

PEACE, WAR AND EDUCATION

Theoretical theses and practical suggestions

Luciana Bellatalla* & Giovanni Genovesi*

Abstract: This paper consists of two distinct parts, however related: The first part, by Giovanni Genovesi, deals with the general and ideal relation among war and peace with education; the second part analyses the contribution of various sorts of stories about peace (novels, short stories, operas and monuments), which, according to the authors, are primarily based on education. All these stories are based on school's contexts. The underlying assumption is that education and peace are necessarily linked as education is about winning an open-minded spirit of dialogue, developing an ethical orientation committed to respecting others and promoting a dialogue between cultural, ethnic, and religious differences.

Keywords: Peace, war, education, storytelling

PAIX, GUÈRE ET ÉDUCATION: THÈSES THÉORIQUES ET SUGGESTIONS PRATIQUES

Resumé: Cet article est composé de deux parties distinctes, mais très connexes : la première, élaborée par Giovanni Genovesi, aborde d'une façon théorique et générale la relation de la guerre et de la paix dans l'éducation; la seconde, proposée par Luciana Bellatalla, analyse la contribution pour la paix de différents types de récits (romans, contes, opéras et monuments), des récits liés principalement, selon les auteurs, à l'éducation. L'ensemble de ces histoires renvoie à des situations scolaires. L'idée commune est que l'éducation et la paix sont indissociables si l'on considère l'éducation comme la conquête d'un esprit ouvert, une orientation éthique dans la vie, l'habitude de respecter les autres mais aussi, le dialogue entre les différences ethniques et les choix culturels et religieux.

Mots-clés: Paix, guerre, éducation, récits

* Università degli Studi di Ferrara (Ferrara, Italy).

PAZ, GUERRA E EDUCAÇÃO: TESES TEÓRICAS E SUGESTÕES PRÁTICAS

Resumo: Este artigo é composto por duas partes distintas, no entanto relacionadas: a primeira, por Giovanni Genovesi, aborda a relação entre guerra e paz com a educação geral e ideal; a segunda, por Luciana Bellatalla, analisa a contribuição de vários tipos de histórias (romances, contos, óperas e monumentos) sobre a paz, que, de acordo com os autores, são baseados principalmente na educação. Todas essas histórias estão baseadas em situações escolares. A tese comum assenta no pressuposto de que educação e paz estão necessariamente unidas, se por educação se quer significar a conquista de um espírito aberto, uma orientação ética na vida, o hábito de respeitar os outros e, ainda, o diálogo entre diferenças *étnicas, opções culturais e religiosas*.

Palavras-chave: Paz, guerra, educação, histórias

1. Premise

This paper includes two parts, which are closely related, even if each one is self-sufficient. The first, by Giovanni Genovesi, gives a theoretical approach, whereas the second, by Luciana Bellatalla, based on Genovesi's thoughts, questions on the concrete contribution that narrative has given to the construction of peace, which is firmly grounded – according to our opinion – on education, which aims at building peace, as a style of life and natural behavior (Genovesi, 2004, 2012, 2014, 2018).

Obviously, we do not intend to present an essay on polemology, but we wish to express some ideas on education – and, as a consequence, on school – both through theoretical considerations and concretely illustrating how some educative and formative agencies could meet the intrinsic vocation to peace in the educative process.

We intend to develop a thesis, grounded on the outcome of our previous theoretical and historical researches (especially in Bellatalla & Genovesi, 2009, 2011, 2013, 2016; Bellatalla 2009, 2018): obviously, we cannot resume or repeat *in extenso* our argumentations and, therefore, apologize with our readers to proceed synthetically, assuming some sentences as postulates.

The starting point of our paper lies on the idea that education is, intrinsically and necessarily, a peaceful activity and process. For peace and education could be considered as an indissoluble connection: war breaks this intrinsic and necessary relation. This means that persons aiming at education should only think to peace, because war, and all its implications and consequences, deny education and prevent development of any educational process.

In our book *La Grande Guerra: L'educazione in trappola* (Bellatalla & Genovesi, 2015), we deal with school and education in the period of the First World War.

