twisted and deformed limbs, blindness, and the inability to hear just to name a few (Fawthrop, 2004) Vietnamese babies born post war had severe birth defects if they were even blessed enough to be born alive, many died in the womb due to the disabilities they developed. It is sad that children that had no voice or tangible part in the war have to live their lives out in pain and discomfort due to the deformities.

In addition, Student L considered the photograph as a visual representation of the devastation of the innocent. She reflected upon concepts such as equity, rights, and justice.

**A visual representation of the devastation of the innocent.**

Student L considered the photograph as a visual representation of the devastation of the innocent. She wrote,
The atrocities faced by the innocent Vietnamese civilians due to the destruction of Agent Orange are unbearable. According to Vietnamese Ministry of Foreign Affairs around 4 million Vietnamese were exposed to Agent Orange during the Vietnam War time period. Of this number 400,000 were killed from exposure and 500,000 children born to those exposed donned severe birth defects (York & Hayley, 2008). Estimations of two million have been plagued with cancer due to the encounter with the chemical (York & Hayley, 2008). James Nachtwey’s photo of the little boy with no legs represents the devastation of Agent Orange. The child in the photo was victimized by the United States. He did not take part in the Vietnam War and nor was he even alive during that time period. He was born to a mother that was exposed to the poisonous dioxin, a mother that was not apart of the war but simply a bystander. The United States dispersed and created Agent Orange knowing that dioxin was harmful to humans. Just one-millionth of a gram of dioxin caused birth defects in laboratory animals when tests were run questioning the safety. During the Vietnam War the equivalent of 366 kilograms of pure dioxin were dropped over Vietnam (York & Hayley, 2008). The severity of harm and illness experienced by those that came in contact with the chemical is astronomical.

*Reflection upon concepts such as equity, rights, and justice.*

*Student L reflected upon concepts such as equity, rights, and justice. She wrote,*
The background on Agent Orange, the mass devastation felt by the Vietnamese, and the United States firm stance on the subject enrapture the destruction behind James Nachtwey’s photograph. The little boy in the photo represents all the Vietnamese children adversely affected by Agent Orange. It represents the atrocity that the U.S knowingly placed on Vietnam. As human beings we all have the same rights to live an equal life and share the same pleasures. America disrupted these rights for the Vietnamese and their children and even if at the time of war they were the enemy, they were still humans. The Golden Rule is to treat others like you would like to be treated. The United States did not follow this rule when it comes to the situation in Vietnam. They would not have wanted their people or children to experience suffering and horrendous deformity, but that is what they did to the Vietnamese. Still to this day the victims of Agent Orange are suffering and the U.S denies any wrongdoing. I believe what happened was wrong, and though we cannot change history let history never repeat itself.

Voices of the abandoned.

In *Voices of the Abandoned*, Student M chose another image of an Agent Orange victim. The description of the photograph is as follows: “Nine-year-old Nguyen Tuan Thanh's parents lived in Ben Tre Province, an area heavily sprayed with Agent Orange during the war; his mother has had breast cancer and one of her hands is paralyzed” (Nachtwey, 2006,
Student M started her paper by addressing the legacy of Agent Orange, which has become one of the most destructive consequences of war. She argued that it should not be forgiven, forgotten, or repeated. To substantiate her argument, Student M relied on the reported stories of three war victims. Student M acquired an understanding that the root cause of the prolonged suffering of victims lies in the ignorance, denial, and delay of leaders at the institutional levels (see Appendix N for research references). Student M wrote,

After the Vietnam War, the legacy of Agent Orange appeared. Most Vietnamese and many Vietnam War Veterans in the U.S. became victims. They suffered from high possibility of having different kinds of severe diseases and deformities due to the high level of dioxins in their blood. The tragedy of Nguyen’s family is a typical example of all the pain and suffering experienced by the victims. It is hard to imagine what Nguyen’s family have gone through. The pain of the Agent Orange syndrome carried on for generations even though the war had ended. The voices from the abandoned victims such as the innocent Vietnamese and the American Vietnam Veterans could still be heard today. The root causes of the troubles are the ignorance, the denial, and the delay of taking responsibility by the stakeholders at the institutional level. This makes the legacy of Agent Orange become one of most
destructive war consequences worldwide. It should not be forgiven, forgotten, and repeated.

The political implication.

Art education can be a site for social justice, civic engagement, and world peace by promoting humanitarian value. This aspect can be fostered by creating a spectatorship of suffering in the context of humanity, human rights, and humanitarianism. Findings indicate that students were able to recognize the “differences” that are defined as inequalities supporting the domination of some and subjection of others. Students acquired a deeper inquiry of concepts such as rights, equity, and justice (see Table 4.16).
Table 4.16

Summary of Findings of Viewing Experience of The Agent Orange Syndrome (Nachtwey, 2006)

<table>
<thead>
<tr>
<th>Indicator 1: “Differences” that were defined as inequalities supported the domination of some and subjection of others</th>
<th>Finding</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Student D</em> acquired an understanding of how 1) workers’ health is endangered by large corporations, 2) the civilians are despised by the military, 3) people who are poor and vulnerable are perceptually subjugated.</td>
<td></td>
</tr>
<tr>
<td><em>Student L</em> acquired an understanding of: 1) inequalities are biological and structural, and 2) people who are poor and vulnerable were perceptually subjugated.</td>
<td></td>
</tr>
<tr>
<td><em>Student M</em> acquired an understanding of the root cause of prolonged suffering of victims, which was due to the ignorance, denial, and delay of leaders at the institutional levels.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indicator 2: “Humanity” is mobilized for deeper inquiry of concept such as right, equity, and justice</th>
<th>Finding</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Student D</em> regarded the photograph as a visual representation of the longest lasting scar of the Vietnam War. <em>Student D</em> learned that Agent Orange is a direct cause of the poverty of in Vietnam where Vietnamese citizens are in miserable health and living in terrible environments.</td>
<td></td>
</tr>
<tr>
<td><em>Student L</em> regarded the photograph as a visual representation of the devastation of the innocent. <em>Student L</em> reflected upon concepts such as equity, rights, and justice.</td>
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</tr>
</tbody>
</table>

With respect to the lack of political resolve to provide compensation to those war victims, I regard *The Agent Orange Syndrome* (Nachtwey, 2006) as a significant form of spectatorship that helps promote humanitarian value.

According to the current situation, the international laws of war and its institutions are unable to deal with the protection of Agent Orange victims; the burden is now left to the international donor fund (Palmer, 2007). According to Palmer (2007), compensation for the victims is constrained by the lack of political resolve on the part of governments.
and accessible judicial forums for individuals. According to Palmer (2004), the possibility of having state persecution against the U.S. government and or the U.S. service members is constrained by a lack of political will (p.11). This constraint is due to

[t]he apparent conflict between international laws of war dealing with the protection of war victims and the preservation of state sovereignty given by the voluntary obligation of states to punish violators and their culpability towards those they harm, and the constrained capacity of those harmed to claim compensation (Palmer, 2004, p. 2).

Agent Orange victims suffer because peace agreements between the sovereign states are privileged over accountability to the individual victims of war crimes (Palmer, 2007, p. 2). No reparation of individual victims has been given in this case.

In January 1973 an agreement for peace was entered into where the US agreed to participate in the post-war economic rehabilitation of Vietnam in accordance with Article 21 (Luu & Nguyen, 1996, p. 506-507; cited by Palmer, 2007, p. 6). A commitment of $3.25 billion over a period of five years in addition to other forms of aid up to $1.5 billion was later agreed but there was no mention of the reparation of individual victims or the environment (Luu & Nguyen, 1996, p. 445, 558; cited by Palmer, 2007, p. 6). In a message from US President Richard Nixon to Prime Minister Pham Van Dong of the Socialist Republic of Vietnam in February 1973, the US contribution would be based upon the needs of North Vietnam arising from the dislocation of war and the requirements for post-war reconstruction in
the agricultural and industrial sectors of North Vietnam. (Luu & Nguyen, 1996, p. 558-559; cited by Palmer, 2007, p. 6). The extent to which the agreement has been complied with is doubted but certainly there has been no US reparation of individual victims (Luu & Nguyen, 1996, p. 445; Palmer, 2007, p. 6).

According to Palmer (2004), the judicial forums for individuals have been either constrained by the political partiality of Vietnamese courts or limited to the manufacturers of Agent Orange if individuals seek redress in U.S. courts (p.11).

According to Palmer (2007), it took twenty nine years after the end of the war for the first suit on behalf of Vietnamese victims to be filed against U.S. chemical companies. January 2004 marked this first action. Nevertheless, all claims were dismissed in March 2005 due to four main reasons. First, the judge ruled in favor of the government contractor defense in terms of domestic tort law. The claim that the manufacturers breached their duty to inform of the dangers of Agent Orange to the government was dismissed. Second, the United States could not be trialed for that breach in terms of international laws of war. “The United States did not become a signatory of the 1925 Geneva Convention banning the use of asphyxiating, poisonous, or other gases (usually referred to as chemical weapons) until April of 1975 after the spraying of herbicides had ceased in Vietnam” (Palmer, 2007, p. 183). Third, the claims were dismissed “on the technical rendering that a herbicide (as distinct from dioxin) did not constitute a poison or a gas,” (Palmer, 2007, p. 183) despite the fact that there have been “[l]ong-standing laws and customs of war condemning the use of poison and pathogenic agents, or more
generally the employment of arms or materials calculated to cause unnecessary
suffering such as the Hague Convention of 1907 to which the United States has been a
party since 1909” (Palmer, 2007, p. 183). Fourth, the judge discounted all evidence
furnished to the court due to a causation issue. The rationale is that there is an absence
of a large-scale epidemiological study of the Vietnamese population (Palmer, 2007, p.
183-184).

Opening a humanitarian space in art education has a political implication. Art
education can be a site for social justice, civic engagement, and world peace by
promoting humanitarian value. This aspect can be fostered by creating a spectatorship
of suffering in the context of humanity, human rights, and humanitarianism. Neither the
international laws of war nor its institutions are able to deal with the protection of war
victims, this spectatorship is significant in terms of human right struggles. It calls for civic
engagement to address the on-going disasters, political crimes, and catastrophes due to
determined political choices (Orbinski, 2009). The Agent Orange Syndrome exemplifies
the political forces acting upon the diseased bodies that are designated to be trapped
under the detrimental impacts of militarism. The positive educational value of this
spectatorship is to engage students intellectually with moral insights on how victims are
politically marginalized in “a world of difference” (Malkki, 1995) where
“inequality/disease relationship” (Nguyen & Peschard, 2003) is prolonged and a
“pathogenic biosocial spiral” (Nguyen & Peschard, 2003) is perpetuated.
Conclusion

In this chapter, I have provided a comprehensive view of how my research study was designed, implemented, and evaluated. I have addressed four interrelated questions:

- Question 1: What are the outcomes of the curriculum implementation?
- Question 2: How can the positive educational value of Nachtwey’s anti-war photography be maximized?
- Question 3: How is care ethics cultivated in this curriculum?
- Question 4: How can visual culture curriculum promote humanitarian education?

In Question 1, I provided evidence to support that humanitarian visual culture curriculum is a promising educational action research initiative, but not without challenges. In Questions 2, 3, and 4, I addressed several critical aspects of this initiative by highlighting the idea of spectatorship of suffering. I highlighted the positive educational value and its political implication.

In Question 2, I provided evidence to support the notion that our role as co-spectators of far away sufferings can be awakened in the context of a well-planned curriculum. I suggested that art education can have a unique role in nurturing this kind of spectatorship. In Questions 3 and 4, I provided concrete examples to illustrate how spectatorship of suffering can be fostered in order to cultivate care ethics that may lead to the promotion of humanitarian education.
In Question 3, I suggested that spectatorship of suffering in the context of war, violence, and peace can be fostered in order to cultivate care ethics. I reviewed students’ responses to an art exhibition that addressed the traumatizing experiences of the veterans of the War of Iraq and the War of Afghanistan. I highlighted the positive educational value of this spectatorship in the context of care ethics.

In Question 4, I suggested that spectatorship of suffering in the context of humanity, human rights, and humanitarian can be fostered in order to promote humanitarian education. I examined students’ responses to a photo-essay addressing the on-going medical harm to war victims due to the chemical weapons used during the Vietnam War. I highlighted that such spectatorship demands us to look and to take responsibility in a world where war, violence, and peace are delineated at the expense of the designated suffering bodies.

Art education can be an important site for social justice, civic engagement, and world peace by opening a humanitarian space through creating a spectatorship of suffering. In the next chapter, I will address the prospects of this curriculum.
Art education can have a unique and important role to address the spectatorship of suffering. This research study is an attempt to open a humanitarian space through creating a spectatorship of suffering. It is, in part, an effort to reconceptualize art education. It is intended to bring social justice, civic engagement, and world peace into sharp focus. It is through foregrounding the significant shift of the field of art education from traditional fine arts disciplines to visual culture that centers on the “issues concerning the power of representation, the formation of cultural identities, functions of creative production, the meanings of visual narratives, critical reflection on technological perverseness, and the importance of interdisciplinary connections” (Freedman & Stuhr, 2004, p. 816).

As stated in Chapter 1, the foundation of this humanitarian visual culture curriculum is:

Art education, like all subjects, should be connected intimately to students' lives; therefore, curriculum, because of this connection to student life and their worlds, should be thought of as an ongoing process and not a product. I consider art
education to be a caring, social space where critical investigation of and through relevant cultural production can be facilitated by teachers to help students inquire into the complexities and possibilities for understanding and expressing life and death in new ways. I want an art education that helps students actively participate in a world that has reverence for life and values social justice (Bigelow, Harvey, Karp, & Miller, 2001; Caine & Caine, 1997; cited in Stuhr, 2003, p. 303). If art education curriculum, like life, were thought of in this way, then an important component of it would have to deal with the investigation of social and cultural issues from multiple personal, local, national, and global perspectives. (Stuhr, 2003, p. 303)

This research study is built upon a vision recognizing that the arts can be a valuable part of integrated curriculum. Inclusion of social and cultural concerns to art education curriculum development is critical.

My motivation for this research study, as stated also in Chapter 1, is based on three interrelated reasons: 1) bringing global disparity into sharp focus through education, 2) responding to the calling of the anti-war photography of James Nachtwey from an art education perspective, and 3) conceiving a curriculum based on my rewarding teaching experience of *Ethnic Arts: A Means of Intercultural Communication* (see Appendix B), which is a general elective course practicing social reconstructionist multicultural curriculum.

In this context, this research study exemplifies three attributes of an integrated curriculum in which art education can have a unique role to play. The three attributes
are: 1) reaching out to a significant number of undergraduate students coming from a variety of backgrounds with diverse academic interests, 2) engaging visual culture that addresses the most pressing issues against humanity today, and 3) inquiring into the complexities of the matters of life and death with humanitarian concerns.

**The Three Key Directions**

In Data Analysis (Chapter 4), I provided evidence to support that art education can be an important site for social justice, civic engagement, and world peace by opening a humanitarian space through creating a spectatorship of suffering. I suggested that creating spectatorship of suffering is intimately intertwined with the notion of opening humanitarian space. In this chapter, my focus is to address this intertwined relationship. I argue for a continuous effort on nurturing the spectatorship of suffering in order to enable a sustainable growth of humanitarian space in educational settings. In the following, I highlight three key directions for research and policy. My ultimate goal is to suggest that art education can be a valuable part of an integrated curriculum that addresses social justice, civic engagement, and world peace. The three key directions are:

- **Direction 1:** Acknowledging our moral constitution as co-spectators of far away suffering
- **Direction 2:** Facilitating an in-depth inquiry on the failure of humanity
- **Direction 3:** Coalescing around global humanitarian issues through an interdisciplinary approach
Findings indicate that students’ personal experiences and contextual information presented by the instructor play critical roles in constructing students’ understanding of humanitarian issues.

In Direction 1, I address how students’ personal experiences can play a critical role in shaping their responses to humanitarian issues. It is related to their life experiences at the most personal level. Nurturing spectatorship is to acknowledge our moral constitution as co-spectators of far away suffering. Its profound impact is to cultivate humanitarian space from within.

In Directions 2 and 3, I address how contextual information presented by the instructor can play a critical role in expanding students’ capacity to respond to humanitarian issues.

In Direction 2, I address how to expand students’ capacity to explore the ethical issues involved in a humanitarian dilemma. Thus, nurturing spectatorship of suffering is to facilitate an in-depth inquiry on the failure of humanity. Its significance is to address the core issues of humanitarian crises and to recognize the limits of humanitarianism.

In Direction 3, I address how to expand students’ capacity to make valid standpoints on a humanitarian crisis. Thus, nurturing spectatorship of suffering is to recognize the political implication of spectatorship, especially in the context of humanity, human rights, and humanitarianism. Its implication is that art educators can take the initiative to coalesce around global humanitarian issues through an interdisciplinary approach.
Acknowledging our Moral Constitution as Co-spectators of Far Away Suffering

Personal experiences are deeply embedded in our ways of seeing. This research study enlightens me to realize how critical of a role students’ personal experiences play in the construction of their understanding of humanitarian issues. Findings indicate that the extent to which students respond meaningfully to certain humanitarian issues is closely related to how readily the students make moral connections to their own personal lives. In this section, I juxtapose Student J’s The Darfur Effect with Student E’s Different Ethnicity, But Human in order to amplify our moral constitution as co-spectators of far away suffering (Sontag, 2003). A key implication is that art education has a unique role to cultivate humanitarian space from within.

Both Student J and Student E were enrolled in Autumn 2010. As mentioned in Data Analysis (Chapter 4), the James Nachtwey’s Anti-war Photography Paper was conceived as the consummation of the learning experience of this curriculum. It was formulated with a series of concrete steps (see Table 3.5).

Retrospectively, I made one major strategic change in each of the quarters (Autumn 2010, Winter 2011, and Spring 2011) in order to strengthen the curriculum. The assignment design was first formulated after the mid-term of Autumn 2010. It was a response to students’ requests. A majority of students expressed that they preferred to have a clearer set of assignment guidelines (see Table 4.2). Under this circumstance, a
series of concrete steps was formulated. It served only as a reference, and students were allowed to choose not to follow the guidelines.

It was because of this freedom that the students who chose not to follow the guidelines were overtly guided by their personal preferences. They engaged certain humanitarian issues with strong personal emotional involvement. I observed that those students who were able to make the most meaningful responses to certain humanitarian issues were making a deep and personal moral connection to their own lives.

Students’ works were diverse; some were unique. No generalization could easily be made in order to explain how personal experiences affect one’s understanding of humanitarian issues (see Appendix G for an overview of student work in Autumn 2010). Nevertheless, some unique examples exemplified how students’ personal experiences are deeply embedded in their ways of seeing such as Student N’s The Darfur Effect and Student Es Different Ethnicity, But Human. Their juxtaposition amplified the significance of creating a spectatorship of suffering in order to open humanitarian space from within.

**A moral rescuer.**

During each quarter, I scheduled a 20-30 minute individual meeting with each of the students to discuss the James Nachtwey’s Anti-War Photography Paper. Our discussion was based on the proposals that students had prepared for the meeting. The proposal addressed five items: 1) student’s choice of Nachtwey’s photograph, 2) a
potential topic, 3) a tentative thesis statement, 4) the purpose of the research, and 5) a list of references.

Student J chose an image entitled *Grains of Survival*. It is a photograph from a photo essay entitled *The Tragedy of Sudan* (Nachtwey, 2004). The photo essay was published as *Time* magazine’s cover story. The description of the image is as follows: “Darfuri women attempt to salvage grain that has fallen from bags dropped by a World Food Program Plane” (http://www.time.com/time/covers/1101041004/photoessay/food.swf).

During our meeting, Student N recalled his rewarding experience of meeting Nick Clooney in his high school years. Nick Clooney, who is the father of actor and director George Clooney, is a Darfur advocate. Because of this incident, Student J developed an understanding that he himself could be an active participant involved with humanitarian issues. For the James Nachtwey’s Anti-War Photography Paper, Student J wanted to further explore the Darfuri situation and reflect upon his personal actions taken as a result of the visit of Nick Clooney. Student J entitled his paper *The Darfur Effect*. He chose to look at the Darfur issue in the context of world hunger. Speaking from his own transforming experience, Student J argued that the average citizen can make a difference in humanitarian issues. His thesis statement was:

James Nachtwey’s image of Darfur victims goes beyond illustrations of the Sudanese’s constant struggle for food and shelter. It also demonstrates the importance of raising awareness of the genocide as well as transforming my perspective on the way I view critical issues in life.
In *The Darfur Effect*, *Student J* reflected on how he was enlightened and how he enlightened others on the severity of the Darfur situation. Five elements emerge in his reflection: 1) identifying himself as an American, 2) having human rights concepts, 3) holding Christian values, 4) regarding George Clooney as a role model, and 5) responding to the calling from Nick Clooney.

Although *Student J* wrote,

As an American, I have a hard time trying to put myself in the shoes of these poor Sudanese citizens who fight every day to survive because I cannot fathom how terrifying and stressful it must be.

I consider that the responsive action taken by *Student J* was based upon the other four elements: having a human rights concept, holding Christian values, regarding George Clooney as a role model, and responding to the calling from Nick Clooney.

At the outset, *Student J* wrote, “As human beings, every individual should be treated equally and nobody should have to worry about when he or she will eat their next meal.” He applied human rights concepts based upon two sources, *The Office of High Commission for Human Rights* and *The World Book*.

*Student J* was forthright about his personal beliefs grounded in Christian values. He wrote,

I have always been taught to help those less fortunate than me. In this case, the people of Darfur need us more now than they ever had. Growing up as a Christian, the Golden Rule has always been relevant in my life. The Golden Rule states that
one should treat others as one would like others to treat him or herself. I believe this rule is the backbone to the concept of human rights.

*Student N* regarded George Clooney as role model. He wrote,

George Clooney is a great role model for people to follow in taking a stand for Darfur. In addition to speaking to the United Nations, George Clooney has spoken on Oprah, spoke at a rally in Washington D.C, and even made a documentary advocating action from the United States.

More importantly, *Student J* treasured his rewarding experience of meeting Nick Clooney. *Student J* expressed in detail how he had developed an understanding of himself as an active participant in a humanitarian issue. *Student J* wrote,

George Clooney’s father, Nick Clooney, is also very active in speaking out about Darfur. In fact, he came to my high school and spoke on the issue. He has been to Darfur and has seen first-hand how awful it is. He showed us pictures that he took and was very instrumental in making us realize we as high school students can make a difference. After Nick Clooney came to my school, I called my congressman and left him a message saying he needs to fight for Darfur in Congress. I did this three days in a row and it made me feel like I made a difference. I know I did not do much, but the intention was influential because lots of the students from my school called our congressman. In 2006, Representative Boehner was assigned a grade of D based on voting records according to “The Genocide Intervention Network--Darfur Scores” However, the following year, after I, along with my classmates,
called, he improved his score to a C. I realize that this may just be coincidental, but
Nick Clooney emailed our school and thanked us for helping make a difference in
Darfur. This experience proved to me that I, [the name of the student], can make a
difference.

*Student J* believed that an average citizen could make a difference. He elaborated
his view by giving concrete examples. *Student J* wrote,

> Whether it is donating money, collecting money to donate, passing out flyers to
> educate others, or just creating a stand and informing others on the issue, one
> person can make a difference.

