

Teaching for Integration: Aesthetics, Resilience and Reflection

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Zelizer (2004) concludes that arts-based practices are effective in addressing conflicts because they:

- 1) increase empathy;**
- 2) build relationships;**
- 3) foster individual and collective reconciliation;**
- 4) promote community empowerment; and**
- 5) expand awareness and action toward social injustice.**

Resilience means re-finding coherence after stress.

It is thus related to, and draws on, physical, emotional and spiritual wellbeing.

Arts-based practices foster **cultural fluency** – the ability to connect across diverse cultures – by making diverse ways of seeing, being and engaging more accessible.

“...And that means that we should be appropriately sceptical of the left hemisphere’s vision of a mechanistic world, an atomistic society, a world in which competition is more important than collaboration...”

- **Iain McGilchrist**, [The Master and His Emissary: The Divided Brain and the Making of the Western World](#)

“When pedagogy is conceived through an aesthetic lens, people come to touch something beyond utilitarian, technically-oriented, scientific ways of seeing and being.”

-Dagmar Reichert, founder of ***Art as Foundation***

Artefactual agency links material objects to mobilisation and action. It draws attention to the capacity of objects to spark social action, conflict and collaboration.

Aesthetic negotiation refers to reciprocal processes of artist- or community generated- works that open possibilities toward change

The assignment:

Using a mode other than traditional academic writing, reflect on *The Blue Dress* or the *Sarah Baartman* sculpture. Make original work, reflecting on connections to peacebuilding in South Africa. Examples of modes include:

photography

poetry, journaling or narrative writing

collage

choreography

playlist or other musical reflection

painting, sketching, drawing

weaving, needlework or other hand-made product

Evaluation Method

The goal of this component is to synthesize your experiences related to aesthetic negotiation and artefactual agency in South Africa using a mode other than scholarly writing. A short (no more than 1 page) description may accompany the creative piece.

Evaluation of this component will be according to the following criteria (note that *artistic merit is not a criterion* for evaluation):

originality and creativity including thoughtfulness in synthesizing experiences and their relationships to aesthetic negotiation and artefactual agency

evidence of depth of engagement with material

demonstrated, explicit connections between your evolving assumptions, your reflective processes and the agency or action of you or others you encountered in South Africa

clarity of expression

clear evidence of awareness of aesthetic negotiation: *ie* how does what you have created connect to social change, understanding and addressing conflict or shifting negative imagery?

evidence of multi-modal synthesis





The arena of fort, but you're wrestling a
the spiritualness in that of your weapons
wide disintegrated such a consensual house
it which might it the foric of falling
it not just their of stripping on a second
als to rage of a blow about the streets







Rationality is sometimes seen as inimical to art, and passion as hostile to Justice.....[actually] art and human rights overlap and reinforce each other. Human dignity unites art and justice.

--South African Justice Albie Sachs