We have underlined the following points: i) hegemonic class, in favor of war, tries to neglect school and extra-school instruments (like curricula, school-books, didactic, magazines and novels) and, moreover, teachers and educators; ii) true educational perspective is resilient and resistant, as far as goes on pursuing emancipation of minds, respect toward everybody and a dialogic feature to culture and life.

Paradoxically, the governments, which supported war and yet support it, are continuing to seize all opportunities to extol school meaning and bearings. They intend, in fact, to apply all didactical and cultural activities in the name of their political achievements, when war is maturing and war breaks out. Though school is extolled before war breaks out, it is abused in wartime: governments purpose is not addressed to education, but to persuade citizens to become good soldiers, obeying any order in the army service and supporting violence, because fighting is morally correct and right on the ground of various different ethical, social and even religious arguments. It is what happened in the period 1914-1918 and happens, with terroristic acts, in our time.

The outcome of these political choices is very serious and absolutely dangerous. Preventing school mission, society rarely and hardly develops all its potentialities.

Family educational perspective, peer groups, children and adults games, books and magazines, information media, and, presently, also social nets (as blogs, twitter or Facebook) cannot replace school educational project and its results – as our times clearly show, when the situation is perhaps worse than in the past – because nobody can control their messages but only consumers. We can say that consumers are at the mercy of these media; the only hope rests on their intelligence and culture. But what does it happen if intelligence is not cultivated and culture neglected? As critical attitudes and judging autonomy grow only thanks to school efficiency, only those who have been educated reach self-control. And self-control implies thinking and judging autonomy, methodic use of intelligence, dialogic habits. And all these elements are the best and surest antidote against war and to the unbridled expression of violent passions. For education leads to self-control, and, at the same time, self-respect, which is the first indispensable condition to respect all the others.

2. Education and war

From this point of view and though some intellectuals in the past maintained war's holiness and necessity, considered as a kind of new ethical «baptism» for mankind, we conclude, from our point of view, that war is always, and without exceptions, a catastrophe, caused by intentional absence of education and based on the irresponsibility of politicians who have abused school and education potentialities.

Unfortunately, unwinding our history, education and school have been often considered as simple political tools to provide consent to rulers and never in their intrinsic character of Emancipation instruments for individuals and social groups. In the past, however, great thinkers and scientists – from Cusanus to Galilei; from Machiavelli to Descartes and, especially, Kant (Bellatalla & Genovesi, 2009, 2011, 2013, 2016) – gave theoretical input to approach education from a scientific point of view, but their suggestions were always neglected. Therefore, educational improvement has been confined in the more practical domain and has been considered only from an instrumental – ideological or political or social – perspective and never as the result of the interrelation between practical needs and an intellectual, ideal and conceptual construction.

It happened, and presently happens, perhaps because rulers managed, and manage, practical aspects more than theoretical and ideal matters. In other words, common sense may be manipulated, whereas science, thanks to its method, theoretical approach, or logical rigor, resists to political, economical and ideological pressures. If science does not defend its bases – as unfortunately frequently occurs –, it ruins and «dies»: in conditions of abuse, science becomes only a mere shadow of theoretical activity and inquiry, exactly as in the cases of abused school and education.

When rulers were, or are not, diplomatically able to overcome obstacles and solve contrasts, army and weapons are employed with the unavoidable consequence of violence. So human cruelty wakes up¹, and war is justified to people as the unique therapy for social and economical difficulties

Summing up, we draw the following conclusion: cruelty and violence are necessary, *only* in the case that wisdom is refused and despised. Human cruelty rises again when prejudices