It was because of this rewarding experience, *Student J* recognized there was a
“leader” in him. *Student J* emphasized how important it was to be informed. Being
informed enabled him to become a leader. *Student J* wrote,

> Learning about the Darfur issue not only has made me passionate about helping the
citizens being mistreated, but it also has helped me take a strong stance on the
issue. Before becoming informed on the situation in Darfur, I would have defined
myself as a person who is a follower. I did not like creating controversy and I did not
say anything when I disagreed with someone. The story of Darfur made me
sympathize with those affected and I really wanted to do something to help them.

While some of my friends thought I was being extreme when I called my
congressman, I disregarded their comments because I felt like it is the least I could
do to try and help the situation. I became passionate on the issue and began telling
my immediate and extended family about the issue along with friends from other schools. For the first time in my life, I was passionate about an issue and I stood up for what I believed. Through this process, I changed from a boy to a young man. I became the initiator instead of the follower. I now try to empower others by making them realize that they can make a difference.

The reflection revealed in *Student J’s The Darfur Effect* foregrounds the significance of education in order to cultivate students’ responses toward humanitarian issues. At the most basic level, humanitarian issues need to be taught. To individuals such as *Student J*, this curriculum has provided a nurturing environment to reinforce his positive transformative experience as a humanitarian. To the class, *Student J* has inspired his fellow classmates and has broadened their views on how individuals can make a difference.

*Student J’s* reflection also suggests that the extent to which a student responds to a humanitarian issue is closely related to the extent to which he/she can make the most meaningful moral connection to his/her past. For *Student J*, recognizing the leader in him was a significant transformative experience. Through this assignment, *Student J* gained a new perspective of himself as a moral rescuer of the starving Darfurians. This self positioning was reinforced by the five emerging elements in *Student J’s* rationale: 1) identifying himself as an American, 2) having a human rights concept, 3) holding Christian values, 4) regarding George Clooney as a role model, and 5) responding to the calling from Nick Clooney.
Student E comes from a very different background. Student E sees himself as a suffering victim. I was impressed by Student E when we met for the individual meeting because he was carrying *Inferno* (Nachtwey, 1999) with him. *Inferno* is a major publication of Nachtwey documenting crimes against humanity during the 1990s. This book is heavy and very difficult to carry. Its weight is 9.8 pounds and its dimensions are 15.2 x 11.4 x 2.2 inches. Student E chose to borrow *Inferno* (Nachtwey, 1999) from the library when all the other students looked up Nachtwey’s photographs online.

Student E is an international student from South Korea. He had made a unique impression on me from a previous assignment, the Cultural Event/Visual Cultural Producer Paper. In that assignment, Student E expressed his opinions on war when he reviewed an art exhibition entitled *Visualizing the Experience of War (ViEW)* (Slone & Woolson, 2010). As mentioned in Data Analysis (Chapter 4), ViEW (Slone & Woolson, 2010) was an art exhibition addressing the traumatizing experiences of the veterans of the War of Iraq and the War of Afghanistan.

In the Cultural Event/Visual Cultural Producer Paper, Student E reflected on war at the most personal level. Being a member of a family suffering from the legacy of the Korean War, Student E regards war as fighting between relatives and friends. In his mindset, Student E believes that he may be conscripted into the military to fight a war against his will. Student E wrote,
As I am a Korean, I have been thinking about the Korean War and people of North Korea while I was in the exhibition. My country is still in the cold war. It might be quite different from other wars that were happened in Korea. It could be described as a fighting between relatives or even friends. Korea has just been separated for about 60 years. I have never been able to imagine the war in Korea. It could be worse than any other experiences happening in Iraq or in Afghanistan. The reason I could not imagine the war is that I would have to join the army if there is war in Korea. And what if the media focus on the civilians not on the soldiers in war? It seems that it is not a matter for the media regarding how bad the war is for the soldiers, even though the war impact on the soldiers would be the worst than ever. It seems that the media try to encourage war. They do not show bad things happened to the soldiers. I think it could blind people when they are making a decision about war.

In the James Nachtwey’s Anti-War Photography Paper, Student E chose a photograph depicting Kosovar deportees meeting in a refugee camp. The photo was taken in Albania during the Kosovo War in 1999. The description of the photograph is as follows: “Albania, 1999 – Kosovar deportees meeting in a refugee camp” (Nachtwey, n.d., http://www.jamesnachtwey.com/). Student E wrote,

During that time, Albanians, who were the majority population in Kosovo, had to send to a refugee camp. The picture was taken in the refugee camp. In the picture, two men facing the camera were standing beyond the barbed wire fence. They are
looking at the opposite directions. On the other side of the fence, there was another person who was facing the two men. He was holding hands with a man on the other side. [...] Through this picture, it seems that war is not just about killing people. It is a complicated thing. It is difficult to understand rationally. Sometimes it is dealing with people’s emotional pain, not only physical pain that can be easily revealed through the images.

I believe Student E’s unique perspective of war caused him to read Inferno (Nachtwey, 1999) very carefully. Student E wrote,

When I read the book published by James Nachtwey entitled Inferno, I could see some pictures from Kosovo. And I could realize that war was mostly about survivors, not just about massive destruction or casualties. As shown in the Nachtwey’s photo, the war is not only about casualties of people but it is for people who have survived. [...] So, this photo is different from other war photographs that I have seen. It is not about cruelty or destruction of war. It touches the human senses.

Student E made an emotional connection to the imagery shown in Nachtwey’s photograph. The Kosovar deportees reminded Student E of the pain that his family has endured since the end of the Korean War. Student E wrote,

However, it is interesting that this picture reminds me of things back in Korea. Korea is a place where the cold war is still going on. Even though I have never experienced war, I have a better sense than many others who do not have any experience with war. I heard about war a lot due to the environment I was in. This
picture especially reminds me of a story that I have forgotten. The media usually focus on the brutal things about war. The media do not focus on families or survivors in war. The story has been vague. The story that I heard from my father is about my uncle whom I never meet. I did not hear this story until I got into high school. No one knows about my uncle except my father’s siblings. Due to the South Korean government’s policy, my family had to cancel my uncle’s official record in order to be able to go abroad freely. This story has started since the beginning of the Korean War. It has been tearing my family apart for about 60 years.

Unfortunately, my uncle was unable to cross the border between North Korea and South Korea during the war. My family does not know whether he is alive or not. The only thing that we can do is register with the government for possible reunions. My family has not yet had a chance to reunite with my uncle. We just keep trying without knowing whether he is alive or not. It seems to me that my story is very similar with those people shown in the picture. Men were separated from one another because of war.

Student E entitled his paper Different Ethnicity, But Human. In the rest of the paper, Student E used the Kosovo War as an example to make sense of war. Student E relied on six academic sources to develop his moral and intellectual inquiry. Two sources relate to background information on the Kosovo War: 1) Inferno (Nachtwey, 1999) and 2) Ethnic Cleansing in 20th-Century Europe (Vardy & Tooley, 2003). Three sources relate to the political aspects of war: 1) Is Milosevic game plan on schedule? (Brown, 2010), 2) Images
of War: Content Analysis of the Photo Coverage of the War in Kosovo (Nikolaev, 2009), and 3) The Kosovo War: A Recapitulation (Webber, 2009). The last source touches the concept of victimage: Narratives of Victims and Villains in Kosovo (Zdravkovic-Zonta, 2009) (see Appendix N for research references).

To Student E, war is a way for a few elite people to gain advantages. Student E believes that war can never be fully understood by survivors, especially not those who also happen to be the victims of war. In his paper, Student E explored extensively the idea of victimization. He addressed how Albanians and Serbians kept using their pasts to make sense of their present, to deny others, and to justify their own violence. In the conclusion, Student E wrote,

In many different ways, the Kosovo War had done many things that war could do for people. However, it is important to know that the survivors are those people need to be cared. It seems that people are focusing more on the casualties. It can be seen based on how the media work. They are more likely focusing on the number of casualties but not on the survivors. And also, it is heartbreaking that people do not understand why the war has happened. It is not just about discrimination. It is also about politics that give power to some elite people. War often initiated by people who took power inside the politics. It seems that people are being used. Only few elite people get advantages from the war because they can control people with their powers including controlling the history or the media.
Interacting with students like Student E deeply motivates me as a teacher. I am touched by the deep soul searching process that has taken place alongside Student E’s research process. I am inspired by the learning process that has been engendered because of this curriculum. Student E was able to make sense of his past and the world surrounding him through the assignments.

The juxtaposition of Student J’s The Darfur Effect with Student E’s Different Ethnicity, But Human amplifies the significance of nurturing the spectatorship of suffering. Its profound impact is to cultivate humanitarian space from within.

In the James Nachtwey’s Anti-War Photography Paper, Student J sees himself as a moral rescuer. He utilizes his rewarding transformative humanitarian experience in high school as a point of reference. He recalls how he actively participated in the Darfur issue. He responds to the image of starving Darfurians through the lens of world hunger. Identifying himself as an American with human rights concepts, Christian values, and a respect for George and Nick Clooney as role models, Student J positions himself as a moral rescuer who believes that the average citizen can make a difference in humanitarian issues.

On the contrary, Student E perceives himself as a suffering victim. He utilizes the enduring pain of sixty years of family separation as a point of reference. He looks at the image of Kosovar deportees through the lens of the manipulating powers of the elites. Identifying himself as a Korean whose country bears the legacy of the Korean War, Student E lives in the constant mindset that he may be conscripted to fight his own
relatives and friends against his will. Through the James Nachtwey’s Anti-War Photography Paper, Student E tries to make sense of war by addressing the long history of human brutality, the biased news coverage created by the media, and the voices of suffering war victims.

As mentioned in the beginning of this chapter, creating spectatorship of suffering is intimately intertwined with the notion of opening humanitarian space. In this section, I have provided evidence to show how students make the most meaningful connection to certain humanitarian issues. This connection is closely related to their own lives, personally and morally. This subjective learning experience enables students to make sense not only about humanitarian issues but also about themselves, their relation to the world, and others. I believe that this subjective learning experience will strengthen students’ moral foundation upon which complex intellectual inquiries are built.

Art education has a unique role to address the spectatorship of suffering. Nurturing this spectatorship is to acknowledge our moral constitution as co-spectators of far away suffering. Considering that this curriculum will reach out to a significant number of undergraduate students coming from a variety of backgrounds with diverse academic interests, the prospect of cultivating humanitarian space from within is promising.

In the next two sections, I will address how to cultivate humanitarian space from the contextual information presented by the instructor. Art education can have a significant role to play in order to expand students’ capacity to explore the ethical issues involved in a humanitarian dilemma and make valid standpoints on a humanitarian crisis.
Facilitating an In-depth Inquiry on the Failure of Humanity

Contextual information presented by the instructor plays a critical role in constructing students’ understanding of humanitarian issues. In this section, I focus on how an instructor can help expand a student’s capacity to explore the ethical issues involved in a humanitarian dilemma. Findings indicate that the rationale for the James Nachtwey’s Anti-War Photography Paper is a feasible framework. It is able to address the core issues of humanitarian crises. A key implication is that art education can effectively facilitate an in-depth inquiry on the failure of humanity through an active engagement with visual culture.

In Winter 2011, my main effort was to integrate the James Nachtwey’s Anti-War Photography Paper into the curriculum. Students were asked to conduct research based on the assignment guideline. Meanwhile, I also structured course content and delivered teaching materials according to the expectation laid out in the guideline (see Table 3.5).

As elaborated in Data Analysis (Chapter 4), the James Nachtwey’s Anti-War Photography Paper was conceived as the consummation of the learning experience of the curriculum. It was formulated with a series of concrete steps. In order to guide students to think beyond the image shown in the photograph, I deliberately expanded Step Two and Step Three (see Table 3.5). In Winter 2011, my focus was on Step Two. I constructed course content in order to facilitate students to explore the ethical issues related to the human experience shown in the photograph. I asked students to: 1)
explore the contextual issues that led to the image, 2) identify one key stakeholder who was responsible for/related to/suffered from the event, and 3) investigate the ethical disposition of the stakeholder.

Student A’s The Church at War clearly illustrates the multiple ethical dispositions involved in a humanitarian crisis. As mentioned in Data Analysis (Chapter 4), Student A is a very talented student. He chose to explore the ethical dispositions of multiple stakeholders in a humanitarian crisis. His investigation exposes the failure of humanity and the limit of humanitarianism, and his work is exceptionally well-done. Most students focused mainly on one key stakeholder. Some students experienced difficulty in managing the assignment. Nevertheless, students appreciated the challenges (see Table 4.5). Students’ interests were diverse (see Appendix H for an overview of students’ work in Winter 2011). I highlight Student A’s The Church at War because this work is able to provide a comprehensive view of the impacts of assignment design and teaching materials. Before highlighting Student A’s The Church at War, I will first address the combined efforts of assignment design and teaching materials.

Assignment design.

The construct of the James Nachtwey’s Anti-War Photography Paper was based upon three main sources: 1) The Myth of “Never Again” (Annan, 2010), 2) On Holocaust Education (Kwasniewski, 2010), and 3) International Humanitarian Law and Basic Education (Tawil, 2000).
The Myth of “Never Again” (Annan, 2010) is written by Kofi Annan, the former secretary general of the United Nations. He is also the honorary president of the advisory board for the Holocaust Education and Genocide Prevention Program at the Salzburg Global Seminar. Annan wrote this article as an op-ed in The New York Times on June 17, 2010. In this article, Annan (2010) comments that Holocaust education is believed by educators and policy-makers to be “a vital mechanism for teaching students to value democracy and human rights, and encouraging them to oppose racism and promote tolerance in their own societies” (para. 1). Nevertheless, Annan (2010) discerns that “it is [...] surprisingly hard to find education programs that have clearly succeeded in linking the history of the Holocaust with the prevention of ethnic conflict and genocide in today’s world” (para. 3). Considering “the instances of genocide and large-scale brutality have continued to multiply — from Cambodia to the Congo, from Bosnia to Rwanda, from Sri Lanka to Sudan,” Annan (2010) believes that it is “important to understand the psychology of the perpetrators and bystanders” and to understand “the social and psychological factors that lead to these acts of brutality and indifference” (para. 8). Annan (2010) writes,

It is easy to identify with the victims. But if we want to prevent future genocides, is it not equally important to understand the psychology of the perpetrators and bystanders — to comprehend what it is that leads large numbers of people, often “normal” and decent in the company of their own family and friends, to suppress their natural human empathy with people belonging to other groups and to join in,
or stand by and witness, their systematic extermination? Do we not need to focus more on the social and psychological factors that lead to these acts of brutality and indifference, so that we know the warning signs to look out for in ourselves and our societies?. (para. 8)

*On Holocaust Education* (Kwasniewski, 2010) is written within the same context as *The Myth of “Never Again”* (Annan, 2010). Aleksander Kwasniewski was the president of Poland from 1995 to 2005, and he wrote his article as an op-ed in *The New York Times* on June 28, 2010. Kwasniewski (2010) recognizes the universal meaning of the Holocaust even though the Holocaust is a unique event. Kwasniewski (2010) believes that it is important to understand the social processes that lead to such an extreme case of genocide. “Focusing on the human story within the facts of history” (para. 6) is a critical way. Kwasniewski (2010) writes,

The Holocaust was the most extreme case of genocide. Indeed, because all the elements are present in the Holocaust – including, but not only: a murderous ideology, technological and bureaucratic means, de-legitimization, classification, dispossession and mass murder – it illustrates processes that help us identify the potential for genocide.

Effective Holocaust education, focusing on the human story within the facts of history, does, however, foster greater understanding of the social processes that can lead to genocide. (para. 6)
International Humanitarian Law and Basic Education (Tawil, 2000) is written by Sobhi Tawil, a senior program specialist of Education Research and Foresight, UNESCO. Tawil wrote this article when he was the head of the Exploring Humanitarian Law (EHL) Project, a project initiated by the International Committee of the Red Cross in Geneva. “Exploring Humanitarian Law project was initiated by the ICRC in late 1998 with the aim of designing core learning materials for global use among young people in the 13-18 age range” (Tawil, 2000, para. 17). Its long-term strategic goal is to integrate education in humanitarian law into basic education both in secondary curricula and in non-formal programs for young people (aged 13-18) around the world. In light of this, Tawil (2000) highlights the unique contribution of international humanitarian law to basic education in the context of peace education, citizenship education, and rights education. More specifically, Tawil (2000) argues that the central value of respect for human life and human dignity rest on learning about “ethical issues related to the shared human experience of armed conflict” (para. 11). Tawil (2000) writes,

Education in humanitarian law therefore proposes to explore war in ways that are not habitually the case when examining history or current events. As such, education in humanitarian law is not explicitly about peace, tolerance, mutual understanding, violence prevention or conflict resolution; it is about the ethical issues related to the shared human experience of armed conflict. Nonetheless, the knowledge, skills, values and attitudes involved in any such exploration would necessarily have links with what is broadly referred to as “peace education”,

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understood as a very vague term that covers a wide array of educational initiatives varying considerably in content and approach and ranging from education for mutual understanding to environmental education and global citizenship. (para. 11)

The rationale for the construct of the James Nachtwey’s Anti-War Photography Paper was based upon the insights drawn from The Myth of “Never Again” (Annan, 2010), On Holocaust Education (Kwasniewski, 2010), and International Humanitarian Law and Basic Education (Tawil, 2000). My attempt was to address those insights through assignment design and teaching materials. The insights were: 1) understanding the social and psychological factors that lead to these acts of brutality and indifference (Annan, 2010), 2) understanding the psychology of the perpetrators and bystanders (Annan, 2010), 3) understanding the social processes such “a murderous ideology, technological and bureaucratic means, de-legitimization, classification, dispossession and mass murder” (Kwasniewski, 2010), 4) focusing on “the human story within the facts of history” (Kwasniewski, 2010), and 5) examining the “ethical issues related to the shared human experience of armed conflict” (Tawil, 2000).

**Teaching materials.**

Teaching materials substantiated the assignment design. In order to help students explore the ethical issues related to the human experience shown in Nachtwey’s photographs, I used the Rwandan Genocide (1994) as an example. I allocated three class
periods. I relied on two main sources: 1) my research efforts in Literature Review (Chapter 2) and 2) *Ghosts of Rwanda* (Baker & Kimp, 2004).

In the first lesson, I used my research efforts in Literature Review (Chapter 2) to provide background information of the event such as the statistics of the genocide. I also addressed the broad context concerning the crimes against humanity that happened in the 1990s.

In the second lesson, I used the documentary *Ghosts of Rwanda* (Baker & Kimp, 2004) as a visual aid. Prior to the viewing, I addressed the ethical dispositions of the key stakeholders whose political and personal decisions had significant impacts on the outcome of the genocide. I highlighted six stakeholders that were portrayed in *Ghosts of Rwanda* (Baker & Kimp, 2004). I distributed a worksheet highlighting the background and the position of each of the stakeholders.

- The Clinton Administration (1993-2001),
  - “It never became a serious issue” addressed by Anthony Lake
  - “I have come today to pay the respects of my nation to all who suffered and all who perished in the Rwandan Genocide.”
  - “This becomes a legal definitional thing.”
  - “I wish that I had pushed for a large humanitarian intervention.”
  - He avoided armed conflict and a closed peacekeeping mission before May 17.
• “The U.N. doesn’t have any troops” after May 17.

  • “Get a grip of your units. I’m staying.”
  • “I came back with – and still live with this enormous guilt.”

• Carl Wilkens, Aid Worker, Adventist Church (1990-1996)
  • He was the only American left in Rwanda by the evening of April 10th, 1994.
  • “By the time the genocide was over. I was so angry at America, America the beautiful, America the brave.”

• Philippe Gaillard, Red Cross (1982 – present)
  • Red Cross never left Rwanda.
  • “Everybody knew. Who moved? Nobody.”

Having a hindsight into the political inaction of the international community and knowing the outcomes of the event, I asked students to pay attention to how different stakeholders were being responsible for, related to, and/or suffered from the event. In addition, I asked students to keep four things in mind while they were watching the video clips. The four reminders were: 1) lack of equity was in fact a determined political choice (Orbinski, 2008), 2) humanitarianism was “a loosely bounded ethic of moral and political action” (Wilson & Brown, 2009, p. 4), 3) the focus of class discussion was on preventing future atrocities, but not on blaming, and 4) the ten themes for consideration: a) human/humanity, b) human rights/human wrongs, c) (war) conflict/ consequences, d) humanitarian act/obstacles to humanitarian behavior, e) bystander/witness/accomplice,
f) rejecting violence/non-violent/quietism, g) civilian/combatant, h) national interests/universal values, i) patriotic/unpatriotic, j) glory and heroism/wounded and traumatized (see Table 3.5).

In the third lesson, I concluded the lessons that we had learned from previous classes. I specifically highlighted the sad fact that all key stakeholders who chose to stay in Rwanda during the genocide had to pay a huge personal price. Those key stakeholders included: 1) General Dallaire, U. N. Force Commander, 2) Mr. Wilkens of Adventist Church, and 3) Mr. Gaillard of the Red Cross. I asked the students to think about the meaning of being witnesses during humanitarian crises.

**Explore the ethical dispositions involved in a humanitarian crisis.**

*Student A’s The Church at War* exemplified the rationale of the assignment design by highlighting the ethical dispositions of multiple stakeholders in a humanitarian crisis. As mentioned in Data Analysis (Chapter 4), *Student A* chose an image of clergy traveling in military helicopters. The description of the photograph is as follows:


During our proposal meeting, *Student A* told me that he was intrigued by the juxtaposition of a military helicopter and a bishop. After preliminary research, *Student A* learned that the Roman Catholic Church was involved in the human rights struggle of the Guatemalan Civil War (1960-1996). This involvement finally led to the assassination of
Bishop Gerardi. “Gerardi was beaten to death just two days after he released [The Recovery of Historical Memory Project of 1995 that was] a landmark report that blamed the military for most of the 200,000 deaths and disappearances during the country’s civil war […]” (Jeffery, 2002, para. 3).

Ignited by the photograph showing a contrast between a Roman Catholic Bishop and a military helicopter’s machine gun, Student A began his paper by inserting a concise interpretative claim of the photograph in order to anticipate a later discussion on the personal price paid by Bishop Gerardi. Student A wrote,

While James Nachtwey’s photograph of a Roman Catholic Bishop and a military helicopter’s machine gun may initially seem to present proponents of two conflicting philosophies, one must keep in mind that the Roman Catholic Church has dedicated itself to the mission of serving the most impoverished and needy of society; and as a direct consequence, the Church will forever be present during times of suffering and war, as it is during these times that those members of society need the most help. Alongside the ever-present influence of the Church, one may also expect to encounter the manipulating powers of government during times of war, as – more often than not – their political and economic interests have played an integral role in the initiation of such conflicts.

In the rest of this introductory paragraph, Student A made his stance on the humanitarian issue by addressing the intrinsic obstacle of humanitarian efforts. Student A wrote,
With this in mind, the different roles played by the Roman Catholic Church, the United Nations, and the United States government in addressing the human rights violations of the Guatemalan Civil War should come as no surprise. While the actions – or lack thereof – of governing bodies during the Guatemalan Civil War illustrate the economic interests that have continually shaped the humanitarian efforts of the political world, the obstacles willingly faced by the Roman Catholic Church in pursuing reparations for the countless number of Guatemalan war-victims reflects the unchanging values that have motivated the non-secular human rights movement.

*Student A*’s *The Church at War* had a strong dual focus. On the one hand, *Student A* highlighted the personal price paid by Bishop Gerardi in addressing human rights violations of the Guatemalan Civil War. On the other hand, *Student A* exposed the intrinsic obstacle of humanitarian efforts through revealing the multi-ethical dispositions of several key stakeholders: 1) the economic interests that were governing the United States-Guatemala relation, 2) the ineffectiveness of the U.N. Commission for Historical Clarification, and 3) the brutality of self-proclaimed “born-again” Christian, General Efrain Rios Montt, who is the leader of the Guatemala State.

