

Adams, U2, Joan Baez, and Sting among others. *Artists United Against Apartheid* released a benefit album.

There is, clearly, much social awareness in rock music today. It is now socially acceptable to be "political" in one's music and many artists are promoting peace whether this is personal peace, communal, regional, or global. Rock music also features anti-war commentary, concern over confrontations in Central America and South Africa, anti-nuclear (weapons) sentiments. And it is using its very special appeal to do some social good.

It is plausible to believe that this surfeit of social awareness, concern, analysis, and action will affect those who listen. Rock music is an integral aspect of young people's lives and has the potential to affect the content of their socialization. In this way, then contemporary rock music has the potential to influence young people in making them aware of social issues, helping them analyze them, and showing them ways to act. If we wish youth to learn about war and peace, we've "got to start someplace." Rock music seems to be a good place.

¹Bob Dylan, "Something's Burning, Baby," *Empire Burlesque*, 1985.

²Robert Hagedorn, ed., *Sociology* (Toronto: Holt, Rinehart and Winston, 1983). Second ed.

³*Four the Moment* is a Halifax-based acapella group of four black women whose music focuses on racism and, most recently, on the experience of black women in Nova Scotia. They have just recorded an album which is available in women's bookstores (as of February 1988) or from 2650 Fuller Terrace, Halifax, B3K 3V7.

⁴Dire Straits, "Brothers in Arms," *Brothers in Arms*, 1985.

⁵Dire Straits, "Brothers in Arms."

⁶U2, "Sunday Bloody Sunday," *War*, 1983.

Sharon Froese Nielsen, an adopted Cape Bretoner, is working on her PhD. in Sociology. Living with her seafaring husband and her cat, she has held a variety of jobs and is still a rock and roller.

Peggy MacDonald, born in Sydney, is a newscaster/reporter at the radio station CJCB. She is the former rock columnist for the Halifax Chronicle Herald and is still a rock and roller.

Women Working for Peace: Reclaiming the Imagination

by Rosemary Sullivan

I am a woman working for peace. I first identified myself in this way five years ago. Before that I had been a teacher, a mother, a psychosynthesist, an adult educator working in women's studies and a pastoral animator (spiritual counsellor) at the college level in the Québec CEGEP system, offering workshops in self awareness/self expression, organizing women's networks, lobbying for more services and opportunities for women in the social services, in education, in the Church. In 1982, after seeing the NFB film with Dr. Helen Caldicott *If You Love This Planet*, I undertook a personal spiritual pilgrimage. At age 42, I walked from my home in Pigeon Hill, Québec, one hour south of Montréal, to the United Nations in New York City for the June 12 Disarmament Rally. I wanted to be with the hundreds of thousands of others gathering there from all over the world. I needed to walk the 400 miles alone, 22 days, one step after another, touching the earth.

This journey was my own crisis of imagination. I felt that so much was so horribly wrong in the world. I doubted all the effort I had made in the past. I needed a new vision for my own future, as well as for the future of the planet.

My vision of peace, personal wholeness and social change is facilitated when people are able to share themselves with others in cooperative inter-connecting structures based on Earth's own organic regenerative life process; when individuals are allowed to value and trust their inner knowing; when people support each other to discover new visions and create new models for learning and growth. Our present society is made up of structures based on competition, hierarchy and control through "power over." The goal-directed search for global security and personal growth separates us from each other when it is contained by linear struc-

tures that locate knowledge and power outside of ourselves, where objective knowledge is king and the number of missiles, the fortress to protect us from "the enemy." The focus of my work is to value imagination and intuition in an organic, self-directed process of developing mind, voice, and self, the whole person.¹ With each step I now take I continue that pilgrimage in creating alternative structures which support myself and others to learn and live for peace.