¹ War is often justified by religious, political or ideological arguments, which dissimulate a deep need of violence. Therefore, war means always terrorism, bombs, and also kamikazes, special army corps. It is sufficient to think of two important aspects of our times: terrorism and migration, which are often closely related. Both testify forms of violence and horror. Terrorism aims at dominating and killing opponents, who do not accept the point of view of killers and rapists. It uses slaughtering and raising stake, more or less in accordance to statements imposed by a religion, but certainly according to an irrational style of life. Fear and submission are its purposes. How can God destroy his creation or how can God, who preaches love, propose death and violence? God, in fact, cannot tolerate violence and be the supporter of brutal fellows and carnages. Terrorists, actually, want to build a world without education and guided by fear and violence. The great number of migrants coming from Africa, are vainly hoping in better conditions of life they can find in old Europe: politics is unable to face and solve this problem. Migration is evidently grounded on conditions of great sufferance – from hunger to war, from economical and moral misery to religious and political persecutions. This will presumably be a long-lasting phenomenon, which necessarily imposes the social and cultural traditional order to change. It goes without saying that need of a new organization and of a new management implies also a change in educational structures. But, without an long-sighted political direction, educational structures and projects will be, as in the past, neglected. Education will suffer a new check. A true, genuine change of direction – the hope of United States of Europe is really our dream, till now thwarted – always implies education. For to observe world and life from an educational perspective is not only meaningful, but also fruitful and, therefore, necessary.

toward different cultures and suspect against others becomes a current social and individual praxis. People supporting war use to speak of sacrifice, heroism, love for fatherland. However, these keywords are simply a rhetoric mask of a particular ideological approach, deeply and substantially devoted against mankind.

On the other hand, the constant and recurrent wars along human history demonstrate that violent solutions to social or economical problems have been preferred to educational process. Therefore, women and men have been prevented to acquire their deep human nature: women and men have been consciously and intentionally restricted into their native *savagery*.

Unfortunately, also in our times – when Western civilization seems a shared conquest – wisdom and self-control are not dominant. In fact, daily news inform us – as ever – of crimes and atrocities. And this means a clear educational inefficiency and an evident defeat of education. Wisdom and education, respect for mankind and peace are closely related. So if one of them is humiliated or repressed, also the other is compromised.

The political and ideological choice of violence comes from people neglecting respect for human beings, so that human carnage could not affect their heart and mind. This is the most evident sign of egoistic attitudes: on the ground of this assumption, fellows must be subdued and become enemies, especially when they do not profess the same ideas, religion, purposes of people thinking to be the leaders and so the strongest and the most relevant in the world.

Therefore, when education reaches its goal and pursues its process, we suppose that war and violence become, logically more than ethically, useless, because humanity understands the profound sense of life, meanings and direction are necessarily related with cooperation of all human beings.

Fellows must give the greatest importance to their existence, and the results of their efforts in accomplishing this task, will give them closer relations. Others must be respected trying to satisfy their needs, possibly understanding their cultural background. How in this condition may war and violence be supported? Reason, in its close relation with education, refuses war and violence.

3. Peace and school

Presently, the most important social question involves human safety, which means social welfare, with absence of violence, either individual or organized. We can say, therefore, that our most important social problem is reaching peace, which means quietness and harmonic human relations. Peace, etymologically, comes from Latin (*Pacem*) and translate the efforts for human agreement. Dialogue is, then, intrinsic to the idea of peace.

The crucial role of dialogue in the process of building up and keeping peaceful social conditions, on its turn, puts into play the role and value of wisdom and relationship, intelligence and inquiry habits, respect for others, who must be not only evaluated, but involved as co-workers in our own learning and/or inquiring activities. All these aspects are, simultaneously, instruments and purposes in educational project and process. For in this process and in this project, with which it is studded, cultural and/or individual differences, problems or conflict must not be masked, neglected or avoided, but must be kept as resources for intelligence activities and instruments to reach more and more meaningful levels in the vision of life.

Such an ideal of education, which implies that teachers and educators cannot be but peace builders, is not simply related to specific disciplinary curricular contents, as it actually affects all teachers and educators. It is the necessary requirement of teaching/learning activity, as peace is an intrinsic characteristic of education, and, consequently, also of all its practical dimensions, places, occasions, like family, school and extra-school agencies. Moreover, peace depends on some basilar factors and, firstly and primarily, from state political choices, relating to welfare and socio-cultural improvement of its members, starting from administrative and school aspects.

School is one of the most important structure for peace-keeping, because it is grounded on life, respect, attention and care for others' needs, opinions and efforts, inclusion of cultural, social, physical difference, ideas diffusion or interpretation of data and events, i.e. on secular attitude and consciousness that culture is always and necessarily ethically engaged. And that is just what war refuses and denies.