*Student A* constructed his argument based on three sets of comparisons. First, *Student A* highlighted the humanitarian effort of the Roman Catholic Church against the backdrop of the century-long U.S. presence in Guatemala which was intertwined with political and economic interests. Second, *Student A* highlighted the Roman Catholic
Church’s mission, which facilitated healing at an individual level by launching The
Recovery of History Memory Project of 1995. Compared with the United Nation’s truth
commission, which has been given no actual judiciary authority, Student A emphasized
the sacrificial efforts by clergymen, including the tragic death of Bishop Gerardi. Third,
Student A highlighted Bishop Gerardi as the living testimony of the selfless mission of
the Church, without neglecting the fact that religion could be used for political gain as
was the case with General Efraín Ríos Montt. General Montt, a self-proclaimed “born-
again” Christian, is one of the cruelest leaders of the Guatemala State (see Appendix N
for research references).

Student A’s The Church at War exemplifies an inquiry addressing the failure of
humanity. By examining the personal price paid by Bishop Gerardi, Student A revealed
the political and economic factors that led to acts of brutality and indifference. By
investigating the ethical dispositions of the key stakeholders, Student A exposed the evil
side of humanity. By addressing the intrinsic obstacle of humanitarian efforts, Student A
acquired a deeper understanding of the limits of humanitarianism. In his conclusion,
Student A wrote,

Yet even when the principles of Christianity remain unmarred by the muddied
waters of the political world, the aftermath of the Guatemalan Civil War illustrates
that the Roman Catholic concepts of reconciliation and agape are rendered
meaningless when no actual change is accomplished.[...] Although the Project may
have been driven by purely humanitarian goals, it did little to remedy the chronic
injustice that plagued the Guatemalan society. Even though specific criminals were identified in the Project’s report, the weak infrastructure of the Guatemalan justice system prevented criminals from being prosecuted (Tombs, 2011, p. 94). Violence continued to envelop the Guatemalan society—made evident by the horrific murder of Bishop Gerardi. From the tragedy of the Church’s unsuccessful efforts, one can see that the intentions of the peace-keeping power had no impact on the actual outcome of the situation; the Church’s concepts of love and reconciliation offered no observable advantages to the politically-driven motives of the United Nations. Ultimately, it seems that the burden of change will always be placed upon the shoulders of society; and as the hearts of too many Guatemalans were consumed with the acquisition of power, the potential for any change became a lost cause. While neither the Catholic Church nor the United Nations should be blamed for the violence that continued to characterize the Guatemalan society, one can take something from each of their failed attempts; regardless of political, economical, or religious interests, it is evident that, “Where the power relations between oppressors and the oppressed are not addressed then calls to peace will always ring hollow” (Tombs, 2011, p. 95).

As mentioned in the previous section, creating a spectatorship of suffering is intimately intertwined with the notion of opening a humanitarian space. Nurturing this spectatorship needs to be a continuous effort in order to expand the humanitarian space in educational settings.
In this section, I have provided evidence to indicate that the rationale for this curriculum is a feasible framework. It helps expand students’ capacities to: 1) understand the social and psychological factors that lead to acts of brutality and indifference (Annan, 2010), 2) understand the psychology of the perpetrators and bystanders (Annan, 2010), 3) understand the social processes such “a murderous ideology, technological and bureaucratic means, de-legitimization, classification, dispossession and mass murder” (Kwasniewski, 2010), 4) focus on “the human story within the facts of history” (Kwasniewski, 2010), and 5) examine the “ethical issues related to the shared human experience of armed conflict” (Tawil, 2000).

I have also provided evidence to support that visual culture such as Nachtwey’s photography as well as the documentary film can be effectively utilized in order to guide students toward developing an in-depth inquiry on the failure of humanity. Considering the proliferation of visual culture, art education can have a significant role to nurture spectatorship of suffering by actively engaging students with the pressing issues against humanity today.

Contextual information presented by the instructor plays a critical role in constructing students’ understanding of humanitarian issues. I have explained how an instructor can maximize the impacts of assignment design and teaching materials in order to explore ethical issues involved in a humanitarian dilemma. In the next section, I will focus on how to address valid standpoints on a humanitarian crisis.
Coalescing around Global Humanitarian Issues through an Interdisciplinary Approach

Broader contextual information is much needed in order to equip students with the ability to develop valid standpoints on humanitarian issues. Findings indicate that legal knowledge becomes critical. Likewise, there is an increasing demand on knowledge of other disciplines including history, political science, international relations, sociology, religion, medicine, etc.

As addressed in Data Analysis (Chapter 4), opening humanitarian space in art education can have political implications. This can only be recognized when the spectatorship of suffering is fostered in the context of humanity, human rights, and humanitarianism.

As elaborated in Data Analysis (Chapter 4), spectatorship of suffering is situated in the conceptual space of “humanity” of human rights with which “human” of human rights and “humanity” of humanitarianism are mobilized for deeper inquiry of concept such as rights, equity, and justice” (Douzinas, 2007, p. 4). This conceptual space becomes meaningful only when its political implication is recognized. Thus, nurturing spectatorship of suffering goes beyond inquiring into the complexities of the matters of life and death with humanitarian concerns. It is to recognize the political implication of the spectatorship. This recognition can only be substantiated by gaining knowledge of multiple disciplines, including legal knowledge.

Coalescing around global humanitarian issues through an interdisciplinary approach will enable the spectatorship of suffering to fully exercise its political implication. A key
implication is that art education can be a valuable part of an integrated curriculum that addresses social justice, civic engagement, and world peace.

In Spring 2011, my main effort was to foster the development of the James Nachtwey’s Anti-War Photography Paper. As mentioned in the previous section, James Nachtwey’s Anti-War Photography was conceived as the consummation of the learning experience of this curriculum. It was formulated with a series of concrete steps (see Table 3.5). In order to guide students to think beyond the image shown in the photograph, I deliberately expanded Step Three in Spring 2011. My effort was to facilitate students’ responses to and reflections upon their research findings. I deliberately expanded the course content on “humanity, human rights, and humanitarian,” which was the third overarching theme of the curriculum (see Table 3.4). The first one was “a world of difference” and the second one was “visibility and representation.” I have addressed how these three overarching themes constituted the course structure and how they helped construct students’ understanding of humanitarian issues (see Question 2 in Chapter 4).

In this section, I explain how I expanded the course content in the context of “humanity, human rights, and humanitarian.” In Spring 2011, I added two topics to my lesson plan. I added “Crimes of War” to address some basic legal instruments and I added “Vision, Hope, and Responsibility” to highlight some positive aspects of global humanitarian issues.
Student D’s A Lasting Scar clearly illustrated the need for a broader contextual approach in order to equip students with the ability to develop a valid standpoint on humanitarian issues. Student D was one of the most diligent students in the Spring 2011 class. She understood the requirement of the assignments and attempted to integrate the course concepts into each of the assignments. Compared to other students (see Appendix I for an overview of student work in Spring 2011), Student D was the only student who explicitly applied the legal instruments in the James Nachtwey’s Anti-War Photography Paper. She mindfully positioned her argument in the context of vision, hope, and responsibility.

Student D’s outstanding work exemplifies the increasing demand on knowledge of multiple disciplines, including legal knowledge, in order to develop valid standpoints on humanitarian issues. I highlight Student D’s A Lasting Scar because this work vividly foregrounds a threshold that indicates the need to take an interdisciplinary approach in order to address global humanitarian issues.

Develop valid standpoints on humanitarian issues.

In our individual proposal meeting, Student D expressed her interest in knowing whether the motives of the U.S. justified the use of chemical warfare during the Vietnam War. Student D chose an image from The Agent Orange Syndrome (Nachtwey, 2006), a photo essay published in Vanity Fair magazine. The description of the chosen image is as follows: “A boy watches TV at Tu Du Hospital, in Ho Chi Minh City (Nachtwey, n.d.,
As mentioned in Data Analysis (Chapter 4), Student D regarded the photograph as a representation of the refusal of the U.S. government to take responsibility for war victims. Student D started her introduction by addressing that the boy was a victim of war that happened before his birth. Student D wrote,

It is 2006. A boy lies on a hard linoleum floor watching TV in a hospital in Ho Chi Minh City, Vietnam. He is missing an arm. His legs are different lengths and splay out at odd angles. What happened to this child?

In the rest of the introductory paragraph, Student D made a stand on her position. She contended that “using Agent Orange in the fight to contain communism is not justified.” In hindsight of the complex health and environmental contamination issues that were caused by the use of chemical weapons, Student D argued that “war needs to be between designated soldiers” and “civilians and the environment must be left out of the picture.” To substantiate her argument, Student D relied on five kinds of contextual information: 1) the 1925 Geneva Protocol, 2) the motive of stopping communism, 3) the long lasting damages on civilians, 4) the impact on American soldiers, and 5) the consequences of chemical and biological warfare (see Appendix N for research references). Student D wrote,

I contend that using Agent Orange in the fight to contain communism is not justified. When the United States went forward with Operation Ranch Hand they
blatantly disregarded the 1925 Geneva Protocol banning the use of chemical and biological agents in warfare (ICRC, 2006). Not only that, but the United States should never have entered Vietnam in the first place—stopping communism and interfering with political affairs is none of our business. Ruining the lives of thousands of innocent civilians and those of future generations is a low blow, as is drafting our soldiers then denying them compensation for irreparable mental and physical damage from Agent Orange. With all the recent scientific advances the consequences of war are more serious and far-reaching than ever before. For this reason if we must have war it needs to be between designated soldiers. The suffering and land degradation in Vietnam illustrates why civilians and the environment must be left out of the picture if we want to be left with a livable world.

Student D elaborated on three main issues in the rest of the paper, which I have discussed in Data Analysis (Chapter 4). The three issues were: 1) the historical and political context that set the stage for the Vietnam War, 2) the ethically questionable actions taken by the U.S. government during and after the war, and 3) the devastation brought to the Vietnamese people and their forests and agricultural land.

Student D’s A Lasting Scar strongly portrays the need for a broader contextual approach in order to equip students with the ability to develop valid standpoints on humanitarian issues. Student D’s A Lasting Scar provides one of the best possible outcomes of the combined efforts of assignment design and teaching materials. As
mentioned previously, I added “Crimes of War” and “Vision, Hope, and Responsibility” in Spring 2011. Not only did Student D apply legal knowledge in her paper, she engaged herself as a participant in this public world. Student D argued for peace by showing respect for humanitarian law.

**Crimes of war (Lesson 14).**

In “Crimes of War,” I introduced some legal instruments that help differentiate concepts of human rights law and humanitarian law. I highlighted concepts such as Jus ad Bellum (right to war), Jus in Bello (laws of war). I addressed the legal definitions of war crimes, crimes against humanity, and crimes of genocide.

**Vision, hope, and responsibility (Lesson 15).**

In “Vision, Hope, and Responsibility,” I introduced three prominent figures in humanitarian fields: Henry Dunant, the founder of the Red Cross, Dr. James Orbinski, the past president of Doctors Without Borders, and General Roméo Dallaire, the commander of The United Nations Assistance Mission for Rwanda (UNAMR). I highlighted their experiences in the fields, their positions on humanitarian issues, and their worldviews as humanitarians.

The design of Lesson 15, in part, was my response to feedback I received in the Spring 2011 mid-term evaluation. One student wrote,
The content is about international issues. I think they will help me to learn more about world. However, I think it would be better if we not only learn bad effects but also learn some good effects of global issues.

As mentioned in Data Analysis (Chapter 4), all students appreciated the course content and most found it to be intellectually stimulating. Students also responded positively to themes such as war, violence, and peace, to topics such as human rights, and to controversial issues (Autumn 2010 & Winter 2011) (see Table 4.3 & 4.5). Nevertheless, some students thought that the course was too serious and a bit heavy (Winter 2010) (see Table 4.5). Hence, I had become concerned about finding a way to address worldwide pressing issues on one hand and giving some forms of practical solutions on the other. The feedback I received in the mid-term evaluation reminded me of the significance of giving “some good effects of global issues.” With this respect, I addressed a topic entitled “Vision, Hope, and Responsibility,” highlighting the insights learned from humanitarians such as Henry Dunant, Dr. James Orbinski, and General Roméo Dallaire.

For example, when I mentioned Dr. James Orbinski in class, I relied on two main texts: 1) An Imperfect Offering: An Humanitarian Action for the Twenty-First Century (Orbinski, 2008), an autobiography written by Dr. Orbinski, and 2) Triage: Dr. Orbinski’s Humanitarian Dilemma (Reed, 2008), a documentary film about Dr. Orbinski.

First, I highlighted the background of Dr. Orbinski who is the past international president of Medecins Sans Frontieres (MSF). He accepted the Nobel Peace Prize for
MSF in 1999. In addition, Dr. Orbinski helped launch MSF’s Access to Essential Medicines Campaign. In 2004, Dr. Orbinski founded Dignitas International which was an organization committed to community-based care for people living with HIV/AIDS in the developing world.

Then, I highlighted the idea of reclaiming humanitarianism. According to Dr. Orbinski (2008), *An Imperfect Offering: Humanitarian Action for the Twenty-First Century* is written from a perspective to reclaim “humanitarianism.” Orbinski, (2008) writes,

*An Imperfect Offering* is about finding a way to confront unjust human suffering in the world as it is. Today one of the greatest challenges facing humanitarianism is the blurring of boundaries between humanitarian assistance and the political objectives of military intervention (p. 10-11).

In class, I highlighted an excerpt from the book regarding the dropping of “bombs and bread” as an example of military humanitarianism.

On September 10, 2001, one million people in Afghanistan needed food aid from the U.N. World Food Programme, which, for years, had fallen short of its required donor funding. On September 12, the United States forced the closure of Afghanistan’s borders, preventing people from fleeing and cutting off food supplies because the supplies “might help the Taliban.” On October 7, an American-led coalition began bombing Afghanistan with the goal of unseating the Taliban and “hunting down” al Qaeda founder Osama bin Laden. By then, seven and a half million Afghan people needed food aid. George Bush said, “As we strike military
targets, we will also drop food, medicine and supplies to the starving and suffering of Afghanistan.” With borders still closed to food aid, Bush asked every American child to send “not a dime but a dollar” to the White House to provide relief for hungry Afghan children. Each day American bombs, medicine and 37,000 yellow daypack food rations fell from the sky to kill, to cure and to feed. The yellow food packets – meeting 0.005 percent of the population’s food needs – were nearly indistinguishable in appearance from the yellow cluster bomblets dropped by bombers. Many children lost limbs or died picking up what they thought were food packs. Millions of Afghans continued to starve. U.S. secretary of defense Donald Rumsfeld said, “It is quite true that 37,000 rations in a day do not feed millions of human beings. On the other hand, if you were one of the starving people who got one of the rations, you’d be appreciative.” The Taliban saw the food and medicine as weapons of war and threatened to poison the airdropped food. UNICEF and UNHCR offices were attacked and burned by anti-Western demonstrators in Pakistan and Afghanistan. As demonstrations and threats against aid workers mounted, aid agencies in Kashmir, Bangladesh, Indonesia, Kenya and Somalia were forced to reduce or stop humanitarian work, depriving many people of much-needed assistance. While MSF protested the dropping of “bombs and bread,” Secretary of State Colin Powell declared NGOs “a force multiplier” for the coalition and “an important part of our combat team.” (Orbinski, 2008, p. 383-384)
In this context, I highlighted the significance of having vision, hope, and responsibility. On the one hand, I guided students to understand how Dr. Orbinski lived with the reality as a humanitarian and as a citizen. I stressed the idea of protecting peace by showing respect for international humanitarian law. I stressed the critical role that average citizens can play simply by actively participating in this public world. As Orbinski (2008) writes,

In this miasma of forgotten wars, torture and the war on terror, there are no easy answers, especially in the face of a very real terrorism. But I can live my questions. As a humanitarian, I can act from a feeling of shared vulnerability with the victims of preventable suffering. I have a responsibility to bear witness publicly to plight to those I seek to assist and to insist on independent humanitarian action and respect for international humanitarian law.

As a citizen, I can assume my responsibility for the public world – the world of politics – not as a spectator, but a participant who engages and shapes it. The larger force that can push back against the wrong use of power can be the force of a citizen’s politics that openly debates the right use of power and the reasoned pursuit of justice. (392)

On the other hand, I highlighted the moral ground and the standpoint that Dr. Orbinski had upheld. I foregrounded the significance of recognizing the victim. As Orbinski (2008) writes,
We must confront injustice and hold our own governments accountable for what is done in our name. Catherine Lu, a political philosopher at McGill University, has written that “justice is the hallmark of human society.... Like all virtues and vices, [it] is particular to humanity. While we may metaphorically use the language of justice to define acts of the gods, or fate or nature, in the end, it is only human beings who can be just or unjust.... Justice is an ideal which requires not superhuman efforts for its attainment, but cannot be effected without human will or effort, and these are most lacking when injustice is done”

The first act of justice is recognizing the victim. (Orbinski, 2008, p. 12)

Within the context of reclaiming humanitarianism, I showed video clips from the documentary *Triage: Dr. Orbinski’s Humanitarian Dilemma* (Reed, 2008). I emphasized eleven points that I consider as highlights of the documentary:

- “Triage” is defined as a technical decision with a moral implication
- Dr. Orbinski has no regret but feels outraged when looking back
- The fact is the world is not ideal
- But we have to do what is necessary if we want to change the world
- There is no humanitarian highway; we have to invent ourselves
- Indeed, criminal politics can become genocidal
- Humanitarian is not a rational choice, it is a human choice - a right choice
- Suffering is part of life – once you realize that, it makes you a better doctor
- Engaging in the world that you are in is a way of coping with suffering
• Compassion and responsibility are the keys

• Focusing on politics that carry vision, justice, and fairness, and that respect the dignity of others

As a conclusion, I highlighted several practical suggestions made by Dr. Orbinski:

• We can each support independent humanitarian action, and insist that in war governments and belligerents respect international humanitarian law, refugee law and the conventions prohibiting the use of torture (Orbinski, 2008, p. 397).

• Choose the issue that concerns you most. You may want to start by learning more about it and looking to see what others are saying and doing (Orbinski, 2008, p. 397).

• Choose a political party or a non-governmental organization with which you feel an affinity, and through it, actively challenge relevant public polices, laws, and practices both nationally and internationally (Orbinski, 2008, p. 397).

• Making a donation, voting or writing to elected officials are easy first steps. But these are not enough (Orbinski, 2008, p. 397).

• Join the organization. Bring your opinion to it, debate with others and get involved in its work as a volunteer or member (Orbinski, 2008, p. 397).

Adding the lessons on “Crimes of War” and on “Vision, Hope, and Responsibility” expanded students’ capacity to reflect upon their own research efforts. Findings suggest that there is an increasing need of knowledge of other disciplines such as law, history, political sciences, international relations, sociology, religion, medicine, etc. A key
implication is that not only does an interdisciplinary approach enable students to make more valid standpoints on humanitarian issues, it validates the political implication of the spectatorship of suffering. Student D’s A Lasting Scar is a strong example that illustrates this need.

Student D was the only student who used legal instruments such as the 1925 Geneva Protocol in her argument. Student D wrote,

When the United States went forward with Operation Ranch Hand they blatantly disregarded the 1925 Geneva Protocol banning the use of chemical and biological agents in warfare (International Committee of the Red Cross, 2006).

To what extent should this claim be considered valid? According to my research, the chemical attacks contravened the chemical prohibition in the 1925 Geneva Protocol. But this treaty was not applicable to the Vietnam War. Neither the United States nor Vietnam was party to the treaty at that time (Westing, 1997, p. 545). As an instructor who does not have legal knowledge to assess the appropriateness of claims made by students, how can I equip students to develop a valid standpoint in order to address the extent of law violation?

Student D also positioned her argument in the context of vision, hope, and responsibility. Apart from addressing the devastation faced by the Vietnamese people, Student D argued for medical and educational support for Agent Orange victims. Student D wrote,
Eleven special schools called “Peace Villages” are scattered across the country. They provide medical and educational services for Agent Orange victims (Ruwitchl, 2009). The most prominent one is in Van Canh near Hanoi (Henderson, 2011).

Kristin Henderson, a correspondent for the Washington Post visited this camp as a tourist in March 2011. She expected the camp to be a depressing place full of pain and misery. Instead she found a place of hope and life. About 150 people live in the complex. Most of them are young children but many people come in for a day to get checked by a doctor. The village has a school for children and teaches different basic life skills to adults. However, due to the limited funds of the Vietnamese government the village is always in need of money and volunteers. If America ever wants “normal” relations with Vietnam, it needs to deal with the consequences of using chemical warfare and keep promises of providing aid (Dauenhauer, 2003). We could do so much for these people. Even if the lasting anguish was not our fault we have a duty as a world power and good global citizen to step in.

To what extent can this claim be translated into concrete political actions? As an instructor who does not have knowledge of international relations or political science, how can I validate the value of this claim? How can I equip students to envision the necessary steps, politically and legally, in order to make their claims accountable?

Student D also adopted an idea suggested by Dr. Orbinski by actively positioning herself as a participant of this public world. She argued for protecting peace by showing
respect for humanitarian law. She called for the concerns of the use of chemical and biological weapons. In her conclusion, Student D wrote,

Not so long ago wars took place on designated battlefields. Only soldiers fought and killed. Though civilians said goodbye to loved ones and cities could be pillaged by invading forces, for the most part conflicts were localized. During WWII and the Korean War chemical and biological weapons brought civilians into the picture. Now every time countries go to war, global annihilation is a very real possibility. Using chemical agents to render terrain usable for cover or farming is a relatively new concept and most nations have stockpiles of weapons ready for use (ICRC, 2006). Using Agent Orange was a mistake. After three generations the effects of the war continue to linger. One more mistake could make the world unlivable. If war by poison is accepted, a panel for the International Committee of the Red Cross states: “we can only see ahead a struggle which will exceed in barbarity anything which history has known so far. It protests with all the force at its command against such warfare.”

To bring civilians and the environment into war is unacceptable. With all the technology readily available today millions of lives in this generation and those to come could be ruined in one fell swoop. Vietnam is a mistake that can never be fixed. It is also a mistake to learn from. The U.S. government should never have gotten involved, and now should pay for damage done. If our selfish ways are any indication of the future, the human race doesn’t have much time left. However,
there is hope. If we can use our technological advances for good things then the
possibilities of what we can accomplish are endless and millions of lives will
improve. First though it is necessary to take a step back to our roots, to see the
world not through politics but through our more primal emotions. The world is not
a tool for furthering the interests of a country, but is a home to billions of people
who all have something to contribute.

To what extent will the claim made by Student D be counted as relevant and effective?
As an instructor, how can I better equip students to take responsibility as world citizens?

This research study enlightens me to see the power and limit of the spectatorship
of suffering. Art education can have a unique and significant role to confront and
address the most pressing issues against humanity today. Yet, it is only through an
interdisciplinary approach that students will be better equipped to make more valid
standpoints. The political implication of the spectatorship of suffering, especially in the
context of humanity, human rights, and humanitarianism, can only be fully recognized
when it is substantiated by knowledge of multiple disciplines.