Educating for peace: how do I do this? I design every workshop or class — regardless of content or issues — so that I begin by offering participants the opportunity to get in touch with themselves, their needs, what they want to learn, what they already 'know,' subjective knowing that comes from life experience, what images they are carrying inside of themselves. I begin with imagery. Images give us the opportunity to speak in concrete ways about our inner knowing, our subjective life experience, that experience which has been pushed to the underside, which has been undervalued and hidden in our educational, healthcare, "national defense" systems.

Sometimes I start with images cut out of magazines piled in the centre of the circle of participants. We then use our hands and eyes to find an image, a color, a shape, a symbol that speaks about 'peacemaking' to us, speaks for us. This is how Lanie Melamed² and I began our workshop at the Fate of the Earth Conference in 1986, "From the Underside: Women's Process of Peacemaking." We went around and behind the words. There was no demand to put our knowing into concepts that would immediately make sense to others. We started by letting ourselves discover the knowing that comes from our subjective experience. We used the images to introduce ourselves, to say why we were there in that particular workshop on

peacemaking. We moved from "thinking about" peace to sensing and feeling peace. We shared our concerns about how, in the public arena, others are making decisions, giving direction, shaping our world to their image. We shared our need to empower ourselves by valuing our underside where we can discover more about the peace-making process as we experience it. We reminded ourselves that we are 51% of the world's population, that our skills for caring and relating, our vision of ourselves and the world, our strategies for re-



The New York Rally for a Nuclear Freeze

Photo: Polly Kaplan

solving conflict need to be brought into the public arena. We recalled Elise Boulding's work on "The Underside of History,"³ which encourages us to honor our imaging ability, to use both right and left brain ways of knowing and Carol Gilligan's research,⁴ which acknowledges our way of connected knowing, of integrating dualisms, of honoring our values. We allowed ourselves to voice the connections we see between family violence, sexual abuse, the domination of people of color, Native persons, people in the Third World, the feminization of poverty, the pollution of environment and the militarization of the economy, Star Wars, the nuclear arms race.

Guided Imagery exercises offer us the opportunity to learn more from our subjective experience. Marian Dodds⁵ and I use several visualization exercises in our "Images of Women: Transforming Myth using Film to See Ourselves in New Ways" workshop.⁶ We begin by closing our eyes and bringing ourselves to our present experience. We focus on our body's breathing, our body's experience of sitting in the chair, the feelings we bring with us into this group, our thoughts and questions, our conditioned dependence on our heads to figure out "the answers." We give ourselves the chance to let go of what we already know, to move to a new way of knowing and to discover new visions.

Through this we learn to see what is already inside of us and what needs to be cleared out to give room for new possibilities. We recall being in elementary school. How we felt in our bodies then.

How we experienced our surroundings, the school environment, our families. We let ourselves identify with our little girl and see the world through her eyes. We see the images we had of women at that time. We repeat this experience as our adolescent and twenty-year old selves. We record the colors, shapes, symbols of the images that came to us using magic markers, paper and as few words as possible. This helps us retain these images as if we were recording a dream for later reflection and learning so that we can let new understandings emerge with new words.

Through sharing our images we discover many similarities, as well as our own uniqueness. We see how many of the images of woman we carry inside have come from our external environment, how we have internalized role models that were given to us by our families, our schools, how we have internalized stereotypes perpetrated by the mass media. We ask ourselves, each other, how can we image ourselves as women in ways that are more congruent, more comfortable. We question how the external messages we swallowed along with these imposed images have influenced our abilities to be ourselves, find our voices, value our ways of knowing and creating the world in our images.

In the workshop "Images for a Peaceful Planet: Tools and Strategies for Teachers,"⁷ Lanie Melamed and I offer participants an opportunity to look, with new eyes, at some existing peace education films. We look at the film's message and its bias. We brainstorm ways of using the

film with students to encourage their active participation. We ask how can we step outside the frame of accepting a film as a finished product. We look at our own concepts of peace, our views of human nature and the values we model in our classrooms. We try on new perspectives. We acknowledge that we don't have as many images of peace as we have of war, that peace is more than the absence of war.