Summing up, we can say that generally most people are forced to suffer the damages of war, which could be simply avoided by serenely discussing the various not shared ideas and ideals. This, consequently, means that most people are also obliged to suffer a *mis*-education in a school, which is not in condition to absolve its duty, so betraying its mission and deceiving its pupils. In case of war, school is impossible and education may survive in a kind of Carbonarism for vitality of thinking activity can be only secretly nourished.

4. A practical instrument for peace education: storytelling

Concluding the first part of our paper and coming back to peace – from which we started – we would like to put the following question: how can education and school concretely pursue their mission and accustom young people to dialogue and respect, wisdom and social ethics?

Among the various didactical instruments at teachers' disposal, we have chosen storytelling, i.e. novels, including artistic products, like dance, poetries, paintings and music dramas, which, with different styles and languages, tell stories. They need to be understood and interpreted, explained

or summed up in words. Word, in fact, is the key-stone in educational process and storytelling is a very important step in this process (see Campagnaro, 2015; Farné; 1989; Gabrielli, 2016).

Stories may be considered as a kind of intellectual voyage, which allows readers to encounter others, knowing lots of countries, leaving the safe nest, where they usually live, but also to come back home, enriched thanks to their intellectual engagement with the efforts of their imagination (see Bellatalla & Bettini, 2010).

Referring to peace, we can indicate three different narrative sorts of stories according to the cultural phase, background and age of readers: 1) rhetorical expressions; 2) memoirs; and 3) indirect or implicit reference.

Rhetoric style and diaries or memoirs. If they support peace and pacifism, they are obviously different from war propaganda. Nevertheless, as propaganda, they also aim at involving readers in an emotional more than in a rational context and process. On the contrary, we anticipate that only the third approach, that we have defined implicit or indirect, is or may be considered educationally oriented.

It is no doubt that the three different narrative types are all functional to a peaceful project, but only the third is addressed to ground the idea and the necessity of peace in the minds of readers, who enjoy or pay attention to it, and not simply in their hearts, and, in many cases, transiently.

Declamatory stories and memoirs, even if different from a stylistic and expressive point of view, are both psychagogic, because they do not overcome an exhortative level of information and involvement.

Moreover, the rhetoric approach is often ambiguous and borderline. Obviously, we do not refer to official political or ritual orations, which – as we can see also presently – are generally against war, though rulers manage and support conflicts all around the world. Nor we refer to the interesting and artistically meaningful works – like Schonberg's *A Survivor from Warsaw*² or the movie *Woman in Gold*³ – which are able to catch the attentions of their «readers», but produce lasting impression *only in persons who have a rich cultural background*. For example, who still remembers Charles Spaak's antimilitarism⁴? Therefore, we can say that they concern extra- and, often, after-school dimension.

² *A Survivor from Warsaw* is a work for narrator, a gentlemen's chorus and an orchestra, composed by Arnold Schönberg (the famous Austrian and Jewish musician) in 1947, as his personal contribute to the victims of the holocaust.

³ *Woman in Gold* is a 2015 drama movie directed by Simon Curtis with Helen Mirren as first character. The movie tells the true story of Maria Altmann, an elderly Jewish refugee in a village near Los Angeles, who, thanks to his lawyer and a long legal battle, obliged the Austrian government to return her some paintings (by Klimt), Nazi had requisitioned to her family.

⁴ Charles Spaak (1903-1975) was a Belgian screenwriter, particularly active in the French cinema during the Thirties. Collaborating with Julien Duvivier, Jean Renoir, André Cayatte and poets as Jacques Prévert, he was a supporter of high quality movies after the Second World War.

But there is another kind of stories we frequently meet: public tablets, tombstones, war memorials, temples of fame, patriotic songs. In these cases, emotional quality and ambiguity are evident, as all the above documentation aims at recalling the past, the fallen, the pain of war, but the outcome is quite different. For actually each of these different stories finds a particular emotional echo according to the context in which it is placed.

Let us take into account the lists of the fallen on the front of churches or town halls: anti-militarism is evident only if and when the names of died soldiers are placed side by side with their birth-death dates. The younger the fallen, stronger the shudder against war and violence arises. But shudder is short lasting and fades away when the name is forgotten.