In light of this, an instructor’s knowledge base will be an issue for short-term
curriculum development. Hence, it is important to set up reasonable course
expectations for instructors and students. Instructors need to decide what is reasonable
for students to research and what types of judgments are expected. Instructors need to
facilitate students how to evaluate the type of evidence they find in their research and
how to draw their own conclusions without losing sight of the complexity of the issues.
For long-term curriculum development, an interdisciplinary approach with instructors from more than one area will deepen the contextual knowledge presented in class. Collaboration between instructors may strengthen the curriculum development even though it may be challenging. Instructors need to make a collective judgment on the choice of contextual information. Nevertheless, the goal is to facilitate a more expanded and balanced curriculum with depth and complexity.

Conclusion

The research study began by addressing the need to create a spectatorship of suffering. I have situated this study in the context of art education curriculum development. I have demonstrated that opening a humanitarian space in art education is a feasible approach. I have provided evidence to support the notion that this curriculum is a promising, yet challenging initiative. Findings have shown that students find the course intellectually stimulating and that their understanding of humanitarian issues has deepened.

This research study has reached several conclusions about the promise of a humanitarian visual culture curriculum.

The learning outcomes:

- Students appreciate the course as it covers controversial and important issues around the world, including themes such as war, violence, and peace and topics such as human rights, humanity, and global ethics.
• Students appreciate the knowledge gained and foresee the future applications of this knowledge, enabling them to act and think as global citizens.

• Students acquire an attitude change, being able to see things from other people’s perspectives, especially gaining knowledge of war while living in peace.

The positive educational value of Nachtwey’s anti-war photography:

• Students’ responses toward war photography are multi-faceted, falling within the four categories of descriptive, explanatory, interpretative, and ethical evaluative.

• Atrocious images are less likely to be viewed as aesthetic objects if discussion is guided by a well-designed curriculum.

• Students do not realize that there are many sufferings happening in the world. They show an interest in knowing more and asking important questions when being informed.

• Students acquire understanding and research skills to apply concepts such as differences, visibility, representation, humanity, human rights, and humanitarianism.

Cultivating care ethics:

• Students are not familiar with topics such as war, violence, and peace. Yet, they deliver deep personal reflection if guided by a well-designed curriculum.

• Caring relations can be cultivated. Some cultural events provoke strong personal investment. Through cultural events such as an art exhibition addressing the traumatizing experiences from war veterans, students experience caring relations.

• Caring relations can be reinforced. Students tend to respond in caring ways if they
have experienced caring relations, putting aside their own values and trying to understand the expressed needs of the cared-for.

Promoting humanitarian education:

- Students acquire in-depth inquiries of concepts such as rights, equity, and justice and recognize differences, defined as inequalities supporting the domination of some and subjection of others.
- Through studying visual culture such as a photo essay addressing the on-going medical harm to war victims due to chemical weapons, students engage intellectually with moral insights on how victims are politically marginalized.

In addition, this research study has suggested several directions for future development. Findings indicate that both students’ personal experiences and contextual information presented by the instructor play critical roles in constructing students’ understanding of humanitarian issues.

Students’ personal experiences:

- Personal experiences are deeply embedded in our ways of seeing.
- The extent to which students make the most meaningful response to certain humanitarian issues is closely related to the extent with which they can make personal moral connection to their own lives.

Contextual information presented by instructor:

- Assignment design and course structure play critical roles in expanding students’ capacity to explore ethical issues involved in humanitarian dilemmas.
• Students acquire the ability to develop an in-depth inquiry on the failure of humanity, including recognizing the limits of humanitarianism.

• Broader contextual information is needed in order to equip students to develop valid standpoints on humanitarian issues.

• Legal knowledge becomes a prominent component. Likewise, there is an increasing demand of knowledge of other disciplines including history, political science, international relations, sociology, religion, medicine, etc.

This research study is an attempt to open humanitarian space through creating a spectatorship of suffering. In this chapter, I have addressed the prospect of this curriculum by highlighting three key directions:

• Direction 1: Acknowledging our moral constitution as co-spectators of far away suffering

• Direction 2: Facilitating an in-depth inquiry on failure of humanity

• Direction 3: Coalescing around global humanitarian issues through an interdisciplinary approach

In Direction 1, I have provided evidence to show how students’ personal experiences can play a critical role in shaping responses to humanitarian issues. It is closely related to their life experiences at the most personal level. Hence, acknowledging the moral constitution of our beings as co-spectators of far away suffering is cultivating the humanitarian space from within.
In Directions 2 and 3, I have provided evidence to show that contextual information presented by the instructor critically expands students’ understanding of humanitarian issues. I demonstrated how the spectatorship of suffering can be nurtured to facilitate in-depth inquiries on the failure of humanity. I also highlighted that the political implication of such a spectatorship, especially in the context of humanity, human rights, and humanitarianism, can only be recognized when it is substantiated by knowledge of multiple disciplines.

As mentioned previously, this curriculum exemplifies three attributes of an integrated curriculum in which art education can have a unique role to play. The three attributes are: 1) to reach out to a significant number of undergraduate students coming from a variety of backgrounds with diverse academic interests, 2) to engage visual culture addressing the most pressing issues against humanity today, and 3) to inquire into the complexities of the matters of life and death matters with humanitarian concerns. I believe these three attributes will substantiate the development of the three key directions addressed in this chapter. Likewise, the three key directions will enable a sustainable growth of the humanitarian space in educational settings.

I began this dissertation by addressing the concerns of Sontag, expressed in Regarding the Pains of Others (2003). In this research study, I have demonstrated that art education can have a unique role in addressing spectatorship of suffering in order to promote humanitarian values. This dissertation is a modest attempt to take up the challenge and address the opportunities ahead.
References


Appendix A: National Art Education Association (NAEA Convention) Theme
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<th>Year</th>
<th>Venue</th>
<th>Theme</th>
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<td>1948</td>
<td>Atlantic City, New Jersey</td>
<td>Art Education Organizes</td>
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<td>1951</td>
<td>New York, New York</td>
<td>This Is Art Education</td>
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<td>1953</td>
<td>St. Louis, Missouri</td>
<td>Art and Human Values</td>
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<td>Ways Imagination and Meaning offers Purpose for the Learner</td>
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<td>Blurring the Lines: Art Education and Culture in the Conceptual Age</td>
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<td>2009</td>
<td>Minneapolis, Minnesota</td>
<td>Visual Arts Education: A Landscape for 21stCentury Learning</td>
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<td>2010</td>
<td>Baltimore, Maryland</td>
<td>Art Education and Social Justice</td>
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<td>2011</td>
<td>Seattle, Washington</td>
<td>Creativity, Imagination, &amp; Innovation to Art Education</td>
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<td>2012</td>
<td>New York City, New York</td>
<td>Emerging Perspectives: Connecting Teaching, Learning, and Research</td>
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Appendix B: The Course Syllabus of *Ethnic Arts: A Means of Intercultural Communication*
Rationale
In this country, due to social, political, historical, and cultural inequities, many individuals and/or groups are disenfranchised or empowered on the basis of race, gender, class, sexual orientation, religion, and geographic location to name a few. This form of inequity or privilege is influenced by and influences construction, production and consumption of visual culture. This course has been constructed to confront and address the issues raised through the exploration of visual culture in the hope of challenging our biases and discriminatory practices within our society, which hinders democracy and social justice. This course provides opportunities for students to focus and communicate their learning and development to increase their multicultural competencies as national and world citizens.

Course Description
In this course, we will critically investigate personal, national and global identities. Personal and communal narratives surrounding visual culture define and construct meaning in our everyday lives. Visual culture (which includes both visual art and popular media) is investigated as a site through which social and cultural definitions, norms and values, and expectations are reinforced, constructed as well as challenged. The goals for this course are to develop students’ skills in writing, reading, critical thinking, and oral expression and foster an understanding of the pluralistic nature of institutions, society, and culture(s) of the United States.

Learning Objectives
This course is designed to facilitate student learning and meet the goals and objectives by providing opportunities to:

- Analyze personal identity (through its many components) and its construction as it determines everyday behaviors and choices.
- Identify and examine ideas and issues, values and beliefs found in visual media.
- Interpret contemporary social and political views influencing the production and the consumption of visual culture.
- Investigate conditions of change impacting visual culture: education, technology, economics, political and more.
- Improve critical thinking skills through careful description, analysis, interpretation and evaluation of readings, videos, presentations, and fieldtrips.
- Refine skills in inquiry methods, expository writing and oral communication.

Art Education 367.01 is a GEC (General Elective Course) that fulfills the requirements for: Second Level Writing, Art/Humanities, and Social Diversity.

Required Texts/Supplies
- Text Book: The World is a Text, 3rd Edition
- A style sheet chosen from the following:
  - American Psychological Association, http://owl.english.purdue.edu/owl/resource/560/01/
  - Chicago, Modern Language Association http://owl.english.purdue.edu/owl/resource/747/01/

Student Responsibilities & Course Policies
1. Attendance: As the course involves in-class writing, discussions, media presentations, and field trips, regular and timely attendance is required. All absences require an e-mail to the instructor explaining the reason for the absence, preferably before the class meeting. In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical
excuse from your doctor) and/or have the instructor’s approval (i.e., family emergencies, funerals.) **A student’s final course grade will be reduced by half a letter grade for each unexcused absence that occurs.** A student can fail this course due to poor attendance. It is the student’s responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence.

2. **Guidelines for Class Discussions:** Students are expected to use appropriate terms and language within all class discussion. Racial slurs, derogatory naming or remarks disrespectful of the rights and dignity of “others” will not be tolerated. Beliefs and worldviews divergent from yours may be shared; respect for those differences is to be maintained within the classroom.

3. **Class Participation:** Active participation in classroom activities, discussions, and fieldtrips is a course requirement and counts for 10% of the final course grade. Class participation is evaluated daily. Therefore, excessive absences and highly inconsistent participation will impact class participation grades negatively. Quality participation includes consistent attendance, obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, working constructively in large and small groups and submitting assignments on time.

4. **Rewriting Assignments:** Students may choose to rewrite all papers that were handed in on time once. All rewrites are due **ONE WEEK** from the date your original paper is returned from the instructor. If the rewritten paper shows **significant improvement**, the grade may be improved up to one letter grade (e.g., a C becomes a B). **There is no makeup or re-do for leading a discussion. There is no rewrite for the final paper. Students cannot rewrite any paper that was handed in late.**

5. **Late Assignments:** Assignment grades are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor’s mailbox. Written assignments cannot be handed in as e-mail attachments unless a student has received the instructor’s prior approval.

6. **Returning Graded Assignments:** Papers will be returned two weeks after the instructor receives papers. Papers are typically returned during regular scheduled classes. Final papers will be available for pick up in the art education office, 258 Hopkins.

7. **E-mail:** E-mail is used as a means of communicating with students about the course. E-mail is sent to your Ohio State email account.

8. **Plagiarism:** Copying and claiming someone else’s words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. A proper reference style should be used when using words or ideas of other people. Suspected cases of plagiarism must be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. **If in doubt, credit your source.** Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

9. **Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the
appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so.

Assignments

Papers should describe, analyze and interpret visual culture forms and practices, their impact on cultural identities, and how they reflect and/or reinforce societal values. Do not write a paper that is only descriptive (i.e., a book report) or based on unsupported opinions; A successful paper goes beyond descriptive and personal opinions by presenting clearly expressed ideas and a well-developed arguments substantiated with citations and examples.

Paper Style and Format

All written assignments completed outside of class must be typed, meet required length, and should include:

- A cover page with title, your name, course title and assignment title and date.
- A descriptive title for the paper.
- Page numbers on all pages
- Left and right margin: no larger than 1.5”; Top and bottom margin: no larger than 1.0”
- Use 12 point Times or Times New Roman font
- Double-space all lines, except quotes over 40 words, which must be single-spaced and indented one-half inch.
- Spell check, proof read, and staple (plastic coversheets).
- Choose one of the following style sheets and follow it consistently: American Psychological Association, Chicago, Modern Language Association.

A. In-Class Written Assignments / Participation (10%):

Students are required to write in-class assignments related to course readings, class discussions, and/or other assigned activities. These assignments are designed as opportunities to develop specific writing techniques, to improve critical thinking skills, and to explore course content topics without the pressure of a letter grade. These assignments are graded pass/fail. If the assignment is missed, it may not be made up and credit will not be received for the assignment.

B. Site Paper/Site Presentation (15%):

In this assignment, you will need to visit (in person) a cultural site, observe its characteristics, gather information (brochures, photos, etc), write a 3-page typed, double-spaced paper, and give a short presentation. Your paper should demonstrate how visual images contribute to a sense of “place” and should explain how these images relate to the individuals who visit the site, the immediate community and the larger social/cultural conditions. This assignment can be carried out as follows:

- Choose a place about which you have some knowledge, familiarity and experience, or about which you would like to learn more.
- Visit that cultural site and gather visual materials and information for analysis in your class presentation and paper.
- Using the course concepts, effectively describe the site (The space, artifacts, arts, aesthetic focus, etc), critically reflect upon how the site’s sense of “place” is constructed from both what is present and absent (questions of representation) analyze its connection to its cultural context.
and interpret how the site is culturally significant at different levels (personal, community, national and/or international). *Suggested* sites might include:

**Galleries and Museums:**
- OSU Multicultural Center: Ohio Union 4th floor
- *OSU Wexner Center for the Arts*
- OSU Hopkins Hall Gallery
- OSU Exposures Gallery 292.9983
- OSU Hale Black Culture Center 292.0074
- The Ohio Craft Museum: 1665 W. Fifth Ave. Columbus, OH 614.486.4402; Free admission and parking
- Columbus Museum of Art: 480 E. Broad St. Columbus, OH 614.221.6801; $4 suggested student admission; $3 parking; Thursday evening free admission.
- Cultural Arts Center: 139 W. Main St. Columbus, OH 614.645.7047
- King Arts Complex: 867 Mt. Vernon Ave. Columbus, OH 614.252.5464
- Ohio Arts Council Riffe Gallery: 77 S. High St. Columbus, OH 614.644.9624
- Ohio Historical Center: I-71 & 17th Ave. 614.297.2300

**C. Event Paper (5%):**
Students will attend 1 event that is pre-approved by instructor. This event can be a gallery exhibition, concert, and lecture, celebratory event that is not of one’s cultural group. The purpose is to surround oneself with difference. Review OSU News, Wexner Center, Multicultural Center’s Calendar, Hale Center, to mention a few options, for programming events. A one page paper that includes a description of event (where, when, what, who, and why), as well as what did you learn.

**D. The Visual Culture Producer Paper (15%):**
People are engaged everyday in making aesthetic decisions and constructions. We are not simply consumers of visual culture, but are also continuously engaged in making aesthetic decisions that reflect our personal identity and/or are significant to ourselves, our families and/or communities.

The Visual Culture Producer Paper requires you to prepare and conduct an interview with someone you select regarding his/her form of cultural production. Who you select to interview as well as your question strategies and completed paper should clearly relate your interview data to the larger goals of the course (i.e., the intersection of social/cultural identity and visual culture). You are encouraged to define “making” broadly. For example, collecting, decorating, performing are all forms of “making” that do not necessarily result in a “new” object.

- Write a 3-page, typed, double-spaced paper describing aspects of the producer’s identity relevant to your analysis. Always include the artist’s name. Other relevant information could include his/her: age, ethnicity, gender, place of origin, sexual orientation, training (professional and/or self-taught), etc. Discuss the relationship between the producer’s work and his/her interests, satisfaction, practice, beliefs and values. Be cautious not to objectify the person you interview and continuously reflect upon how to construct your writing in such a way as to create space for your visual culture producer’s voice and agency.

- Analyze what the producer makes or does (practice, product and/or process). What are the most common themes/ideas in his/her work? How do his/her values and beliefs inform his/her visual creation and/or its function?
• Analyze the visual form/practice and its relationship to the producer’s life experiences. What are his/her social and cultural affiliations? How did s/he get started making things? Why does s/he continue to make things? Why is making such visual works enjoyable/important? How does s/he relate personal identity to the work created? How does the producer’s work fit into his/her cultural traditions and changing cultural practices (Traditional, Transitional, or Transformative Arts)?

• Considering the course concepts, interpret the significance of the visual culture producer and his/her work. (What have you learned from the artist and his/her work? How has the producer and his/her work influenced your ideas about visual culture? Specifically, what are the most important issues that influence understanding and appreciation of visual media? (e.g. aesthetic, cultural, economic, environmental, gender, historical, political, racial, sexual identity, and/or social issues)

E. Final Paper/Presentation (45%):
Write a 5-7 page, double-spaced paper describing, analyzing, and interpreting a cultural form or practice in North America. Your paper should follow the paper format guidelines outlined in the course syllabus. Relate your topic to one of the following ten themes:

– Architecture and Dwellings
– Art, Aesthetics and Culture in Everyday Life
– Naming and Cultural Diversity
– Visibility and Invisibility
– Religion and Spirituality
– Ritual, Celebration and Festivals
– Visual Culture and the Body
– Visual Culture and Environment
– Visual Culture and Identity Construction (e.g., age, gender, race, sexual orientation)
– Visual Culture and Narrative

• Analyze how the form expresses, reflects and/or reinforces individual or group identity (interests, attitudes, beliefs, and values).

• Interpret the immediate conditions and the broader contextual issues (social, historical, technological, political, economic, educational, etc.) influencing the producer/consumer, the form and/or practice, and the community.

• Critically evaluate and reflect on the significance of your interpretation. Be self-reflective; include a discussion of your own cultural/ethnic heritage and your beliefs, values and opinions.

• Support your interpretation with references from at least 5 resources: course readings, interviews, books, journals, video, internet, etc. (Please note: No more than one of the five resources can be a website.)

○ The Final Paper Proposal & Outline of Argument (10%)
– The Final Paper Proposal consists of four paragraphs describing your main topic (and related topics), your tentative thesis, your purpose, and your research strategy.
– The Outline of Argument consists of single sentence statements of a thesis, supportive reasons, information, examples and a conclusion.
o **The Rough Draft (10%)**
  - The Rough Draft develops the Outline of Argument and Proposal into a complete working draft with a bibliography.
  - The Peer Review is designed to help you write a paper that is clear and concise; the peer evaluator’s constructive suggestions are beneficial in this process. Evaluation criteria will be given in class.

o **The 7-page Final Paper & Presentation (25%)**
The Final Paper Presentation consists of a 5 minute discussion of the student’s final paper. Presentations will be assessed on content, delivery, and presentational aids.

  - **Content:** The content of a presentation must address the assignment criteria for the paper. An introduction should state clearly your purpose in the presentation (to inform, to demonstrate, to convince, etc.) and your position (thesis) regarding that topic. Your ideas should be sequenced to lead the audience to a significant understanding of the major ideas addressed in your paper. A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience to reflect upon the issues raised.

  - **Delivery:** Delivery is assessed primarily on organization and preparation. An outline of your argument should be prepared for the instructor. You may use the outline or note cards to organize/integrate the content, the presentational aids and the strategies for involving class members in a brief discussion or activity. Your presentation should be rehearsed with attention to appropriate speech, stance, eye contact, gestures, etc.). **Do not read your paper. You should have a reasonable familiarity with the subject and your argument in order to “field” questions and opposing positions.**

  - **Presentational Aids:** Use at least one of several forms of media to support and to enhance the content and delivery of your presentation. The following suggested aids should be carefully and meaningfully integrated into your presentation. (Actual objects, Audio, Visuals, Video clips, Internet, Digital Images)

**Evaluation**

**Assessment Criteria for Writing Assignments**
Assignments in this course are evaluated using the following criteria:

- The paper’s topic and thesis are clearly presented.
- The argument is effectively organized and supported by outside information. Style is appropriate to the purpose and the audience.
- Grammatical and mechanical elements are controlled (word use, grammar, spelling, punctuation, sentence structure, paragraph transition and development).
- Specific criteria of the class assignment have been met.

**Grade Distribution**

- 10 pts Quizzes
- 10 pts Site Paper (3 pages)
- 5 pts Site Paper Presentation
- 15 pts Visual Culture Producer Paper (3 pages)
- 5 pts Event Paper (1 page)
- 10 pts Final Paper Proposal and Outline
- 10 pts Final Paper Rough Draft
- 20 pts  Final Paper (7 pages)
- 5 pts  Final Paper Presentation
- 10 pts  Participation in classroom activities, discussions, and fieldtrips

**Grading Scale**
Total of all Assignments = 100 points  
Final course grade = Number of points earned/ 100 points

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Appendix C: Lesson Plan
Lesson One: Introduction to Visual Culture

The objectives are:
- Provide a course overview, clarify the nature of the course as a research study of a humanitarian visual culture curriculum, and introduce the concept of visual culture (50 mins.)
- Introduce anti-war photographer James Nachtwey, show Nachtwey’s TED Grant Recipient Speech (21 mins.) as a foretaste for the course content, and conduct a survey of student’s response to Nachtwey and to war photography (10 mins.)
- Introduce Magnum Photos Archive, assign a short writing exercise (use 30 words to respond to a photograph chosen from the archive)

Lesson Two: Body as Site

The objectives are:
- Introduce the idea of photography criticism, ask students to present their writing exercise on Magnum Photos Archive (50 mins.)
- Discuss the requirement of Site Paper, explore the concept of “a world of differences,” use artist Kara Walker’s work to illustrate the “differences” in terms of race (50 mins.)
- Introduce the concept of “narrative,” assign a short writing exercise (use 150-200 words to construct a personal narrative based upon a critical life experience)

Lesson Three: Critical Turning Point Presentation

The objectives are:
- Ask students to present their personal narratives, show diversity in terms of cultural backgrounds, personal interests, and life experiences, and create an inclusive learning environment

Lesson Four: Visual Culture as Site

The objectives are:
- Further discuss the requirement of the Site Paper, introduce the concept of site, highlight the concept of difference on the basis of race, gender, class, sexual orientation, religion, and geographic location (30 mins.)
- Revisit artist Kara Walker and discuss the discourse of race in the United States (30 mins.)
- Identify five key elements for a paper presentation such as: a) a visual representation of the site; b) a standpoint; c) an engaging title; d) a strong thesis statement; and e) the three main points (30 mins.)

Lesson Five: Human Displacement as a Case Study

The objectives are:
- Explain the criteria of a good expository writing, refer to rubrics, and use student work as examples (40 mins.)
- Challenge student’s (mis)conception about the 21st century, highlight the interconnectedness of this shared world, and reveal the negative forces of interdependency such as inequality, instability, and unsustainability (15 mins.)
- Introduce a photo-essay of Nachtwey’s Surviving Darfur (2004), highlight refugee as a site, emphasizes the concept of “a world of difference” based on geographical location (30 mins.)

Lesson Six: Site Paper Presentation

Lesson Seven: Photography Criticism

The objectives are:
• Explain the definition of photography criticism, and provide analytical tools for practicing photography criticism (30 mins.)
• Explain how photographic representation is a “complex picture” of reality, highlight six different aspects of representation such as: description, explanation, interpretation, aesthetic evaluation, ethical evaluation, and theory (30 mins.)
• Introduce the concepts of visibility and representation, compare the monument of artist/architect Maya Lin’s *Vietnam Veterans Memorial* (1982) and the photo-essay of Nachtwey’s *The Agent Orange Syndrome* (2006), and assign a short writing exercise (use 30 words to respond to a photograph shown in the photo-essay *The Agent Orange Syndrome*) (30 mins.)

**Lesson Eight: Visual Culture Producer**

The objectives are:
• Randomly select five students to present their writing exercises on the Nachtwey’s *The Agent Orange Syndrome Series* (15 mins.)
• Discuss the requirement of the Visual Culture Producer (VCP) Paper, further explore the concept of visibility and representation, compare the ironic image of atomic bombing and the disappearing memories of area bombing, compare the ironic image of Twin Towers in flames and the invisible massive bombing of Iraqi neighborhood (20 mins.)
• Use Michael Moore as an example of VCP, examine Moore’s *Fahrenheit 9/11* (2004), explore his perspective on war (40 mins.)