As Piergiovanni Genovesi (2015) has pointed out, war memorials mirror the hegemonic ideology of the cultural and historical period during which they have been built: if they always remember the fallen for fatherland, sometimes they only show pity for them, without explicitly refusing war and violence, but sometimes they proclaim, with their commentaries, that war, even with its charge of death and pain, is unavoidable and a necessary sacred event.

Therefore, the possible conclusion is that war memorials are undoubtedly projected to propagandize a political idea. Sometimes, as in Italy during Fascism, the intention is explicit; sometimes hidden. We draw the following hypothesis: it not a mere chance if in Italy the ostentation of national virtues and heroism has been reduced after 1945, and public ceremonies became, as the years went on, simpler and less majestic.

Museum may be considered in between emotional memories and a scientific, documentary collection.

As in the past⁵, also after the First World War, we can remark, as Baioni (2011) does, two aspects: first, historical collections are planned to build up a shared civic consciousness, grounded on a common and deep sentiment; second, as decades go on, these collections become a fetish to be venerated, though the real memory of passed painful events fades away, more than a civic consciousness catalyst.

A meaningful example may be *In Flanders Field*, the war museum in Ypres (the Belgian little town destroyed during First World War), where visitors find, in a very interesting and also interactive model, documents and memories of the violence of that period.

Moreover, a sanctuary surrounds the little and nice town. It fulfills the cultural, ethical and human project typical of a museum. This memorial (see Figure 1 and Figure 2) is placed in a long walk along the river and thug the trees: here visitors can read the names of the fallen *In Flanders Fields*, where vainly poppies began to blow again⁶.

⁵ It is interesting and paradigmatic what happened in Italy after 1861, the year of national unification, about the concreteness of memories in the so-called Risorgimento. Reference is made to the essays of Massimo Baioni (1993, 1994, 2011) on this topic.

⁶ The reference to the poppies is to the poem of the Canadian physician McCrae, who died during the First World War.

FIGURE 1
The front of war memorial at Ypres



FIGURE 2
A part of the war memorial at Ypres



The town completely encircles the Museum. Therefore, all around are the ideas of death and violence. And this is the context, where pupils are often visitors, as in German Concentration Camps at Dachau or Mathausen or Auschwitz. Ypres is profoundly touching: the Museum, on one side, for its twilight, original documents and interactive didactical proposals; the Town,

Presently, his poem, *In Flanders Fields*, is exhibited in the Museum, which derives its denomination from this lyric: «In Flanders Fields the poppies blow/Between the crosses, row on row,/That mark our place; and in the sky/The larks, still bravely singing, fly/Scarce heard amid the guns below./We are the Dead. Short days ago/We lived, felt dawn, saw sunset glow./Loved and were loved, and now we lie/In Flanders fields./Take up our quarrel with the foe:/To you from failing hands we throw/The torch; be yours to hold it high./If ye break faith with us who die/ We shall not sleep, though poppies grow/In Flanders fields».

on the other, for its daily ceremony at nightfall, when the flag is lowering and, at the sound of lights out, the orderly call over the roll of all fallen.

Nevertheless, not always this ritual show is able to fix the painful evident sentiment into rational and critical dimensions, especially when visitors are young people, for whom the experience of war is generally virtual and far away, i.e. emphatically described by mass-media only. For humanity to criticize and damn the past are necessary intellectual instruments, with which planning, blaming the cruelty of passed events, a new and different future, full of peace, respect and love. But a fruitful plan of quietness, peace and love cannot uniquely derive from emotional responses, as it can be fully established using a rational and well-grounded mind, where passions are controlled and sublimed by intelligence.

Though very slowly, diaries and memories change this general orientation, for the autobiographical perspective prevents to reach a deeper change. From this point of view, some novels⁷ are particularly interesting, especially for young readers, because the authors do not simply describe events and violence, but also describe their personal process of human and ideological growth. Even volunteers, persuaded that war would be – as propaganda used to emphasize – an exciting, ethically sublime experience, came back home desperate witnesses of horror, violence and death. Clearly, after war experience, they wrote against war and, above all, against the ideal of violent human relations.

Other novels⁸ describe the violence of war, consciously hidden by those leaders who are responsible of horror and death. Thanks to these novels, readers are acquainted not only of the pain of oppressed people and the immoral behavior of oppressors, but also on the indifference of most people, who accepted horror and havoc, because did not understand the events, nor realized the bearing of the matter. Moreover, these authors also describe the apathy of the persecuted, who, wanting to survive, though in horrific conditions, gave up their sentiments and feelings. Lucia Segre, for example, tells us how and how long she was silent in the concentration camp and, then, about her experience: this interior death saved her from the real death. She was eighty years old, when one of her grandchildren (curious of the tattoo on her arm) waked her up and she began to tell her sad story to young people in their schools.

⁷ See, e.g., two novels devoted to remember the experience and events of the WWI: the story of the German E. M. Remarque (1929). *Im Western nichts Neues* and the one of the Italian E. Lussu (1929). *Un anno sull'altipiano*. It is important to stress that Remarque and Lussu became anti-militarist during the war, as they enrolled as volunteers.

⁸ See, for example, the books of the Italian writers Primo Levi (1947), *Se Questo è un Uomo*, and Piero Caleffi (1954), *Si Fa Presto a Dir Fame*, unfortunately nowadays difficult to be found in book-shops. But see also the recent autobiography of the Italian Jewish Lucia Segre (2015), *Finché la Mia Stella Brillerà*. The stories of Levi, Caleffi and Segre are descriptions of their experiences in Concentration Camps in Germany. Most interesting is also the anonymous collection of thirty-nine letters, *Letze Briefe aus Stalingrad*, written in December 1942, published in Germany only in 1950, which disclose material and spiritual conditions of German soldiers, besieged in the Russian town and conscious of their unavoidable and by that time approaching death.

Diaries and memories, to overcome information level or empathic dimension and to acquire an educational perspective, must neglect the autobiographical context putting an accent on the universal value inherent the communicated experiences or events. As, for example, readers can find in Vercors' *Silence de la Mer*⁹. We mean that literary and autobiographical approach must turn into a historiographical or theoretical approach, thanks to which individual experiences are considered as the paradigm of violence and horror, realizing – and this is the *Leit-motiv* of our paper – the educational level of storytelling, changing emotional responses into rational control. So a critical judgment is firmly and necessarily required.

All the documents, we have referred to until here, do not concern school activities or involve them indirectly, incidentally or implicitly, i.e., when and/or if some special teachers suggest to read a list of books, generally referring to historical topics or visits in places of particular pregnancy, as Ypres or Dachau or Redipuglia¹⁰.

Monuments and gravestones belong to our daily life and our attention is, generally, fleeting or careless for the diffused, contemporary intolerance to the old rhetorical style. Moreover, all these documents refer to non-formal dimension of education.

Books, movies, music are often complementary to school duties, are chosen according to personal, cultural preferences, concern, generally, after-school and/or extra-school activities. In other words, they pertain to leisure and freedom dimension in our life. They refer to school, as we said, occasionally or for particular aspects in the curriculum or activities.

Our didactical suggestions can be referred, as it is clear from the quoted stories, to the school compulsory period. They need, synthetically, two main aspects and elements.

First of all, and generally, a well trained teacher, able to «dominate» curricular contents and a high, strong didactical apparatus: in these conditions, he/she may accompany and drive his/her pupils in a literary travel, which is also a travel to acquire consciousness of world and mankind problems and goals.

Secondly, they require a particular model of school activities and class-room. They do not need a teacher-centered class-room, but a class-room as a scientific laboratory, where teacher and pupils elaborate hypotheses and verify them on the ground of documentary sources and

⁹ This French novel, written during the summer in 1941, and published secretly in early 1942, in Nazi-occupied Paris, by Jean Bruller, with the pseudonym «Vercors», became a symbol of mental resistance against Germans. The author tells how an old man and his niece try to resist against the occupiers. They, in fact, never spoke to the officer, who proudly occupied their house. The German officer is a former composer, dreaming of brotherhood between France and Germany, also deluded by the Nazi propaganda. When he realizes that the real goal of Germany is to ruin and to exploit, he chooses to leave France to fight on the Eastern Front.