**Lesson Nine: James Nachtwey: A War Photographer (Film Screening)**

The objectives are:
• Address photojournalist Tim Hetherington being killed in Libya (a current news) (5 mins.)
• Revisit Nachtwey’s TED Grant Recipient Speech (2007), show the class response to Nachtwey’s Speech conducted on Lesson One (10 mins.), set up the expectation for the screening of *War Photographer* (Frei, 1955)
• Watch *War Photographer* (Frei, 1955) (96 mins.) and assign a short writing exercise (use 100 words to respond the film)

**Lesson Ten: Representation of War**

The objectives are:
• Introduce war photographers who are either the peer or the precedent generation of Nachtwey such as Kevin Carter, Larry Burrows, David Douglas Duncan, and Philip Jones Griffiths (30 mins.)
• Introduce the concept of media representation, use *Crash* (Haggis, 2005) to show how race is represented, use *Brokeback Mountain* (Lee, 2005) to show how homosexuality is represented (15 mins.)
• Discuss the representation of War of Iraq through three different media such as: a) an art exhibition *Visualizing the Experience at War* (Urban Art Space, 2010); b) a documentary film *The Wounded Platoon* (Frontline, 2010); and c) 2010 Oscar’s Best Picture *The Hurt Locker* (Bigelow, 2008) (70 mins.)

**Lesson Eleven: Lessons Learned from the Holocaust**

The objectives are:
• Randomly select five students to present their writing exercises on *War Photographer* (Frei, 1955) (10 mins.)
• Further discuss the VCP paper, use previous student work as an example (20 mins.)
• Address journalist Lara Logan’s personal account of her sexual assault in Cairo (a current news), introduce VCP who addresses issues on violence against woman such as photojournalist Stephanie Sinclair and Chinese photojournalist Chen Qinggang (5 mins.)
• Discuss the requirement of the Final Paper, introduce the concepts of humanity, human rights, and humanitarianism, introduce Holocaust in the context of humanity and human rights, set up the expectation for the screening of Night and Fog (Resnais, 1955) (20 mins.)
• Watch Night and Fog (Resnais, 1955) (32 mins.), and conduct a survey of student’s response to the film (10 mins.)

Lesson Twelve: Culture Event/Visual Culture Producer Paper Presentation

Lesson Thirteen: The Rwandan Genocide as a Case Study
The objectives are:
• Conduct mid-term course evaluation (10 mins.)
• Revisit Night and Fog (Resnais, 1955) and show the class response to the film conducted in Lesson 11 (20 mins.)
• Further explore the concepts of humanity, human rights, and humanitarianism, use three incidents as examples such as lessons learned from Nazi Doctors (15 mins.), Abu Ghraib Prison scandal (15 mins.), North Korean political prison Camps (5 mins.),
• Use the Rwandan Genocide as case study, examine the political inaction of the international community, identify different stakeholders who were responsible for, related to, and/or suffered from the event, and explore their ethical positions and political actions (50 mins.)

Lesson Fourteen: The Crimes of War
The objectives are:
• Introduce some basic concepts of human rights law and international humanitarian law, differentiate war crimes from crimes against humanity, differentiate Jus ad Bellum from Jus in Bello, and highlight the legal definition of genocide (30 mins.)
• Highlight how lack of equity is a determined political choice, revisit the Rwandan genocide, reveal the symbiosis of humanitarianism, colonialism, militarism, and imperialism, shows Nachtwey’s Inferno (Book) as the visual evidence of crimes against humanity (30 mins.)
• Use coffee industry as an example to illustrate the political and economic forces on suffering Ethiopia (30 mins.)

Lesson Fifteen: Vision, Hope, and Responsibility
The objectives are:
• Further discuss the requirement of final paper, use previous student work as an example (30 mins.)
• Introduce three humanitarians such as Henry Dunant the founder of the Red Cross, Dr. James Orbinski the past president of Doctors Without Borders, and General Roméo Dallaire the forced commander of The United Nations Assistance Mission for Rwanda (UNAMR), highlight their world views, suggest practical ways that we can do as global citizens (60 mins.)
• Conclude the course by highlighting the significance of Nachtwey’s work (15 mins.)

Lesson Sixteen, Seventeen and Eighteen: Individual Meeting
The objectives are:
• Discuss with students regarding their overall progress and learning experiences
• Fine tune the direction of final papers based upon their proposals
• Respond to any concern regarding the course
Lesson Nineteen: Peer Review and Course Evaluation

Lesson Twenty: James Nachtwey’s Anti-War Photography Paper Presentation
Appendix D: Culture Event/Visual Culture Producer Paper (Autumn 2010)
**Visualizing the Experiences of War (VIEW)**

OSU Urban Arts Space presents VIEW as one of the selected Idea lab projects on display from July 29-October 23, 2010. The VIEW project pairs more than twenty veteran and artist pairs working together to create an original piece based on that veteran’s experience during the wars in Iraq and Afghanistan. (http://uas.osu.edu/exhibition/visualizing-experiences-war)

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<tr>
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<tr>
<td>Visualizing the Experiences of War (VIEW)</td>
<td>Although they ranged in style and medium, the works had one goal in mind, to bestow an alternative to the mass media view and bring the idea a little closer to home. These works of art are not broad observations of what war is like; they dig deeper into touching personal experiences. The goal of VIEW creators, Erica Slone and Ash Woolson was certainly fulfilled for it is a unique look inside the lives of these various men and women that is unseen and unheard in the mass media.</td>
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<tr>
<td>How Do You See War?</td>
<td>The goal of the VIEW project is to give an alternative view, other than mass media, about the wars in the Middle East. This goal is accomplished through real life stories by veterans, paintings and pictures, and real life war objects, all on display at the VIEW exhibit.</td>
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<tr>
<td>Visualizing the Experiences of War: How Alternative ViEWs Can Change the War</td>
<td>The exhibit creates a powerful statement as it gives the veterans the opportunity to tell their stories, while also allowing the community to experience and appreciate their journey unlike ever before. The simple room in which the exhibit was held, the influential pieces of artwork, and the veteran’s voices that were reflected expose the many controversial, contradicting, and glorified sides of war.</td>
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<td>War: The Journey Doesn’t End in Baghdad</td>
<td>The Exhibit “Visualizing the Experience of War” portrays war as a terrorizing yet very real experience, helping heal psychological wounds by specifically looking at how war affects veterans while exploring the depths of their troubles, both while at war and at when they return home.</td>
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<tr>
<td>Experiencing War Through the Eye’s of a Veteran</td>
<td>By going to Ohio State University’s Urban Art Space, I learned not only about different veteran’s viewpoints on the war, but also about Post-Traumatic Stress Disorder and the importance of family and friends during and after a war.</td>
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<tr>
<td>Experiencing of War</td>
<td>[VIEW] was for pointing out some problem from the media and allows people to be realized what they could not see through the media. The things that we are listening and seeing about the war are through the third person but this project allows listening and seeing the current war through first person’s view from veterans that is actually from real experience of it. It would enrich people’s life if people could see directly some problems in the world.</td>
</tr>
<tr>
<td>WAIT Brings Us Together</td>
<td>The artwork made for Visualizing the Experience of War (ViEW) provided a way for citizens to understand what it is like to be a soldier, provided healing for the soldier, and gave a first-person perspective on the war.</td>
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**Experiencing of War**

[VIEW] was for pointing out some problem from the media and allows people to be realized what they could not see through the media. The things that we are listening and seeing about the war are through the third person but this project allows listening and seeing the current war through first person’s view from veterans that is actually from real experience of it. It would enrich people's life if people could see directly some problems in the world.

**New Directions in French and Italian Holocaust Cinema**

A two day symposium and mini film series

Wexner Centre of the Arts: October 31-November 10, 2010

(http://film-studies.osu.edu/NewDirectionsSymposium)

**Film: Nuit et Brouillard aka Night and Fog (Alain Resnais, 1955)**

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<tr>
<td>Night and Fog</td>
<td>Night and Fog describes the times of the holocaust as a culture of German cruelty over the people they conquered by showing Germans looking robust, the victims looking disturbing, and the subtle torture of the camps are revealed.</td>
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**Night and Fog: Becoming a Witness to Holocaust Horrors**

Night and Fog is a perfect example of a visual media illustrating the struggle of war and peace, by explaining the rise of Nazi power as the Jewish community vanished during the Holocaust.

**Title (cont’d)**

**Thesis (cont’d)**

*Night and Fog: A Look into Holocaust Tragedy* Through Alain Resnais’s film Night and Fog a plethora of thoughts are provoked. Education on the cruelty that took place at Nazi concentration camps, the startling images of death, and the haunting question who is responsible are the captivating details of this film that forever change the viewer.

**Stand on the Tragedy (Night and Fog)** Nothing to do could be sinful action. People have to think it over once again. The director would like communicate with us.

**Vanished in the Night** “Night and Fog” illustrates through it’s graphic images the humiliation, torture, dehumanization, and confusion the victims of Decree Nacht und Nebel were put through.

**Illuminating the Night and Fog** Resnais’s film vividly shows a world that I am so unconnected with; the writing and film connected me, and my peers, to a world we never could have imagined.

**Nuit et Me: Nuit et Brouillard and My Life** Watching Nuit et Brouillard was an enlightening experience; once I was removed from event I examined my education, my family, and my passion.
<table>
<thead>
<tr>
<th>Title (cont’d)</th>
<th>Thesis (cont’d)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film: Goodbye Children aka Au Revoir Les Enfants (Louis Malle, 1987)</strong></td>
<td>In the movie <em>Au revoir les enfants</em>, the director Louis Malle describes the forthright movie story with many different features, it carries people back to their childhood reflecting himself into the characters with his personal experience, and he also touches people’s hearts with the true friendship among the children.</td>
</tr>
</tbody>
</table>

| Societal Exclusion | Set in World War II France, the discrimination of Jews presents the dominant social inequity that is exploited through character relationships in the film. In addition, the film provides a war-stricken, familial structure that differs greatly from that of my own. Lastly, the film shows the influential role of visual media in today’s malleable culture. |

| Film: La Tregua aka The Truce (Francesco Rosi, 1997) | The Holocaust was undoubtedly the largest genocide in world History at the time and still is today. Francesco Rosi gave the audience an example of how Holocaust survivors lived in the movie, *La Tregua aka The Truce*. “God cannot exist as long as Auschwitz exists,” is what Primo Levi told one of his friends when talking about the concentration camp that he was a part of. Rosi shows us how Holocaust survivors endured enormous amounts of courage and patience while being exposed to death and destruction in an event that should never be repeated in world culture. |

| Auschwitz to College | Primo Levi endured a ten month struggle; a struggle to confront the atrocities he encountered at Auschwitz, to regain his freedom, and to solidify his identity. This struggle, to a lesser extent, mirrors the journey American adolescents take the first year they separate from their parents and become independent. |

| Film: A Film Unfinished (Yael Hersonski, 2010) | In her first documentary film, “A Film Unfinished,” Hersonski utilized the Nazi film with its images of war and violence to challenge our perspective of history, memory, and reality. |


<p>| Give Me Moore of a Perspective | Though almost everything Wes Moore talked about in his lecture I had already had some basic knowledge on, he shed new light on the issues and made me realize that there is more I can be doing in order to change the community and the issues that my country faces currently and has faced for decades. It is important to be informed of racial, economic, and ethical issues, but it is more important that something is actually done about them. |</p>
<table>
<thead>
<tr>
<th>Title (cont’d)</th>
<th>Thesis (cont’d)</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to Stop Violence in Society</td>
<td>Wes talked mainly about social diversity, concept of adulthood, and responsibility to community, all of which I believe everyone, regardless of ages, classes and races, would find them relevant. All these three themes, in my opinion, refine our understanding of social norms in purpose of making a peaceful, non-violent society.</td>
</tr>
</tbody>
</table>

**bell hooks: A Visiting Distinguished Professor of Women’s Studies**
Hitchcock Hall: October 20, 2010 at 4:30pm
(http://womens-studies.osu.edu/content/explore/welcome)

<table>
<thead>
<tr>
<th>bell hooks on Changing Our Society</th>
<th>bell hooks believes that as Americans, we live in a white male capitalist-dominated society. Her goal is to put and end to the widespread mindset that certain genders, races, and minorities are inferior by realizing that the mass media is the source of racist beliefs that are ingrained in us at a young age, preventing advertisers from influencing our thoughts, and not being afraid of changing our society.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Existence of White Supremacy</td>
<td>bell hooks discusses the ease at which people can talk about race, gender or class because of the increased acceptance that is practiced within our society today, however there is still an area of discussion we neglect; white supremacy. It is topic that is not distinctly seen in our daily lives but exists among us. Furthermore, she addresses how white supremacy has affected the number of accomplishments observed within the black community and how people of color structured their lives on the whites’ lifestyle.</td>
</tr>
</tbody>
</table>

**“Peace and War in the Holy Land” by Professor Yoram Peri**
The Middle East in 2001: A Year of Breakthrough or of War?
Jewish Community Center: October 31, 2010 at 10:00 am
(http://oncampus.osu.edu/2010/10/calendar-102110/)

| Peace and War in the Holy Land    | No Thesis Statement                                                                                                                                                                                        |
Appendix E: Culture Event/Visual Culture Producer Paper (Winter 2011)
<table>
<thead>
<tr>
<th>Title</th>
<th>Thesis</th>
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</thead>
<tbody>
<tr>
<td><strong>Photojournalist</strong></td>
<td></td>
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<tr>
<td>The Camera at War&lt;br&gt;Robert Capa (1931-1954)</td>
<td>Robert Capa reflected a true and brutally honest picture of war from civilians, soldiers and rescuers to world at the cost of his own life.</td>
</tr>
<tr>
<td>Behind The Scene&lt;br&gt;James Nachtwey (1948 - )</td>
<td>Through his photographs, James Nachtwey capturing pictures of wars which purpose is to tell the world about the ironic of being a war photographer, the humanity crisis and the psychology impact experienced by the war victims.</td>
</tr>
<tr>
<td>James Nachtwey: Brutally Honest&lt;br&gt;James Nachtwey (1948 - )</td>
<td>James Nachtwey has become the renowned war photographer that he is today because of the life path he has chosen, his ability to show honesty in his work and also because of the influence he has had on interpretations of war and peace in the world of photojournalism.</td>
</tr>
<tr>
<td>The Admirable Photographer -- James Nachtwey&lt;br&gt;James Nachtwey (1948 - )</td>
<td>James Nachtwey is not simply a prominent war photographer. Not only are his productions the reflections of miserable society, but also they are the expressions of his personal hostility to chaos and his aspiration to peace. Nachtwey should be appreciated for his spirit of devotion, gallantry, and persistence.</td>
</tr>
<tr>
<td>90 minutes in Korengal Valley presented by Tim Hetherington&lt;br&gt;Tim Hetherington (1970-2011)</td>
<td>Tim Hetherington made five trips to the Korengal valley, stayed with the soldiers, and experienced what they experienced except pull guard duty and shoot back during firefight to create this film. This was possible because Tim has been a war photographer and reporting on conflict and human right issues for more than ten years. Through his documentary, Tim Hetherington presents frank account of combat, boredom and terror at the Korengal valley which is significant because it does not favor either side of the story, it was shot at a very close proximity, and it gives the rare opportunity for the audience to make the decisions themselves.</td>
</tr>
<tr>
<td>Chen, Qinggang: Making the Memories and Reality Touch the Soul of Human&lt;br&gt;Qinggang Chen</td>
<td>By his work, he lets people memorize the horrible history deeply, helps people to see the reality clearly and makes people care about others and also treasure their own life.</td>
</tr>
<tr>
<td><strong>Journalist</strong></td>
<td></td>
</tr>
<tr>
<td>Sebastian Junger: A Hero Capturing the Essence of War&lt;br&gt;Sebastian Junger (1962 - )</td>
<td>Sebastian Junger has become one of the most successful journalists of our time because his work articulates all the aspects of war and violence: heroism, overcoming adversity, and sacrifice, all of which he has experienced or immersed himself in first-hand.</td>
</tr>
<tr>
<td><strong>Film Director (Feature Film)</strong></td>
<td></td>
</tr>
<tr>
<td>Victor Fleming: Obstacles Make a Better Picture&lt;br&gt;Victor Fleming (1889-1949)</td>
<td>In his artistic work, Fleming sufficiently shows that how much pain the war brought to people and how unnecessary that the innocent people suffered from those pain by illustrating the facts reflected in the war which are the extremely large number of deaths, the destruction of human nature, and the sense of social responsibility and national mission emerged from the war.</td>
</tr>
<tr>
<td>Title (cont’d)</td>
<td>Thesis (cont’d)</td>
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</tr>
<tr>
<td><strong>Film Director (Feature Film)</strong></td>
<td></td>
</tr>
<tr>
<td>Oliver Stone: Soldier Born Director</td>
<td>Oliver’s passion on writing in his youth, experience of requesting combat</td>
</tr>
<tr>
<td>Oliver Stone (1946-)</td>
<td>duty in Vietnam, and survival from a narrow escape in the wars all</td>
</tr>
<tr>
<td></td>
<td>contributed to his life route of becoming a film director, delivering</td>
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<td></td>
<td>realistic scenes of the wars to the public screen and forming a filming</td>
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<td></td>
<td>style of telling stories from perspectives of common but incisive</td>
</tr>
<tr>
<td></td>
<td>characters.</td>
</tr>
<tr>
<td>The Name Rings A Bell On</td>
<td>Being an influential pioneer in the world of movie making, Steven</td>
</tr>
<tr>
<td>Steven Spielberg (1946-)</td>
<td>Spielberg’s most prestigious films have included the liberation of faith,</td>
</tr>
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<td></td>
<td>absence of family, and survival through dangerous predicaments as</td>
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<tr>
<td></td>
<td>predominant themes.</td>
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<tr>
<td>A Powerful Voice on a Powerful</td>
<td>Steven Spielberg utilizes the world of film-making to help reestablish</td>
</tr>
<tr>
<td>Platform</td>
<td>awareness of global violence through the production of movies such as</td>
</tr>
<tr>
<td>Steven Spielberg (1946-)</td>
<td><em>Schindler’s List</em>, <em>Saving Private Ryan</em>, and <em>Munich</em>.</td>
</tr>
<tr>
<td>Humanity in <em>Schindler’s List</em></td>
<td>Throughout Steven Spielberg’s later master pieces, the good side in</td>
</tr>
<tr>
<td>Steven Spielberg’s <em>Schindler’s List</em></td>
<td>human nature with heavy background facts leads people to be optimistic</td>
</tr>
<tr>
<td>(1993)</td>
<td>when obstacles are on our way.</td>
</tr>
<tr>
<td>The Real War</td>
<td>“The last thing I wanted to do in <em>Saving Private Ryan</em> was not the war</td>
</tr>
<tr>
<td>Steven Spielberg’s *Saving Private</td>
<td>simply as a springboard for action-adventure. I was looking for realism all</td>
</tr>
<tr>
<td>Ryan* (1998)</td>
<td>the time.” (Spielberg, 1999) Holding this idea, Steven Spielberg tells the</td>
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<tr>
<td></td>
<td>audience what real war is and expresses the horror, the courage and</td>
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<td></td>
<td>value of life.</td>
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<tr>
<td>The American Hero: A Monster In</td>
<td>By keeping a steadfast apolitical stance throughout her latest work,</td>
</tr>
<tr>
<td>Disguise</td>
<td>Katheryn Bigelow’s <em>The Hurt Locker</em> attempts to portray an impartial</td>
</tr>
<tr>
<td>Katheryn Bigelow’s <em>The Hurt Locker</em></td>
<td>depiction of Operation Iraqi Freedom as a means of investigating the new</td>
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<tr>
<td>(2008)</td>
<td>role of the American hero in the twenty-first century, which has</td>
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<td></td>
<td>threatened to forever distort the traditional ideals associated with the</td>
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<td></td>
<td>concept of “being a hero.”</td>
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<tr>
<td>Jim Sheridan’s <em>Brothers</em> (2009)</td>
<td>Jim Sheridan shows the damages that the War of Afghanistan brought to</td>
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<tr>
<td></td>
<td>the American family, who truly a victim of war is, and his view on the war in</td>
</tr>
<tr>
<td></td>
<td>his film, <em>Brothers (2009)</em>.</td>
</tr>
<tr>
<td><strong>Film Director (Documentary)</strong></td>
<td></td>
</tr>
<tr>
<td>Eisenhower’s Warning On</td>
<td>No Thesis Statement</td>
</tr>
<tr>
<td>Eugene Jarecki’s <em>Why We Fight</em> (2005)</td>
<td></td>
</tr>
<tr>
<td>What Was Wrong in Iraq?</td>
<td>Unlike other film which records the detailed daily life of the either Iraq</td>
</tr>
<tr>
<td>Charles Ferguson’s <em>No End in Sight</em></td>
<td>civilians or the American soldiers, in <em>No End in Sight</em> Charles Ferguson</td>
</tr>
<tr>
<td>(2007)</td>
<td>restores the war by simple finding the right people to talk with and</td>
</tr>
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<td></td>
<td>listening to, and point out the three wrong decision that the Bush</td>
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<td></td>
<td>administration made, which are sending insufficient troop, allowing the</td>
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<td></td>
<td>looting of Baghdad, and disbanded the local professionals and military.</td>
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<tr>
<td>Title (cont’d)</td>
<td>Thesis (cont’d)</td>
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<tr>
<td><strong>Film Director (International Cinema)</strong></td>
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<tr>
<td>Humor, the Secret Weapon against Wars Danis Tanovic’s <em>No Man’s Land</em> (2001)</td>
<td>Danis Tanovic’s three identities—a humorous Bosnian, a former cinematographer once followed the Army of Bosnia and Herzegovina, and a clear-minded person who has his own penetrating opinions about wars, strongly affected his totally different war film—“No Man’s Land” which contains abundant black humor.</td>
</tr>
<tr>
<td>What Nanking Massacre Brings to Chinese? Lu Chuan’s <em>Nanking Nanking</em> (2009)</td>
<td>Lu Chuan’s <em>Nanking Nanking</em> (2009) depicts the Second Sino-Japanese War (1937-1945) to the world by exposing the real face of that war which are hidden by Japanese governments, portraying the miserable conditions at that time to memorize those people who suffered from the Second Sino-Japanese and remind Chinese never forget our history, representing many deaths of not only Chinese but also Japanese heroes in the film to show the tragedy of the conflicts between countries in order to appeal the importance of peace in the 21st century.</td>
</tr>
<tr>
<td><strong>Film Director (Animation)</strong></td>
<td></td>
</tr>
<tr>
<td>Hayao Miyazaki: War and Peace Hayao Miyazaki (1941 -)</td>
<td>As the first artist raising animations to the height of humanities, Miyazaki reveals his attitudes toward war and peace by admirably introjecting his early life experiences, his disposition, and his desire for a peaceful future into his works.</td>
</tr>
<tr>
<td><strong>Musician</strong></td>
<td></td>
</tr>
<tr>
<td>One Love Bob Marley’s <em>One Love</em> (1977)</td>
<td>Bob Marley lived through his music and communicated his stances on peace through his lyrics. In his music, peace was often a hot topic and he would call for peace in different ways; through solidarity, love, and religion.</td>
</tr>
<tr>
<td>Green Day: Shout For the Peace Green Day’s <em>Shout</em> (2005)</td>
<td>Through the metaphor in every small word, Green Day shouts deeply from their hearts about the death and psychological trauma on the soldiers, the sufferings of losing loved ones in American families, and the serious anxieties associated with American society caused by the Iraq War, which in all illustrate the negative influences of war on soldiers, families, and society.</td>
</tr>
<tr>
<td><strong>Others</strong></td>
<td></td>
</tr>
<tr>
<td>War, The Nightmare</td>
<td>Warfare, rather than bringing the happiness to the universe, brings the nightmare to our world of beauty and destroys people’s courage and hope of living. Under the influence of the war, the world is suffering from the loss of family members, the lack of children education, and the suspension of humanity.</td>
</tr>
</tbody>
</table>
Appendix F: Culture Event/Visual Culture Producer Paper (Spring 2011)
### Visual Representation of the Site