¹⁰ We have referred to Ypres and to German Lager in Dachau, two notorious locations. War memorial of Redipuglia, at Gorizia district in the Italian region of Friuli, built up during fascism, is devoted to celebrate more than 100.000 Italian fallen during First World War.

comparing points of view. Dewey, Freinet and also more recent cooperative learning must be the ideal references of this perspective. Moreover, such a class-room must not be auto-sufficient and ought to open its «walls»: various instruments (with their peculiar languages) are useful to learn to read the world, and a multidisciplinary approach is welcome.

In these curricular aspects is included History, at the first place, then, thanks to a multidisciplinary didactical approach, also Literature, Art, Law, Religion and Philosophy are to be connected. At the third place there are complementary activities, like visits to museums, voyages or movies, for which different curricular competences are requested on the basis of a common cultural and didactical goal, every educational school project must elaborate and translate into practice.

Finally, come the novels, which will cover the last part of our paper, where we intend to investigate on these particular form of storytelling.

We think superfluous to remember that the levels of reading are almost three and that they are in close relation with the levels of school training and activities¹¹.

At the first level, the beginner reader's attention is captured by monuments and grave-stones: spelling and emotion are allied. The second step finds in diaries and memoirs excellent instruments for intellectual and cultural growth. Finally, at the third level, teachers choose, but their attention should be placed on interesting stories, so to solicit pupils' rational and critical responses. Moreover, at the third level, generally young people are able to choose autonomously books, according to their personal curiosity, interests and tastes. Therefore, this level is not, in our perspective, a matter of great interest.

From this point of view, we can take into account two kind of novels, supporting peace and peaceful intellectual and ethical habits.

On one side, there are novels on war experience written as if they were biographical or autobiographical, whereas they are merely fictional¹². This kind of stories increases intellectual horizon and suggestions, for their focus is mankind, with its qualities and defects and therefore all is centered on social and ethical duties, on the meaning of individual (personal and social) interrelations. To face these arguments is urgent for all who desire to become adult. From these literary novels our vision can turn to other kinds of arts, as the very famous paintings *Il quarto*

¹¹ The first level, during primary school, is merely functional, because it aims at the mastery of alphabetical code; the second level, during the high school, lays the foundations of the pleasure of reading and of the critical exercise, enjoying literary pages. The third level, in higher school, refers to the history of literature and to the exercise of a critical approach to the texts, thanks to a stylistic, linguistic and aesthetical analysis. The last level is the basis for autonomous reading activities: thanks to it, French use to say, a *lecteur* becomes a *liseur*.

¹² Two Italian examples are meaningful: Giorgio Bassani, *Il Giardino dei Finzi Contini*, published in 1962 in Turin by Einaudi, and Elsa Morante's masterpiece, *La Storia*, published in 1974, by the same publisher.

stato by the Italian Pellizza da Volpedo or *Guernica* by Picasso and to music expressions, as *Al gran sole carico d'amore* by Luigi Nono or *Il prigioniero* by Luigi Dallapiccola¹³.

FIGURE 3

Giuseppe Pellizza da Volpedo (1868-1907), *Il quarto stato* (The Proletariat) – oil-painting (293x545 cm) – work of 1901 and presently at Museum of Contemporary Art (Museo del Novecento) in Milan



FIGURE 4

Pablo Picasso (1881-1973), *Guernica*, work of 1937 (349 x777 cm), presently at Museo Nacional Centro de Arte Reina Sofia in Madrid



On the other side, there are all the stories, which do not tell war events or violence, but build up an intellectual voyage: such a voyage is intrinsically *Unheimliche* and obliges readers to lose their «nest» and to recreate it in a new direction. These are stories to be interpreted, as Ranon

¹³ *Al gran sole carico d'amore* (1975) derives from pages of Bertold Brecht, Marx, Lenin, Che Guevara and Fidel Castro and is a kind of political left-handed manifesto. The story is articulated in two parts: the first during 1871 Paris commune; the second during the Russian revolution in 1917. The principal characters are women, who sacrificed themselves to stop the violence of their society. *Il prigioniero*, a drama written in 1948, is placed in the historical period of Inquisition, in Spain. The protagonist is a prisoner, who, at the end of the opera, is sent to the Stake.