#### Title & Standpoint (Thesis)

**Film Representation: Holocaust / The Second World War**

<table>
<thead>
<tr>
<th>Steven Spielberg (1993) <em>Schindler’s List</em></th>
<th>Abuse of War Powers</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Schindler’s List</em> reveals the severe consequences of the abuse of war powers. The original context contains a moving tale about Schindler’s rescue of Jews. The conception of the abuse of war powers embodied is endangering and humiliating innocent civilians of a less advanced nation or race.</td>
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<tr>
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<tbody>
<tr>
<td><em>The Schindler’s List</em> reveals how violence is made visible. The original context of Schindler’s List includes the social times. I suggest that <em>Schindler’s List</em>’s conception of violence that is embodied in the picture is defined as the behaviors of different characters structured by violence, which is caused by World War II.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Steven Spielberg (1993) <em>Schindler’s List</em></th>
<th>Schindler is The Man</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Schindler’s List</em> reveals how war is challenged. The original context of <em>Schindler’s List</em> includes: a) how Schindler’s mind struggled and finally sacrificed to save 1100 Jews; b) the Second World War time line; c) advocate the humanitarian spirits and propagate dark of war; d) Steven Spielberg’s great job to touch depth of people’s heart; and e) German Nazi’s brutal means on Jews. I suggest that Steven Spielberg’s conception of war that is embodied in <em>Schindler’s List</em> is defined as an alternative way to test a man’s heroic identity.</td>
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<thead>
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<tbody>
<tr>
<td>Steven Spielberg’s <em>Saving Private Ryan</em> reveals how the role of heroes is challenged. The original context of Saving Private Ryan includes the social times. I suggest that Steven Spielberg’s conception of heroes that is embodied in <em>Saving Private Ryan</em> is defined as a hero has both brave side and ordinary side.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Charlie Chaplin (1940) <em>The Great Dictator</em></th>
<th>Taking Over the World One Laugh at a time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlie Chaplin’s <em>The Great Dictator</em> reveals how war and world order are made visible and challenged. I suggest that Charlie Chaplin’s conception of war and world order that is embodied in <em>The Great Dictator</em> is defined as satirical concept that the people suffering from the Holocaust can use as a reason to laugh and not give up hope in a time of disparity.</td>
<td></td>
</tr>
<tr>
<td>Visual Representation of the Site (cont’d)</td>
<td>Title &amp; Standpoint (Thesis) (cont’d)</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td><strong>Film: Holocaust / The Second World War</strong></td>
<td><strong>Quentin Tarantino’s Vision with an Analysis of <em>Inglourious Basterds</em></strong></td>
</tr>
<tr>
<td>Quentin Tarantino (2009) <em>Inglourious Basterds</em></td>
<td>Through his films, Quentin Tarantino reveals how war and violence are conceivable. The original context of <em>Inglourious Basterds</em>, a Tarantino film based in France in 1941, includes a group of Nazi hunters who seek justice through revenge by murdering German soldiers who caught and slaughtered the Jewish population. Tarantino intends to shock and awe people through creating an alternate ending to World War II, showing his audience the cruel ending they wish was reality. I suggest that Quentin Tarantino’s conception of war, violence and world order that is embodied in <em>Inglourious Basterds</em> is a vision of a case in which war and violence are accepted in order to maintain structure and gain a sense of justice.</td>
</tr>
<tr>
<td>Roberto Benigni (1997) <em>Life is Beautiful</em></td>
<td>Life is Beautiful</td>
</tr>
<tr>
<td>Life is Beautiful</td>
<td>The movie <em>Life is Beautiful</em> reveals how love between people is made visible through violence. The original context of movie includes loving and optimistic characters. The story happens in a time when Jews are tortured and killed by the Nazis during the World War II. Its intention is to convince people that there are more beauties than difficulties in life. The movie is full of the beauty of humanity, as well as many touching scene. I suggest that the movie <em>Life is Beautiful</em>'s conception of love is defined as supporting and protecting each other in a time of war.</td>
</tr>
<tr>
<td><strong>Film: The Iraq War</strong></td>
<td><strong>For Them, the War will Never be Behind</strong></td>
</tr>
<tr>
<td>Kimberly Peirce (2008) <em>Stop Loss</em></td>
<td>Kimberly Peirce’s movie <em>Stop Loss</em> reveals how war is conceivable. The original context of <em>Stop Loss</em> includes: a) My VCP’s psychological status; b) the social times; c) My VCP’s intent. I suggest that Kimberly Peirce’s conception of war that is embodied in <em>Stop Loss</em> is defined as an always irrational event which will bring irreparable damages and losses which will last forever to people who ever got involved.</td>
</tr>
<tr>
<td><strong>Film: Others</strong></td>
<td><strong>The Truth of Arm Dealers</strong></td>
</tr>
<tr>
<td>Andrew Niccol (2005) <em>Lord of War</em></td>
<td>Director Andrew Niccol’s work <em>Lord of War</em> reveals how the arm dealers play the role in modern wars. The original context of the film includes Niccol’s analysis of arm dealers’ development and their relationship between different countries during the time between the Cold War and the 21st Century. The film may change people’s old concept of arm dealers. I suggest that Andrew Niccol’s conception of war that is embodied in <em>Lord of War</em> is defined as the accusation of the governing class who waging wars to protect their benefit.</td>
</tr>
<tr>
<td>Visual Representation of the Site (cont’d)</td>
<td>Title &amp; Standpoint (Thesis) (cont’d)</td>
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<tr>
<td>Sylvester Stallone’s <em>Rambo IV</em> (2008)</td>
<td>Burmese War Zone Missing Standpoint</td>
</tr>
</tbody>
</table>

**Photographic: The Second World War**

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Title &amp; Standpoint (cont’d)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Rosenthal, 1945, <em>Raising the flag at Iwo Jima</em></td>
<td>Victory and Peace as Prizes of War</td>
</tr>
<tr>
<td>Rosenthal has many phenomenal photos on the raising of the flag after a victorious conquest of Iwo Jima Island which reveal how war and violence are conceived and peace reinforced. I propose that Rosenthal’s conception of war is one of success and victory that has to be yielded at all costs, and his works show how this can be attained through struggle and determination. The picture reveals the true spirit of victory and conquest in war—a determination of the American people and their forces. The raising of the flag symbolizes not only victory, but the achievement of peace and calm that follows the conquests. It portrays a symbol of persevering, struggling and winning for a good course in history.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Mushroom cloud from the atomic bombing of Nagasaki, Japan on August 9, 1945</th>
<th>The Atomic Bomb: An Unnecessary Atrocity</th>
</tr>
</thead>
<tbody>
<tr>
<td>This site reveals how wars are made visible. I suggest that the conception of war embodied in this symbolic mushroom cloud is defined as a military conflict or political approach whereby nuclear weaponry is discharged on enemy territory. In contrast to conventional warfare, atomic warfare is a more destructive in both range and extent of damage.</td>
<td></td>
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</table>

**Photography: The Sino-Japanese War**

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Title &amp; Standpoint (cont’d)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sha Fe, 1930s, <em>Sun will Appear Again</em></td>
<td>War Can, War Cannot</td>
</tr>
<tr>
<td>The photos taken by Sha Fei in the Sino-Japanese War reveal how war is conceivable. The original context of the war includes: a) Sha Fei’s patriotism; b) 1930s and 1940s; c) Sha Fei’s intention to mobilize common people to protect the homeland; d) Sha Fei’s body of work; and e) the most turbulent time in China. I suggest that Sha Fei’s conception of war that is embodied in the Sino-Japanese War is defined as war can cause physical damage, but cannot eliminated the virtues of human nature.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Bernhard Arp Sindberg, 1937, Photographer on inspection in the refugee camp, outside Nanking</th>
<th>Unforgettable Memory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bernhard Arp Sindberg’s photo reveals how violence of the war is conceivable. The original context of the photos includes: the savage act during The Rape of Nanking. I suggest that Sindberg’s conception of violence that is embodied in photo is defined as the massacre happened in Nanjing in 1937.</td>
<td></td>
</tr>
<tr>
<td>Visual Representation of the Site (cont’d)</td>
<td>Title &amp; Standpoint (Thesis) (cont’d)</td>
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<tr>
<td><strong>Photography: The Vietnam War</strong></td>
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<tr>
<td>Huỳnh Công Út (a.k.a. Nick Ut), 1973, <em>The Terror of War</em></td>
<td>Terror of War</td>
</tr>
<tr>
<td>Terror of War, which depicts children fleeing an American napalm strike, reveals how war and violence are made visible. The original context of Terror of War includes my visual cultural presentation’s intent. I suggest that my VCP’s conception of war and violence that are embodied in Terror of War is defined as institutional and doctrinal exploitation on the rights of innocent civilians.</td>
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</tr>
<tr>
<td><strong>Photography: Others</strong></td>
<td></td>
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<tr>
<td>Kevin Carter, 1993, <em>The Starving of Sudan</em></td>
<td>Savior or Witness (Theme, not Standpoint)</td>
</tr>
<tr>
<td>Kevin Carter is a great and professional photojournalist. People may value his products and understand the issues in society through his products instead of giving him pressure and push him to become a hero. He was just a normal people who got a general job that his responsibility was do his best on his job. He is a good witness, not a savior.</td>
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<tr>
<td>James Nachtwey (1993) Famine victim in a feeding center in Sudan</td>
<td>Sudan Famine</td>
</tr>
<tr>
<td>James Nachtwey’s photograph about Sudan Famine reveals how famine victims’ lives and health are challenged. I suggest that My VCP’s conception of global disasters that is embodied in the picture is defined as a good way to understand and realize the fact of global disasters.</td>
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</tr>
<tr>
<td><strong>Artwork</strong></td>
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<tr>
<td>Francisco Goya (1812-1815) <em>Bury Them and be Silent</em></td>
<td>The Other Side (Theme, not Standpoint)</td>
</tr>
<tr>
<td>Francisco Goya’s art reveals war and violence not as abstract concepts and glorious battles between armies but as the personal struggles of individuals. He used his art to document the times he lived in and to condemn certain aspects of human nature. He took a risk and placed himself in a dangerous position in order to spread his message about war, vice, and how people behave in times of suffering and tragedy. He was the first of his kind and his etchings continue to inspire painters and photographers today.</td>
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<tr>
<td><strong>Memorial</strong></td>
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<tr>
<td>Zurab Tsereteli (2006) To the Struggle Against World Terrorism</td>
<td>Actions Speak Louder Than Words</td>
</tr>
<tr>
<td>Zurab Tsereteli’s <em>Tear Drop Memorial</em> reveals how war, violence and peace are made visible. The original context of The Tear Drop Memorial includes my VCP’s psychological status, the social times as well as my VCP’s intent and body of work. I suggest that Zurab Tsereteli’s conception of war, violence and peace that is embodied in The Tear Drop Memorial is defined as a symbol of hope and should be used as an example for each nation to follow.</td>
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<tr>
<td>Visual Representation of the Site (cont’d)</td>
<td>Title &amp; Standpoint (Thesis) (cont’d)</td>
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<tr>
<td><strong>Memorial</strong></td>
<td><strong>Bring It Back, The History</strong></td>
</tr>
<tr>
<td>The Monument of Tsinan Massacre (1995)</td>
<td>The Monument of Tsinan Massacre reveals how violence is made visible. The original context of the monument includes: a) to remember the victims in the massacre; b) the Japanese invasion period; c) enlightening younger people who have not experienced the war; d) the sharp characters on the monument; and e) to avoid the tragedy from happening again. I suggest that the designer’s conception of violence that is embodied in monument is defined as that never takes the peace we are enjoying currently for granted because it is constructed by blood of warriors in the past.</td>
</tr>
<tr>
<td>The Monument to the People’s Heroes (1952 - 1958)</td>
<td><strong>Peaceful Country Came From War</strong></td>
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<tr>
<td>Peaceful Country Came From War</td>
<td>My VCP’s Site reveals how war and are made visible and reinforced. I suggest that my VCP’s conception of war and peace that is embodied in my site is defined as people live in a peace country should never forget the war their ancient have been suffered.</td>
</tr>
<tr>
<td>The bombing of the Japanese Government-General’s palace of Korea in Seoul, South Korea</td>
<td><strong>Anger!</strong></td>
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<tr>
<td>Anger!</td>
<td>The bombing the Japanese Government-General of Korea’s palace building intents to show how much Korean people hated and did not like Japanese social control during the Japanese occupation. I suggest that the picture of bombing reveals Koreans’ anger towards the social control, the war, and the Japanese government.</td>
</tr>
<tr>
<td>The Great Wall in China</td>
<td><strong>The Beginning of Imperial Power</strong></td>
</tr>
<tr>
<td>The Beginning of Imperial Power</td>
<td>The Great Wall reveals how social control is conceivable and reinforced. The original context of The Great Wall includes: fear of alien attack (psychological status), feudal society (the social times), protection of borders (intent), the defense building (body of work), and mandatory cultural unification - thought of Legalists (the cultural milieu). I suggest that the conception of social control that is embodied in The Great Wall is defined as protection of imperial power and imprisonment of people.</td>
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Appendix G: James Nachtwey’s Anti-War Photography Paper (Autumn Quarter 2010)
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<thead>
<tr>
<th>Photo Caption</th>
<th>Student Paper's Title &amp; Theme</th>
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</table>
Human rights are fundamental rights and freedoms, which many societies believe that all people should have, yet in Somalia, protection and education for children are in poor condition, and the rate of child sexual abuse boggles the mind. |
| Same as the above | **Tuning Out These People Won’t Help**
The anti war theme and the suffering of the children are implied in the picture of James Nachtwey I picked out. In the picture, the kid is on the ground, looking frail and unable to move. It also shows someone in the background looking robust as he carries a firearm. The person looks like a man that is not acknowledging the sick kid’s existence. On the right of the image, you see a person’s lower body; it looks like the person is either disregarding the crouching child or does see the crouched child, but cannot do anything about it. I think this picture is trying to convey a message: this is what kids will look like if people disregard them and continue fighting each other just for power. |
The late 20th century saw a shift from large scale wars between countries to small, localized conflicts often not involving recognized government but instead small guerrilla groups that can operate with impunity in countries with weak central governments. [In particular, the 1990’s were characterized by a number of conflicts that led to cases of genocide and ethnic cleansing in countries such as Yugoslavia, Rwanda and Somalia.] Examining the conflicts of the 1990’s brings about numerous questions but one question in particular must be answered: At what cost do we, as the international community, insert ourselves into the affairs and struggles of other peoples and is it, ultimately, the right and moral thing to do? To provide context for this question, we will examine the conflict in Somalia and evaluate the price that was paid; fiscally, physically and morally. |
The destruction of the lives of innocent people, whether from war or hunger, should be an issue that strikes every human being as a problem and while help is prevalent in Somalia, more needs to be done in order to save the lives of starving children. |
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<th>Photo Caption (Cont’d)</th>
<th>Student Paper’s Title &amp; Theme (Cont’d)</th>
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<tr>
<td>Same as the above</td>
<td>A Selfish Rescue</td>
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<td>Even though the people of Somalia cried desperately for help, the United States and the United Nations helped less than their full potential; while we cannot change the mistakes made during this tragedy, we can learn from them so we might prevent it from happening again.</td>
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<tr>
<td>Same as the above</td>
<td>Famine in Somalia: Fear as a Weapon to Control a Country</td>
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<td></td>
<td>The struggle to help Somalian continues today due to an unstable government, the utter vulnerability of the victims and the unsuccessful relief efforts. Even more recently, it has become exponentially difficult to control the spread of piracy throughout the country while awareness and support continues to lack on a global level.</td>
</tr>
<tr>
<td>Bosnia, 1993 - People mourning a soldier killed by Serbs and buried in what was once a football field. Retrieved from <a href="http://www.jamesnachtwey.com/">http://www.jamesnachtwey.com/</a></td>
<td>Bosnian Genocide: Struggle For Power</td>
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<td>The Civil war taking place in Bosnia in the early 1990’s was created by the communistic nationalism initiated by USSR in years past, and created an excuse for the Serbs to push past the normal confines of war and commit acts of genocide while the United States and others stood in the dark.</td>
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<td>Comparing images from, as well as responses to, the events in Rwanda and Darfur, it is evident that the current definition of genocide is neither effective, nor applicable on every level.</td>
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<tr>
<td>Same as the above</td>
<td>ICRC: Those Who Never Stop Giving</td>
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<td></td>
<td>Through James Nachtwey’s shockingly truthful war photographs, he reveals what horrific dilemmas are actually going on in the world. Without outside help from the government or humanitarian groups, small countries like Rwanda have no hope in surviving. It is the self-sacrificing volunteers of the Red Cross who help give the innocent victims a fighting chance during a tragedy and even years later.</td>
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<tr>
<td>Same as the above</td>
<td>Humanitarian Dilemma and the Rwandan Genocide</td>
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<td>In James Nachtwey’s photograph of the Rwandan genocide survivor, he portrays the emotional and physical sufferings that occurred during one of the most horrific crimes against humanity in our world’s history due to the massive slaughter of people, the brutal nature of the killings, and the lack of aid from the international community.</td>
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<td>Photo Caption (Cont’d)</td>
<td>Student Paper’s Title &amp; Theme (Cont’d)</td>
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<tr>
<td>Same as the above</td>
<td>Endless War</td>
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<td>Because of a selfish decision making on having international interest prior to what really matters, &quot;the human right&quot;, the situation in Rwanda was worsened causing failure to secure civil rights and collapse of the economy along with the unstable government.</td>
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<td>During Slobodan Milosevic’s presidency, he strived to make Serbia the greatest power in Yugoslavia and started a campaign for ethnically cleansing the area by killing and torturing thousands of innocent people, an event of genocide that should not have taken place.</td>
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<td>Through this picture, it seems that war is not just about killing people. It is a complicated thing that is difficult to understand rationally. Sometimes it is dealing with people’s emotional pain not only physical pain that can be easily seen through the images. […] The war is not only about casualties of people but it is for people who have survived. It might begin with good reason for some privileged few but there are only drastic results leftover such as separation or lost.</td>
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<td>Besides advanced weapons that are being used very effectively in mass killing people; famine, rape, genocide…are examples of primitive tactics that modern warfare is still using. Those acts are in no way to be considered spoils of war but must be classified as crime against humanity. They are unjust and inhuman.</td>
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<td>These people are “starving” for food and our help, it is time that we as Americans look past our national interests. As one of the most powerful nations we must acknowledge and act upon the genocide in Darfur that is a global crisis, which has been occurring since 2003. The attempts to end these atrocities have yet to put this to an end. How much longer do we wait is my question to others?</td>
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<td>Photo Caption (Cont’d)</td>
<td>Student Paper’s Title &amp; Theme (Cont’d)</td>
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| Darfur, 2004 - Grains of Survival: Darfurian women attempt to salvage grain that has fallen from bags dropped by a World Food Program plane. Retrieved from http://www.time.com/time/covers/1101041004/ | The Darfur Effect
James Nachtwey’s image of Darfur victims goes beyond illustrations of the Sudanese’s constant struggle for food and shelter. It also demonstrates the importance of raising awareness of the genocide as well as transforming my perspective on the way I view critical issues in life. |
The terrorist attacks on September 11, 2001, revealed that the average citizen is the one who pays the ultimate price of war as evidenced by all of the casualties suffered and freedoms lost for the sake of ongoing protection. |
This photo captures only a minor image of what is left following the Communist Rule of Leader, Nicolae Ceausescu. While his power and ideas increased across this country, the lawful treatment and development of human beings rapidly ceased. Hundreds of thousands of Romanian children were forced into these orphanages, treated as substance rather than living, breathing, beings. |
Male circumcision is an essential practice towards the upbringing of Xhosa youth boys but on the contrary it has resulted to marginalization and stigmatization of those whom are considered as men or boys i.e. young boys whom are either circumcised or not. |
The motivations to implement the chain gangs were to deter acts of crime, make prison less comfortable for the inmates, and encourage a positive change through hard labor. Although the motivations were positive, overall, the chain gangs were not effective. |
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<th>Photo Caption (Cont’d)</th>
<th>Student Paper’s Title &amp; Theme (Cont’d)</th>
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<tr>
<td>The struggle of homelessness in many nations is more than just personal obstacles, it stems from political and economic problems that led the nation into turmoil. Therefore, by showing the change of Indonesia with how it became a nation full of homelessness, to how it reversed its problems, and the worldwide organizations willing to help stop this terrible issue, readers will better understand causes of homelessness and ways to help.</td>
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<tr>
<td>Zimbabwe, 2000 - In a tuberculosis ward where the great majority of the patients suffer from AIDS. Retrieved from <a href="http://www.jamesnachtwey.com/">http://www.jamesnachtwey.com/</a></td>
<td>When Awareness Becomes Imperative: Zimbabwe’s Search for Help</td>
</tr>
<tr>
<td>Through his dramatic and powerful images, James Nachtwey accentuates the bleak levels of human welfare in Africa, and in doing so, draws attention to the deeper causes of such widespread and pervasive disease epidemics.</td>
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<tr>
<td>Vietnam, 2006 - Cam Lo, Quang Tri Province. Phan Thi Hoi bathes her 14-year-old son, Bui Quang Ky. She was exposed to Agent Orange when she was in the North Vietnamese Army during the war. Retrieved from <a href="http://www.vanityfair.com/">http://www.vanityfair.com/</a></td>
<td>Agent Orange: Devastation of the Innocent</td>
</tr>
<tr>
<td>I choose this particular photo by James Nachtwey for the raw emotion and disparity displayed on the child’s face. This photo represents all the injustice placed on the Vietnamese people and gives rise to education about Agent Orange. The cruelty that the United States placed on the innocent civilians of Vietnam is astonishing. The contextual background of Agent Orange, the suffering felt by the Vietnamese, and United States firm stance in this humanitarian dilemma encompasses the meaning behind James Nachtwey’s anti-war photograph.</td>
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<td>The war in Vietnam had detrimental effects on American culture. With the help of television and photographs, this is shown through the views of American opinions, effects during the war and effects in the years following the war.</td>
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Appendix H: James Nachtwey’s Anti-War Photography Paper (Winter Quarter 2011)
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<tr>
<th>Photo Caption</th>
<th>Student Paper’s Title &amp; Theme</th>
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The rescue plan decision made by the Clinton Administration helped the suffering people in Somalia to some degree, yet U.S. got a huge benefit and consolidated its own political position all over the world. In fact, the later the military retreatment decision from U.S. government hurt the Somali people and disappointed the rest of the world. |
| Somalia, 1992 - Bardera, Somalia (November, 1992) In a tent reserved for the very sick, an emaciated woman touches the dead body of a member of her family. Retrieved from http://www.archive.worldpressphoto.org | Only the Dead Have Seen of the End of War  
The truth hurts, dare us image any senses worse than this, Mohamed Farrah Aidid, the main director of this tragedy, he continue launched the civil war, fight with Union Nations and against the humanitarian. |
With the concept of humanitarianism being to strive to promote the welfare of mankind, the good intention of NATO to behave humanitarianly by assisting United Nations with termination of ethnic cleansing and human rights abuses in Bosnia was not enough to contend against its ambitious eastward expansion goal, creating obstacles to humanitarian behaviors. |
| Zaire, 1994 - Hutu refugees were struck by cholera and buried in mass graves. Retrieved from http://www.jamesnachtwey.com | A Hero by Default  
Lieutenant General Romeo Dallaire was the U.N. Force Commander in Rwanda from the start of the genocide and was in charge of peacekeeping. [...] General Dallaire with his decision making would become a hero by default, meaning the decisions he would make would lead to the salvation of many lives and he would be one of the few people who would be regarded for having done something, for the Rwandans during the genocide, when almost everyone else did nothing. The worst part of being a hero, in this sense, is that it’s not always the easiest thing to be, especially when every decision comes with some kind of repercussion. There are three key instances where these decisions come to light and truly show how much of a struggle and fight General Dallaire had to go through. Those decisions were; first him having to decide to stay and not to abandon his mission in Rwanda. Secondly, the decision of what course of action he was going to take to stop this atrocity despite not having enough troops, and thirdly whether or not to negotiate with the extremist Hutu leaders. |
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<th><strong>Photo Caption (cont’d)</strong></th>
<th><strong>Student Paper’s Title &amp; Theme (cont’d)</strong></th>
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<tr>
<td>James Nachtwey brings up the heartless truth behind his camera, humanity dilemma within the war society, and reflections to his photographs’ audiences.</td>
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<tr>
<td>Same as the above</td>
<td>Genocide in Rwanda: Blood-red Blur</td>
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<tr>
<td>During the genocide, people were struggling to make the arduous decision of either conforming to violence which would not let them hurt or insisting their ethical dispositions which would bring them physical affliction, spiritual devastation or even death penalty.</td>
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<tr>
<td>Same as the above</td>
<td>Why did Red Cross rescue Rwandan?</td>
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<tr>
<td>While the rest of world chose to ignore and abandon the 800,000 people in the small East African nation of Rwanda who were suffering from Rwandan Genocide in 1994, Red Cross gave a hand to Rwanda and saved an estimated 65,000 lives based upon their humanity, impartiality, neutrality, and independence.</td>
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<tr>
<td>As the vanquished Hutus fled into Tanzania, they had to leave at the border the weapons with which they had committed genocide. Retrieved from <a href="http://lightbox.time.com/2011/04/06/when-the-world-turned-its-back-james-nachtweys-reflections-on-the-rwandan-genocide/#3">http://lightbox.time.com/2011/04/06/when-the-world-turned-its-back-james-nachtweys-reflections-on-the-rwandan-genocide/#3</a></td>
<td>Forgetting, “Let Us Never Forget”</td>
</tr>
<tr>
<td>The genocide’s committed in both the Holocaust and in Rwanda exemplifies the sad reality of mass murders based on a human being’s specific ethnicity, the dehumanizing, hate-filled propaganda used to promote these murders, and the failure of the outside world to intervene before unthinkable death tolls were reached.</td>
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</tr>
<tr>
<td>Zaire, 1994 - Hutu refugees were struck by cholera and buried in mass graves. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>The Rwandan Genocide</td>
</tr>
<tr>
<td>During the Rwandan genocide the Clinton administration did not take a prompt action right away, so their immoral action brought about horrible consequences, such as the decline of the United States reputation, the silence of international community, and the abuse of human rights.</td>
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<tr>
<td>The photograph taken by James Nachtwey questioned the religious impacts on wars. In this paper, I will endeavor to investigate the relationship between the religion and violence, the possible misinterpretations of wars by the religion, and the impacts of religious conflicts by focusing on a specific country—Afghanistan.</td>
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<td>Photo Caption (cont’d)</td>
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<td>Afghanistan, 1996 - Land mine victims learned to walk on prosthetic legs at ICRC clinic. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Landmines in Afghanistan: What should we do? The issue of landmines in Afghanistan brings to the forefront the issues of endangering civilian life, the consequences of conflict and the lack of support from the corporate world.</td>
</tr>
<tr>
<td>Afghanistan, 1996 - Ruins of Kabul from civil war. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Afghanistan—Country in the State of War The effect of war brought about significant changes in people’s life in Afghan and the whole country which can be examined by the Soviet invasion of Afghanistan from the viewpoint of Afghanistan as a country from the following three aspects: humanistic, environmental, economic impact.</td>
</tr>
<tr>
<td>Kosovo, 1999 - Ruins of Djacovica, destroyed by Serbs. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>The Heritage of War: Nothing But Ruins and Sufferings War is just a series of catastrophes which result in victory so war itself is already a tragedy no matter what happens during each scene or what ending is achieved. Even after the war ends, to plentiful people the nightmare has not finished since the economies of belligerent states, the victims of aggression and even the ex-soldiers are all suffered from the postwar influences.</td>
</tr>
<tr>
<td>Baghdad, Iraq, April 16, 2003 - An officer gathers money stolen by bank robbers. Retrieved from <a href="http://www.time.com/time/phot">http://www.time.com/time/phot</a> oessays</td>
<td>Government Interests vs. International Values Through an unblinking lens, James Nachtwey is using his camera to help suggest the economic obstacles in Iraq, proclaim the imperial ambitions of Bush Administration for preventing Saddam Hussein from using weapons of mass destruction (WMD) and controlling bountiful oil, as well as make people question the legitimacy of U.S government to impose order in Iraq, which in all illustrate the dilemma of government interests and power against international peace, stability and prosperity.</td>
</tr>
<tr>
<td>Iraq, March 26, 2003 - A house in a residential neighborhood of Baghdad that, according to Iraqi authorities, was hit by an American missile. Retrieved from <a href="http://www.time.com/time/pho">http://www.time.com/time/pho</a> toessays</td>
<td>Unfair The compulsion, blindness, and obligation of wars result in the unfairness between the active invader and the side falling under aggression passively, unfairness between the innocent and guilty people as stated above, and between the officials and the soldiers.</td>
</tr>
<tr>
<td>Military Medicine (Building Strength). Retrieved from <a href="http://ngm.nationalgeographic.c">http://ngm.nationalgeographic.c</a> om/2006</td>
<td>Will They Ever Trust us Again? In this war, the dead come back with the Stars and Stripes, while the others who were still fighting on the frontline and who were wounded come back: they will live painfully in physical conditions, mental status, and social problems with the rest of their lives.</td>
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<td>Photo Caption (cont’d)</td>
<td>Student Paper’s Title &amp; Theme (cont’d)</td>
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<td>Darfur, Sudan, September, 2004. Armed rebels in the Darfur region protect the Sudanese from attacks by the Janjaweed. Retrieved from <a href="http://www.time.com/time/cover/1101041004/">http://www.time.com/time/cover/1101041004/</a></td>
<td>The War in Darfur and US: A photo that may never have been taken, yet an image that we cannot ignore. When it comes to the world of war, and what it is, we as a society of humans take hearing of these events based off what the media gives us as information, take action based upon our impulses to what we believe is the right act of conscience, and seeking prestige through our actions by reflecting on what effect we have done on the past leading to our current day.</td>
</tr>
<tr>
<td>New York, 2001 - Collapse of south tower of World Trade Center. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>The Motivation of Terrorist Activity Although terrorist activities arise in different countries with people possess identical backgrounds, the origins and motivations are generated from the same perspectives, which are political, moral and psychological issues.</td>
</tr>
<tr>
<td>Same as the above</td>
<td>An Ironic Connection: Religion &amp; Violence Osama Bin Laden’s use of terrorism to enforce Islam displays a strong connection between religion, violence, and a natural human desire for power and control.</td>
</tr>
<tr>
<td>New York, 2001 - Ground Zero. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Terrorism as a Form of Genocide Although humanitarian actions are developing on a large scale, terrorism never quit infringing innocent people’s normal lives; moreover, it has left immeasurable scars for all mankind from physical injuries to psychological trauma.</td>
</tr>
<tr>
<td>Guatemala, 1983 - Clergy traveled in military helicopters to the mass of Pope John Paul II in the war zone. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>The Church at War While the actions—or lack thereof— of governing bodies during the Guatemalan Civil War illustrate the economic interests that have continually shaped the humanitarian efforts of the political world, the obstacles willingly faced by the Roman Catholic Church in pursuing reparations for the countless number of Guatemalan war-victims reflects the unchanging values that have motivated the non-secular human rights movement.</td>
</tr>
<tr>
<td>India, 1993 - Untouchables working in a brick factory. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Is India a truly successful nation?: Exploring the state of untouchables This humanitarian crisis, the reality of Dalits or so-called ‘untouchables’ in cultural, social, and educational aspects, is an issue to be addressed since it is discouraged of scrutiny in the world, masked by India’s seemingly democratic government and strong laws to protect the minority.</td>
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<td><strong>Photo Caption (cont’d)</strong></td>
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<td>South Africa, 2000 -</td>
<td>Poverty or Inhumanity: AIDS Run Wild in Africa</td>
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<tr>
<td>Grandmother cared for young girl affected by HIV. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Although poverty is the direct reason that the situation in Africa does not get improved, the ignorance and prejudice of developed countries, such as the European Union, are the root causes that AIDS is widely spread and harm countless of lives.</td>
</tr>
<tr>
<td>Vietnam, 2006 - Nine-year-old Nguyen Tuan Thanh’s parents lived in Ben Tre Province, an area heavily sprayed with Agent Orange during the war; his mother has had breast cancer and one of her hands is paralyzed. Retrieved from <a href="http://www.vanityfair.com/">http://www.vanityfair.com/</a></td>
<td>Legacy of Agent Orange: Voices of the Abandoned</td>
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<td></td>
<td>The appealing voices from the abandoned Vietnam War victims such as Vitamin soldiers, the innocent Vietnamese who were not involved in the war, and also the American Vietnam Veterans can still be heard numerously nowadays about how they carry on the pain of the Agent Orange syndrome for generations even though the war ends; the ignorance, the denial, and the delay of taking responsibility on institutional level is the root of troubles, which makes the “Legacy of Agent Orange” become one of most destructive war consequences worldwide and should not be forgiven, forgotten and repeated.</td>
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Appendix I: James Nachtwey’s Anti-War Photography Paper (Spring Quarter 2011)
<table>
<thead>
<tr>
<th>Photo Caption</th>
<th>Student Paper’s Title &amp; Theme</th>
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<tr>
<td><strong>Somalia, 1992</strong> - Child starved by famine, a man-made weapon of mass extermination. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Political Struggles: The Chief Culprit? Although the drought really impacted Somalia negatively, it could not change the fact that the political struggle in Somalia was much guiltier than the disaster.</td>
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<tr>
<td><strong>Same as the above</strong></td>
<td>War—A Killer of the Future</td>
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<tr>
<td>War is the way to control the country; it also brings people hunger, shelter less, and diseases. These inhuman actions destroy youth generation which is the future of our world.</td>
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<tr>
<td>Sudan, being one of the poorest countries in the world, received a significant amount of foreign aid. Regarding famine, much aid is channeled through the World Food Programme (WFP). Through the mid 1990s to nowadays, WFP made a huge contribution to help solving the problem while facing many other obstacles. The famine in Sudan in the past 10 years reflects the current situation of humanitarian aid. More importantly, it reveals the major obstacles in it that included the long-term historical issues, the weak natural endowments, and the complex international situations.</td>
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<tr>
<td><strong>Sudan, 1993</strong> - Famine victim Retrieved from <a href="http://www.flickr.com/photos/andy">http://www.flickr.com/photos/andy</a> steward74/5240940068/</td>
<td>How can we help Sudan?</td>
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<td>The fundamental account for poverty in Sudan is civil strife that reflects the problem inside of the Sudanese government.</td>
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<tr>
<td>Although Bosnian War brought up a series of issues to civilians such as physical pain, psychological sufferings, kin loss, it is the undesirable long-term socio-economic problems and political constitutions that hinder the economy recovery in the post-war period.</td>
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<tr>
<td><strong>Same as the above</strong></td>
<td>Humanitarian Crisis: Its Social, Cultural and Political Significance</td>
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<tr>
<td>This paper is to provide a historical account of the Bosnian War that was one of a series of wars in the Yugoslavian nation which took place between 1992 and 1995.</td>
<td></td>
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<tr>
<td><strong>Bosnia, 1993</strong> - People mourning a soldier killed by Serbs and buried in what was once a football field. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Action Speaks Louder than Words</td>
</tr>
<tr>
<td>For the humanity of pride, economic benefits and religious conflicts, Serbian armies decided to hold a war in Bosnia.</td>
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</tbody>
</table>
Rwanda, 1994 - Hutu refugees were struck by cholera and buried in mass graves. Retrieved from http://www.jamesnachtwey.com

Greed...

From the mid 1800s, Europe countries started to colonize Africa including Rwanda. Rwanda was invaded by Germany in 1890 and then by Belgium after the World War II. Belgium used policies to intensify the differences between Tutsi and Hutu in order to control Rwanda.


Now we are all Massoud (Ahmad Shah Massoud is the military commander of United Front against Taliban)

The expansion of the differences in profits seeking, interpretations of Islam and the violations of humanitarian finally results in Afghanistan civil war.

Same as the above

Terrorism or Not

The Taliban is generally viewed as a terrorism organization and its actions are commonly considered invasions of human rights; however, the Taliban is sometimes forced to challenge human rights, and, in some cases, does not intend to violate human rights.


The So-called Humanity

Kosovo War is one of the representative cases of humanitarian intervention in the history in which the existence of humanitarian intervention not only fails to meet the requirement of legitimacy, there is little basis for the legality. In reality it is often treated as a unique method of military intervention and adopted by the major Western countries.

Same as the above

War vs. Humanity

During the air strikes in Kosovo, NATO bombed the Chinese Embassy in the capital of Yugoslavia, Belgrade. Public opinion regarding this issue in different countries varies greatly.


Israeli-Palestinian Conflict: Truth about how it started and who’s responsible?

Despite the disadvantages that the Palestinians face, the public perception of the conflict is greatly affected by the media exposure and the stance of the politicians, which tilts the sympathy of the people toward the Israeli side.


Can’t Fight Violence with War

The reasons for going to war vary, but as a war continues the reasoning can change and evolve into something unrecognizable.
<table>
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<th>Photo Caption (cont’d)</th>
<th>Student Paper’s Title &amp; Theme (cont’d)</th>
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<tr>
<td>To some extent, this conspiracy event illustrates the tradition of American democracy. People cannot fully trust their government, so they restricted the power of government since the country was founded. 9/11 conspiracy theory is a form of expression from people who are on the watch for government’s behavior.</td>
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<td>The U.S. started the War on Afghanistan and the Iraq War in a large scale after the 9/11 attacks. The trends for the American foreign policy are expressed that are more sensitive, more bellicose and more unilateral.</td>
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<td>The events on September 11 will always go down in history as one of the greatest tragedies in America. Most importantly, it led people to question the position and role of the U.S. government’s foreign and domestic policy.</td>
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<td>Through Nachtwey’s photography, in 1990 the world was first introduced to the alarming conditions in Romania’s orphanages revealing the legacy of Nicolai Ceausescu’s rule, in which the orphans were forced to live in and faced with life struggles, disabilities, and diseases.</td>
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<tr>
<td>There is only money and exploits we can see inside people’s minds, they don’t care about environment sanitation, they don’t care staff health, they don’t even care how the place people are living would be so polluted. It’s quite a serious humanitarian question which bothers all the century around especially among those developing countries nowadays and developed countries years ago.</td>
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<tr>
<td>Photo Caption (cont’d)</td>
<td>Student Paper’s Title &amp; Theme (cont’d)</td>
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<tr>
<td>India, 1993 - Untouchables working in a brick factory. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Dalits are being discriminated based on the prolonged caste-system, which is deeply embedded within the Hindu society. The word “Dalits” in Hindu is actually interpreted as “broken people.” In fact, the perpetual implementation of hereditary caste-system in India has created a group of miserable individuals, the Dalits, who have been considered the outcasts, the impurities, and the untouchables by the Indian society for thousands of years. Even nowadays, they still suffer from unfairly social, economic, and political treatment. The misfortune of Dalits was not only a consequence of religious and cultural belief upheld rigidly in Indian society but also a psychological burden and an inherited political manipulation initiated since the colonial period of British India. In this casted-affected society, Dalits must recognize and fight for their rights as human beings as well as liberate themselves from the chains that have bonded them under the culturally and politically constructed scheme.</td>
</tr>
<tr>
<td>The United States, Alabama, 1994 - Prisoner on the chain gang. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Prisoners do have human rights. The inhumane punishments are not effective and necessary. Inhumane penalty still alive and policies need to be declared to change the situation.</td>
</tr>
<tr>
<td>Indonesia, 1998 - Jubilation at announcement of Suharto’s resignation. Retrieved from <a href="http://www.jamesnachtwey.com">http://www.jamesnachtwey.com</a></td>
<td>Faced with the high pressure from Suharto administration and the lack of international support, Indonesians’ resistance did not die down but increased quickly reflecting the fact that human’s movement towards equality and freedom would never stop.</td>
</tr>
<tr>
<td>Vietnam, 2006 - A boy watches TV at Tu Du Hospital, in Ho Chi Minh City. Retrieved from <a href="http://www.vanityfair.com/">http://www.vanityfair.com/</a></td>
<td>I contend that using Agent Orange in the fight to contain communism is not justified. When the United States went forward with Operation Ranch Hand they blatantly disregarded the 1925 Geneva Protocol banning the use of chemical and biological agents in warfare (International Committee of the Red Cross, 2006). Not only that, but the United States should never have entered Vietnam in the first place - stopping communism and interfering with political affairs is none of our business. Ruining the lives of thousands of innocent civilians and those of future generations is a low blow, as is drafting our soldiers then denying them compensation for irreparable mental and physical damage from Agent Orange. With all the recent scientific advances the consequences of war are more serious and far-reaching than ever before. For this reason if we must have war it needs to be between designated soldiers. The suffering and land degradation in Vietnam illustrates why civilians and the environment must be left out of the picture if we want to be left with a livable world.</td>
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Appendix J: Student Course Evaluations summarized by The Department Chair

Professor Patricia Stuhr
Student Evaluation Summarized by Professor Patricia Stuhr (Autumn Quarter 2010)
Students enrolled 25
Evaluations received 22

Content
- All of the students appreciated the course content and found it enlightening concerning important social issues.

Teaching Style
- The students reported you to be very knowledgeable about the course content and organized. They said you taught the course in an engaging manner and they all felt that you enjoyed teaching it. The students also felt that you were encouraging in your comments to them and very easy to talk to. They also felt that you created a safe learning environment for them. “She cares deeply about the satisfaction of her students and ensuring comprehension of the class material.” You were credited with giving good, consistent feedback to students to help them improve their writing. “… [S]he did not accept mediocrity out of anyone, but pushed all of us to newer and deeper meanings.” In doing this you were always respectful and helpful. The only criticism was that perhaps you could be clearer about essay criteria.

Teaching Personality
- The students liked your teaching personality and described you as enthusiastic, wonderful, kind, positive, awesome, helpful, and nice. They also felt that it was obvious that you enjoyed teaching the course. As couple of students felt that you needed more confidence in yourself, because they felt you did a fabulous job.

Grading
- You were described as a fair grader.
Student Evaluation Summarized by Professor Patricia Stuhr (Winter Quarter 2011)
Students enrolled 24
Evaluations received 20

Content

– All of the students loved the course content and found it to be intellectually stimulating.

Teaching Style

– The students felt that you were well prepared for teaching and did a good job. “Ping was very enthusiastic towards teaching the class, and spread the enthusiasm to her students. Her methods were somewhat normal, but very effective because of her passion for the subject matter.” Another student wrote “She loves that she teaches & it shows in her work. She is devoted to learning about her students. She enjoyed interactions between the students & allowed us to get to know each other instead of being strangers in a classroom.”

Teaching Personality

– Your teaching personality was described as enthusiastic, very sweet, very intelligent, and helpful.

Grading

– This was not raised as an issue.
Student Evaluation Summarized by Professor Patricia Stuhr (Spring Quarter 2011)

Students enrolled 24
Evaluations received 19

Content

- All of the students appreciated the course content and your delivery of it. Most found it to be intellectually stimulating and an introduction to aspects of life they had not considered much before. They described the course content as relevant and useful.

Teaching Style

- The students felt that you were knowledgeable about the course content and that you were always well-prepared for class. One student wrote, “We got a lot of knowledge about war, violence, and humanity through the pictures, the movies and video clips. We learned how to see the world in a different perspectives and how to value our own lives.” You were careful in your discussions and presentations and were described as warm-hearted towards your students. The students also appreciated your availability. A few commented that they were a bit bored at times with too many PowerPoint presentations.

Teaching Personality

- Your teaching personality was described as passionate, eager (to teach), nice, kind, friendly, and compassionate.

Grading

- Grading was not an issue for your students.
Appendix K: Student Course Evaluations
Student Evaluation (Autumn Quarter 2010)

Teaching Style: Organized, Prepared, & Knowledgeable

- This instructor did a good job of organizing the classes and giving a “rundown” of what would be covered that day at the beginning. I think the instructor was very knowledgeable on the material and prepared for the class very well. The instructor was extremely energetic and enjoyed teaching to us. Having a good attitude made the course more enjoyable. Her input of class discussions was great. It was a good way to get the class involved.

- This course, I think, performed very well because all the materials that she used in the class were clear.

- Ping was a great instructor I’ve had ever. She was so prepared for the every single class, and had taught with a passion. She also was so helpful to encourage students and didn’t hesitate to give students any help.

Content: War, Violence, & Peace as Theme and Human Rights as Topic

- The teacher went above and beyond to make this class a great learning experience that could be enjoyed. She did not accept mediocrity out of anyone, but pushed all of us to newer and deeper meanings. The class topic encouraged thoughts that most don’t have time to think about, human rights. She was open to students’ thought and showed respect for them. If an issue needed to be addressed, she addressed it. For example, she refocused the final paper expectations when student showed concern over the vagueness of previous assignments. She embraced students’ learning and loved what she did. She was awesome.

- Methodology: I like that the class was less about the material, and more about the discussions and themes. We would go in depth to discuss the themes of War, Violence, and Peace. Performance: Ping did a great job. She was always well prepared and had a point to every class. Attitude: Ping was truly interested in the subject and also how well we understood the subject. She would make sure everyone understand before moving on.

Effect: Changing Student Perspective

- Kim- ping Yim has a positive attitude towards teaching. It is obvious she has passion about what she is doing. The class was more than simply writing papers; it was gaining knowledge of the world we live in. I feel that this class has really impacted my thoughts of the future. Great instructor!

- Overall: Ping is a great professor. She tries her best to communicate the subject very simply and understanding. There has been times when the subject on focus is not understood but she is able to go back and make sure the students (us) are able to fully understand and relate to the subject in each of our various ways. In addition, I really like the topics being taught on this class and I am able to take one or two ways and apply them to my further ambitions and plans.