(2013) suggests and, in some way, to be told again by the readers, according to their culture, intelligence and critical judgment.

These stories do not require passive readers, but active interlocutors. All these stories, independently from their contents, messages and plots, accustom their readers to complexity, interaction, dialogue, from different critical perspectives: thanks to this special approach, «war» is legitimate only as far as it is an intellectual event, devoted to the improvement of life.

But improvement of moral, social and human conditions is and must be just the goal of education, just thanks to the intrinsic relation between peace, ethics and education.

Therefore, ending of our considerations, we go back to the beginning of our paper, i.e. to the intrinsic, necessary relation between education and peace and to the value of respect and dialogue.

Contact: Via G. Mameli, 2 – 56121 PISA, Italy

Email: bl@unife.it; gng@unife.it

References

- Baioni, Massimo (1993). I musei del risorgimento, santuari laici dell'Italia liberale. *Passato e presente*, 11(29).
- Baioni, Massimo (1994). *La religione della patria: Musei e istituti del culto risorgimentale, 1884-1918*. Quinto di Treviso: Pagus.
- Baioni, Massimo (2011). *A scuola di patriottismo: Il racconto del Risorgimento nei musei storici*. In Luciana Bellatalla, Giovanni Genovesi, & Elena Marescotti (a cura di), *La scuola nell'Italia unita: 150 anni di storia* (pp. 87-95). Padova: CLEUP.
- Bellatalla, Luciana (2009). *Leggere l'educazione oltre il fenomeno*. Roma: Anicia.
- Bellatalla, Luciana, & Genovesi, Giovanni (2009). *La pedagogia di Immanuel Kant*. Roma: Anicia.
- Bellatalla, Luciana, & Genovesi, Giovanni (2011). *L'educazione e la sua scienza nel Discorso del metodo di René Descartes*. Roma: Anicia.
- Bellatalla, Luciana, & Genovesi, Giovanni (2013). *Il principe: Un saggio di educazione politica*. Roma: Anicia.
- Bellatalla, Luciana, & Genovesi, Giovanni (2016). Imanuels Kants «Par Pedagogjou»: Jauna perspektīva. *Pedagōģija un Skolatāģije*, 811, 32-44.
- Bellatalla, Luciana (2018). Education: Theoretical foundations of a scientific perspective. *Pedagōģija un Skolatāģije*, 816(2), 66-77.
- Bellatalla, Luciana, & Bettini, Daniela (2010). *Leggere all'infinito*. Milano: FrancoAngeli.
- Bellatalla, Luciana, & Genovesi, Giovanni (2015). *La Grande Guerra: l'Educazione in trappola*. Roma: Aracne.
- Campagnaro, Marnie (2015). *La grande guerra raccontata ai ragazzi*. Roma: Donzelli.
- Farnè, Roberto (1989). *La scuola di «Irene»: Pace e guerra in educazione*. Firenze: La Nuova Italia.

- Gabrielli, Gianluca (2016). *Educati alla guerra: Nazionalizzazione e militarizzazione dell'infanzia nella prima metà del Novecento*. Verona: Ombre Corte.
- Genovesi, Giovanni (2004). *Prolegomeni alla pedagogia come scienza*. Roma: Aracne.
- Genovesi, Giovanni (2012). *Principium educationis: Un valore disatteso nella civiltà occidentale*. Roma: Anicia.
- Genovesi, Giovanni (2014). *Io la penso così: Pensieri sull'educazione e sulla scuola*. Roma: Anicia.
- Genovesi, Giovanni (2018). Vers la science de l'éducation: Un chemin accidenté: Reflexions de l'âge moderne à nos jours. *Pedagogija un Skolatājie*, 816, 78-86.
- Genovesi, Piergiorgio (2015). Il culto dei Caduti della Grande Guerra nel progetto pedagogico fascista. *Annali online della Didattica e della Formazione Docente*, 8(12), 83-114.
- Ranon, Anna (2013). *Poeti sui banchi di scuola: Educazione e poesia, un binomio inscindibile*. Milano: Franco-Angeli.