- I believe “Ping” has done a pretty good job teaching and instructing this class. She keeps the class involved and is very understanding when problems arise. She gives great feedback and has had a positive attitude every class. Overall, I have learned a lot from this class, and I have learned to see events from other people's perspective. The only area she can improve on is making clearer instructions for assignments, but other than that is has been good.
I thought that this course was very enlightening. I love how the course covers controversial issues because a lot of these issues need to be addressed still. Ping was always organized and was very willing to help her students. She was a very understanding teacher and I can tell she really cares about her students. She wasn’t afraid to admit her own faults and was trying to improve herself as well as our writing capabilities. She is a very enthusiastic teacher and learner but isn’t afraid to be “real” with the students – for example when she didn’t feel good one day – and that makes me feel more connected to her. Only problem is that I found instructions to be unclear. Overall – very beneficial class to take.

Difficult Concepts: Comprehension & Comfort Level

- Very engaging and excited to teach and help students. There is some difficulty understanding exactly what is expected on assignments. She is very easy to talk to good when students have questions.

- Kim-ping Yim is a wonderful, kind instructor and she cares deeply about the satisfaction of her students and ensuring comprehension of the class material. She is enthusiastic and very educated about the subject matter which helps students to pay attention more easily. I often struggle to fully understand essay criteria until it has been laid out in basic form multiple times. This brings about frustration amongst all my classmates as well, and we are sometimes unable to understand what the instructor is saying. The grading is fair and the course is designed well.

- Overall, I thought the class wasn’t so bad. I had some issues comprehending concepts taught. I also had some trouble feeling comfortable being in the class, but that only occasionally happened. I did get better in writing after the course and I got exposed to things I haven’t seen or heard of before, which I liked.

- I enjoyed the teacher overall including the topics we covered and the film/examples we viewed in class. She was sincere and helpful and really wanted us to do well and took an interest in how we thought the class could be improved upon. Some of the directions for the assignments were vague, but it allowed for more creativity and variety in the class which I think helped our learning. In the future, I would make prompts more clear as well as instructions for assignments.

- Ping was a good instructor. She seemed to have a lot of knowledge on the subjects that were in class. Sometimes it was hard to understand what point she was trying to get across, but she did try her best to explain any questions a student had. She had a great attitude towards teaching and she seemed to enjoy it. The assignments pertained to what we were learning in class. It would have been nice to get the smaller assignments back graded even if they were pass/fail. She was a good teacher overall.

Assignment Design: Vague Guidelines

- I enjoyed this course greatly. I felt there was a “safe” environment for me to write. There were no strict guidelines within a harsh grading scale – this made me felt more comfortable when writing although parts of the course were not outlined, which caused some discomfort. I felt that it forced me to push myself and my writing. Overall, I enjoyed this class and enjoyed my instructor. I thought she gave good and consistent feedback to improve.

- My instructor is very enthusiastic and opening when it comes to teaching in class. She’s also very easy to talk to, especially when we need to do individual, one-on-one meetings for writing. Sometimes her guidelines and expectations for these papers, however, is vague and makes writing
them more difficult than they probably should be. I realize that she tried to fix this for the final paper, but it still came out a little confusing. Overall, I find her to be an excellent Art Education teacher and look forward to coming to class each week.

- Her attitude toward teaching and learning is very good. She sets a nice atmosphere for our class where I can answer a question and not be worried if I don’t have the right answers. She could be clear about what she expects from the papers, but other than that I really have no complaints. Thanks for the great quarter Ping!

- The class was good but some assignments were hard to understand. Ping is a very enthusiastic teacher though that takes lots of effort with helping students with any questions.

- Ping is a very nice person/teacher. She really took an interest in each person and wanted all of us to learn from the class. She did not communicate well when it came to what she expected on writing assignments. I wrote blindly and it was not a good feeling. She always had a lesson plan and she was very organized.

Others (confidence level of instructor)

- Course is well planned and informative. Lessons are well planned. Having more specific guidelines for papers would be beneficial. Ms. Yim presents information well but needs to do so with more confidence.

- Ping is a great instructor. She gives a lot of really good background information on every subject presented. She needs to have more confidence in herself and her abilities. She has a great attitude towards everything.

- Good teacher. [She] really tried to press students to do better. She has interest in subjects thought sometimes she’s not really confident with herself.
Student Evaluation (Winter Quarter 2011)

Teaching Style: Organized, Prepared, & Knowledgeable

- Our instructor is a great instructor. She did a great job when teaching. She was usually well-prepared. She presented things clearly. She likes to help students. I learnt a lot of things from her. I think the topics were really interesting in her class. She had a positive attitude when teaching. I highly recommended other students to take her course.

- Ping is a really good instructor. She knows the materials very well and able to explain it very clearly. I have learned many war-things that have not thought about before. Overall, I enjoy this class.

- Great, great, great enthusiasm. Always is very well planned and knows what she wants to get done and how. Always wants the best for her students and always wants to hear their thoughts. That’s what made the class so enjoyable. The topics and assignments were not drilled into us like vital things that must be learned. They were more introduced in a causal matter that made them seem riveting and free from structure. This can be all done by a teacher of good skill, which is what we got and were very lucky to have.

- I think Ping is a very good teacher. Actually, she is one of my favorite teachers in OSU. She is very moderate and working-hard. She always prepares very well before coming to class and know what to do well in class. I never feel like have nothing to do in class. And about the writing part, she always gave me very creative and helpful suggestion. She helps me to organize my thesis statement and topic sentences very well. I think I learn a lot on writing through her class. Anyway, I like her so much I will her full grade if I have to evaluate her and give her a grade. Thanks a lot!!

- The instructor has involved lots of information and presents it in a multimedia way.

Content: humanity is complex topic & war as topic involves opinion

- The course is really helpful in writing, and also the thinking process, moreover, it involves opinions on certain topic (war, which lead to really deep thinking, I think Yim did a very good job on organize the class, and also on grading, there are really good points that she points out in the paper that I can get improved with, she explained what we should do really clear. Overall, she is great.

- She was really passionate about the materials we talked about in class. She was also very helpful and really wanted us to improve our writing skills, not just for the paper that was due, but also for the future papers that we’ll be writing in our lives. Humanity is a complex topic and she really pushed us to think in different ways and look at things from new perspectives that I never thought about. I gained great insights about the topics we covered in class and am really glad I chose this class out of all the other 2nd writing classes. Ping is a great instructor who’s always prepared for a class and has a lot of background knowledge about the things we talked about.

- Ping had a great attitude towards teaching. She was genuinely interested in helping us become better writers and also members of society. Her methods were very effective pushing us to thinking outside of the box. She was great dealing with the international and American students alike. Her class opened my eyes to many issues across the world and she set the class up a way that I could also learn [about] my classmates and their experiences. She was a great person and teacher. I enjoyed her class and she has improved my writing and research skills. The way she had us think abstractly will help me in many courses to come.
Effect: Changing Student Perspective

- Instructor Kim did a great job of creating an interesting and intriguing course that grabbed the attention of all of us in the class. I now have a new-found love and peaked curiosity towards the issues and crises she presented to us as well as the forms of art she showed us to depict them. I will certainly be following more James Nachtwey’s photography more closely.

- This is a very interesting and useful class. All the class materials are well related to Visual Art and the class topic of War/Violence and global ethics. From the writing assignments we’ve done and video/reading provided in class, I learn a lot more about how we should act and think as a global citizen. Instructor Yim has enthusiasm in her class materials and really know what she is teaching.

Difficult Concepts & Topics: Comprehension & Comfort Level

- The instructor has a very good and positive attitude toward teaching. She provides information well for the course topic. However, she didn’t explain concepts or things clearly enough for us to follow. We have to take a long time to figure out what should we do for the papers. But she is willing to help us all the time and to provide very good advice. The theme of this course is a little bit too harsh that sometimes the photos are too painful to look at. In all, she did a very good job teaching.

- She is a good instructor, and she always tried to listen [to] what students said or thought. The topics of three papers were not easy, but I could explore the field that I had never known by working on the papers. She helped me a lot whenever I was confused in this course.

- I think that Ping was a wonderful instructor. She was completely understanding to the students needs. In addition to this, she was very enthusiastic and knowledgeable about the subjects discussed in this course. She would spend a great deal of time explaining and re-explaining difficult concepts, so that I always left the classroom knowing how to approach the assignment. She presented awesome visuals, and she gave each student more than enough individual attention. She challenges me to investigate issues more deeply, as well as explore issues and events that I was unfamiliar with. All in all, her assignments and lectures made me a better writer.

- She is willing to help and always care her students. The amount of assignment is appropriate. I like that she gave us writing samples when we were working on the first two papers. It’s really helpful. But we don’t have writing samples for our final paper, which makes it kind of difficult.

- The overall topic of this course is really too serious and even hard to judge which talks about wars and humanity. The instructor then chooses to play a lot of cruel documentaries in the class, although I understand the way she was teaching, but those documentaries are sometimes really hard for me to keep my concentration. Besides the topic, other things go quite well.

- The topic of the course was a little bit heavy. But I really enjoy watching movies and documentaries in the class to learn about the wars. The instructor prepared for the class very well. The rundown of every class was clear. I think it is better to connect the writing and the visual art more narrowly.

- Ping taught me a different way to think about art which makes me think deeply. But some ideas are too comprehensive and abstract to understand.
Teaching materials: too many information

- She is a great instructor and so energetic while teaching. She understands the materials really well and really helpful for her students to increase their performance. The topics of this class are related to each other. However, in my personal opinion, she shows too many films as her examples for each topic which represented to help our paper, so at about 2 last films, I feel bored and enough with the examples. Probably reduce 1-2 films for the class and use that day to talk about how to write a better paper might be a really great idea.

- To start, I have never had a teacher that cares more about the quality of her teaching and her students than Ping. She put a lot of effort into teaching this course, and it was evident. There were few boring moments for every day there are lessons learned about ourselves, our society, and the world. This was a great course and I appreciate the great care Ping had for all of us and the course. She encouraged everyone to do well, and opened us to ideas, stories, and images I would have never been exposed to. Thanks!

Others (confidence level of instructor)

- Ping did an excellent job throughout the quarter stressing the issue of humanitarianism and global ethics. I enjoyed the documents she showed in class that really helped me understanding the point of this class. In addition, she was more than helpful during the individual meeting. She was not confident enough about her English but she tried to explain what she wanted us to understand as clearly as possible. She is a good teacher and she enjoys teaching.

- Our instructor is really helpful and enthusiastic. She prepared very well and tried her best to show us on each class. [It is] the most helpful writing class that I have ever taken. I think Ms. Yim should be more confident. She is one of the top instructors in school. About final paper: I recommend instructor can separate to 3 steps, first, second, and final one, and give students at least 3 weeks on it.

- Kim is extremely enthusiastic about teaching and truly seems to care about us both as students and as people. She is very good at analyzing and critiquing the content and meaning of a paper. The only semi-downsize worth mentioning is a lack of confidence sometimes. She can appear very insecure and unsure of herself at times.
Student Evaluation (Spring Quarter 2011)

Teaching style: organized, prepared, & knowledgeable

- In terms of performance, methodology, and attitude toward teaching and learning, the instructor was well-prepared during each of the class, the class materials were full of content and consist of relative usefulness in reality. The instructor exhibited passion and eagerness in teaching. I would personally rate this instructor as excellent based on the course evaluation.

- I think Kim Ping Yim's methodology is very good. She uses lots of detailed and updated materials in her courses. She performs excellent[ly]. She is kind of teacher who really [get] involve[d] in her class. She is using education to expand humanitarian[ism]. Her attitude toward teaching is very positive. She always believes this world can be changed if we work hard. She is really nice!

- Careful and hard work about her lectures. Warm-hearted [towards] her students. Good teacher.

- Well-organized, useful knowledge, practical training, attractive topic.

- The lecturer is good at teaching this course. She organizes the class materials pretty well and makes the course easy to follow.

Content: war knowledge for a person who lives in peaceful time

- This course is very interesting. We got a lot of knowledge about war, violence, and humanity through the pictures, the movies and video clips. We learned how to see the world in a different perspectives and how to value our own lives.

- She is good, show us around the unsafe world. All the materials are very good. I really gain a lot of knowledge in her teaching. However as a person born in a peaceful life, I cannot wholly understand the meaning in her teaching materials. I wish in next Art Education classes, my college [classmates] can enjoy the same material and a teacher like Yim could [give] them as detailed explanation as possible.

Effect: changing student perspective

- [The] lecture is pretty intellectually stimulating. It provides me a better understanding of the course and the potential interest that I may form in the future.

- Ping's attitude toward teaching was great. She was very compassionate about the material. She always asked if the information was clear before moving on. I overall rate Ping's performance excellent. I was able to think critically about worldly issues and learn about the conflicts in our everyday lives.

Teaching Materials: too many information

- Methodology: all the power points get tedious after a while. More in class discussion and activities such as writing, drawing etc would make things more engaging. Performance: good. Attitude: excellent attitude! It was clear she really cared about her students and was passionate about course material. However, I was hoping to improve and practice my writing skills more.
This instructor tried her best to conduct a learning environment that could accommodate all students. She was extremely friendly and always willing to help her students out. The subject matter of the course was somewhat boring having to watch/listen to power point slides lectures week after week for two hours. Overall this instructor did a fine job and really cares about her students.

Others

- Methodology: good. Performance: good. Attitude: good. Instructor Yim is willing to help students. Answers questions very well.

- Understood her teaching very well. Course was beneficial to me. One of the most enjoyable classes at OSU. Provided clear and simple slides to read. Learnt a lot from this class.

- I was not familiar with the topic before. However, I learned a lot from this course which give me an idea about the war, violence, and peace. The instructor did really great in this class.

- Good instructor. Good course.

- She is good at using media to teach students. I think she is a good teacher and I learn a lot in this class.

- Excellent lecturer. She is always early to class to set up the teaching course notes. All her teachings were well-prepared. She is always there for me whenever I need assistance.

- She is my best teacher. From this class, I learn the concept of war and violence. Thank u so much!

- Excellent lecture!
Appendix L: Student Mid-Term Course Evaluations (Spring 2011)
Student Response to Course Content

Visual Materials (photo or film)
- Very good. I like the idea of understanding important issues through photos or media.
- It is new for me to see and analyze a lot of photos about war, violence, and peace.
- Good, to be honest I am not interested in art (like the first class you introduced the African-American artist), but I like documentary films.

Informative
- The content is good, it allows me access to many things that I’ve never seen before.
- The content is good and gives me a chance to know more about war.

Insightful
- Content is good, very insightful ideals, thought-provoking.
- Like, very reactive, makes me ponder deeply.

Relevant
- Excellent – it’s interesting and relevant to the world today.
- The course content was very interesting and relevant to today’s society.

Lack of good side of global issues
- The content is about international issues. I think they will help me to learn more about world. However, I think it would be better if we not only learn bad effects but also learn some good effects of global issues.

Instructional materials
- The course content is great, but I think too many content in PowerPoint slide could sometimes distract students’ attention.

Others
- Good content. This course is different from anything else I have learned on campus. The fact is shocking and violent, but it is true.
- Everything seems to be the topics that I enjoy listening/studying
- I like course content.
- Like
- Helpful
- Well-elaborated
- Good
Student response to Teaching Materials

Visual Materials
- The teaching materials are pretty good. We can see photos, articles, and movies in class.
- Teacher used different kind of materials to show us about the course.
- I really like watching the videos that go along with the lectures.
- The teaching materials consist of pictures and films which are good.
- Great, I like watching video.
- Good interesting. More videos are better.

PPT & PPT Being Accessible on Carmen
- The teaching materials were good. It helps that the PowerPoint was pasted on Carmen.
- Materials are pretty good. And their main points are included in PPT which are so helpful for me to understand.
- Use a lot of PowerPoint, a lot of pictures helped me to understand visual image.

Textbook
- PowerPoint and movies are ok sometimes but I wish we had a textbook or a packet to reference for writing techniques and to do reading assignments from.

Instructional Materials
- Instructor fully prepared the teaching materials but I suggest materials can be simplified to focus on key issues.

Others
- Too much on disabled people.
- Comprehensive, provide student a good knowledge of the other side of the world.
- Like. Even though they are very abstract, they really broaden my horizon.
- I like the teaching materials that are interesting for me.
- Teaching material is good.
- The materials are great.
- It's good.
- I like everything.
- Awesome
Student Response to Assignment Design

Content & Quality
- They help me understand deeply about the war, violence, and so on.
- Sometimes hard to understand but once the concept is explained, easier to write and topics allow critical thinking to further learn the materials.

Time Management & Quantity
- Most of the assignments are short and time organized is good.
- Like, not very loaded, give me a lot of time to think.
- Like. Because the assignments are not too much for us. They are divided into different parts for weekly homework. And the due dates are clearly on Carmen. And the assignments are useful for us. We can learn thing.

Student Presentation
- Good. Like presentation part.
- Good. I can share my feelings to peers and don’t need to spend too much time on it.
- Assignments are great in terms of giving students open discussion on issues.

Assignments are related to visual materials
- Most of the assignments are related to visual image I think the topic was good.

Lack of clarity
- It makes me to think more, but sometimes a little bit ambiguous.
- I think the paper topics are good but there are times when I’m not sure what the main point of writing the paper is. For instance if it should be about writing a photo or writing about an issue.
- The design of the assignment wasn’t always clear. It was confusing at times and too broad, making it difficult to grasp the concepts.
- Sometimes the assignments are a little bit unclear.
- Might need a little bit more elaboration or communicating the topic, the assignment topic itself is good.
- Actually I don’t know what is exactly do you want?

Others
- I like everything, the final paper maybe you can reduce it instead of writing 7 pages to like 6 pages?
- Exercises + assignments + Final paper. Good.
- Excellent
Student response to Learning Experience

Knowledge Gain & Attitude Change

- I’m learning a lot, which is how to treat people, how to treat the world and how to live my own life with the fact that in some other parts of the world people are suffering a lot.
- Yes. I learn a lot in this class, especially on prominent ethical issues that tend to be ignored by the general public.
- I strongly feel like I am learning. I learn about other areas of the world. I learn from some people who care about others. I am moved by some pictures. Sometimes, I am shocked.
- Yes, I learnt many things I didn’t realize before; show me a true world that I don’t know before. The poor, angry, others’ life different from me indeed exist on the world.
- Yes. I have not studied photos about war before, and never pay much attention to it. This class makes me focus on it.

Critical Thinking & Visual Analysis

- Yes. This course is much different from other writing class I took at OSU, which just simply watch movie and write comments. This course makes me to think from different aspects of a cultural issue.
- I do feel like I learned a new way to look at visual images and the media.
- Yes. The visual impact from the course enlightens me to think more deeply about some phenomena besides its superficial expression.
- Yes, I feel like I am learning the art of taking a good photo and the thought behind it, also I understand how to make a subject or photo appeal to an audience.
- Yes. I learn a lot about visual art and writing.
- Yes. The concept of war and behind, real stories of war and I learned how to write paper with visual images.
- Yes. I’m learning facts and writing skills, such as comparison. I also learn that from a normal building, we can see the reflection of social rule, war, & peace.

Writing Skills

- Yes. I am learning to become a better writer and learning more about the world’s politics.
- Yes. I learned a lot about wars, war photographers and how to construct a good paper.
- Yes, but I wish I were developing my writing skills more.

Others

- I learned art education about visual culture producer.
- Well-taught by the lecture – studied about the disadvantages of war.
Student Response to any Other Concerns

Writing examples (Teaching Materials)
- Personally, the writing examples from last quarter are significantly helpful to me.

Communication Style (Teaching Methods)
- But I like your communication. You look so nice. I know that you will try to contact with students.

Readings (Teaching Materials)
- Articles are very long and are sometimes hard to follow.

Suggestions on Final Paper (Design of the Assignment)
- Maybe the last final paper is so long. It is better to derive a final paper from second paper, which may help us to get deeper sense of these issues.

Others
- I like critical thinking, and I wish to know more about the world, if next time you show us a topic, could you find more information from different aspects? I mean, if you are going to present a filmmaker, could you show me different work he had done?
- Teacher is great.
- Well done.
- Good.
- Good.
**Student Suggestion on Class Improvement**

**Assignment (Clarity)**
- To make it better, the assignments need to be more clearly explained and more specific so students know what to look for.
- Make assignments more clear. Improve the standpoint (the template).
- Clear instructions on the homework assignments.

**Activities (Pedagogy)**
- You should get us more involved in the class by doing group works.
- More specific and clear theme. You can spend two weeks on a topic, and show us videos, slides, and visual culture producers.
- Sometimes, you show a long movie in a whole class, which may make students bored. Maybe you can add more content and just show some important parts of a movie.
- You can bring your students to a museum or any historical places.
- I think we need more time person to person that would increase writing skills.

**Others**
- You could tell us something more which you experienced if you want.
- More interesting material would be better.
- Cut down some homework.
- It think it’s ok! Right now.
- Everything is good for me so far.
Appendix M: Rubrics
Clear presentation of paper’s theses, purpose, and content (Content: see “constructing paragraphs and “Paper Topic and argument”)
- What’s the most important thing the author wants to say about his/her subject?
- Does the thesis statement reveal the main theme as well as all other major topics of the paper?
- Use on sentence to describe the paper.
- What verb explains what the author is trying to do in this paper (tell a story, compare X and Y)?
- How does the introductory paragraph catch the interest of readers? How exactly does it open—with a quotation? An anecdote? A question? A strong statement? How else might it open?
- Is conclusion able to recap what the introduction sets up?

Effectively ordered and fully supported ideas (Organization and references)
- (Check the thesis sentence in each paragraph) Does the first sentence in each paragraph let readers know what the paragraph is about?
- Would any paragraph be improved by deleting, adding, editing a topic sentence?
- Which sentences, if any, do not relate in some way to the topic sentence? Is there any way to justify their inclusion?
- Is each paragraph organized in a way that is easy for readers to follow? By what means are sentences linked?
- How completely does each paragraph develop its topic sentence? Does the paragraph need more material?
- Do the supporting ideas make sense to the topic sentence? Does the argument flow logically? Or fragmented?
- Does the last sentence in some way conclude that paragraph’s discussion?
- Does the author use references? Does the author explain how the references support/are relevant to the topic sentence? Should the connection be more explicit?
- Does the author simply insert a quote? If so, does the author use proper citation style?
- Does the paraphrased quote reflect the author’s own writing style?

Style is appropriate to purpose and audience
- Does the paper turn out to be purely descriptive? How can you make the paper be more self-reflective and make the argument be more critical?
- How can this paper be improved in order to satisfy the purpose/audiences of this assignment/course?
- Is the whole paper organized in a way that is easy for readers to follow?
- Is the author’s voice colloquial, too informative, or pejorative?
- How long is the paragraph? Does some paragraph seem too long or short?
- Are discussions tightly linked to each other? Identify loosely constructed argument and give some suggestions for improvement.

Control of grammatical and mechanical elements
- Are there any incomplete sentences, fragment sentences, run-on/fat sentences?
- Are there any sentences unclear, too dense, or unfinished?
- Does the paper have an engaging title?
- Does the paper need a major revision on grammar, syntax, and mechanical elements?
- Should the word used, grammar, sentence structure, tone of voice, and paragraph transition be refined/revised?
Appendix N: Student Research References
Student A’s The Church at War

Student B’s The Outcasts, Impurities, and Untouchables

Student C’s Israeli-Palestinian Conflict: Truth About How It started and Who’s Responsible?

Student D’s A Lasting Scar


**Student L’s Devastation of the Innocent**


**Student M’s Voices of the Abandoned**


**Student N’s Darfur Effect**


**Student E’s Different Ethnicity, But Human**


Nikolaev, A. G. Images of war: Content analysis of the photo coverage of the war in Kosovo. *Critical Sociology, 35*(1), 105-130.