We look at the difference between teaching "about peace" and teaching "for peace." We affirm that the

way we teach peace is as important as what we teach. We need alternatives to competition, to resolving controversy with violence and power over. We need to model new ways of sharing power. We need to support each other and work cooperatively — because we don't often have the support of our government or school boards. We need hope. We feel empowered through creating new images of ourselves, as well as new images of peace. We encourage each other to see how we can put ourselves into the peace-making picture. We commit ourselves to supporting the work of groups like PENQ (Peace Education Network/ Québec), to advocating peace education in our schools and communities, to writing the Director of English Production at the National Film Board asking him to make peace education a priority.

This is some of what I have learned working for peace, taking one step at a time. My crisis of imagination has led me to discover new ways of teaching, of learning and of being in the world. My personal peace initiative has been the creation of an alternative learning/growth centre one hour south of Montréal, Québec. Pigeon Hill Bruideen/ Peacemaking Centre⁸ is a space where I can pursue my research in the peacemaking process and share this process with others by learning more about it, by writing a weekly peace column in my local newspaper connecting the personal with the political, the local with the global, by teaching in a way that helps others reclaim their imaginations and by living it.

... there are many different ways to work for peace ... there are many different visions of how to devote our efforts to create a peaceful and just world where human rights are valued and cherished ... The women's peace movement continues to empower women, by providing opportunity for women to learn and grow together on both a personal and political level through bridging our many varied backgrounds and experiences and working together to create new ways, ideas, structures and visions for the future. (*Camp International des Femmes Pour la Paix, Place du Nations, Ave de la Paix, Genève, Suisse, October 22, 1985*).

¹Research on this process is presented in *Women's Ways of Knowing: The Development of Self, Voice and Mind* by Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger and Jill Mattuck Tarule (New York: Basic Books, 1986).

²Lanie Melamed, consultant in innovative education, specializes in peace, play and women's studies. She created the Mature Students Access Program at Dawson College; initiated the Montréal Women's Network; and with Rosemary Sullivan is facilitating PENQ, Peace Education Network/Québec and co-coor-

dinating Peace Education for QAAL, the Québec Association for Adult Learning.

³We were inspired by Elise Boulding's *The Underside of History: A View of Women Through Time* (Westview Press, Boulder, CO. 1976).

⁴Carol Gilligan has argued that males and females differ in their moral reasoning. See *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard Press, 1982).

⁵Marion Dodds, Faculty Associate at Simon Fraser University, has worked as Status of Women consultant for the British Columbia Teacher's Federation and on the board of Mediawatch, Vancouver. She is giving "Images of Women/ Transforming Myth" workshops with Rosemary Sullivan, and is available as a consultant on a broad range of women's issues. Marian can be reached at #4 - 31 West 11th St., Vancouver, BC V5Y 1S6 (607-874-7893).

⁶"Images of Women/ Transforming Myth: Using Film to See Ourselves in New Ways" is an experiential workshop offered by Marion Dodds and Rosemary Sullivan. Imagery exercises and a 27-minute video compilation of the images of women in National Film Board films

from 1942 to 1987 enable us to transform myths and let go of limiting stereotypes by discovering positive images we can create for ourselves as women.

⁷"Images for a Peaceful Planet: Tools and Strategies for Teachers" is a one-day workshop designed by Lanie Melamed and Rosemary Sullivan for the 1987 PACT/PAPT Québec Teachers' Convention using imagery exercises and highlighting film and video resources for peace education. It offers an opportunity to practice some innovative teaching/ learning strategies and to discover new ways of facilitating peacemaking in the classroom and community. For more information write NFB Education Officer D-5, P.O. Box 6100, Station A, Montréal, Québec, H3C 3H5

⁸Pigeon Hill Bruideen/ Peacemaking Centre is the location where Rosemary Sullivan offers space for personal retreats, psychosynthesis workshops for small groups, and opportunities to learn experientially about personal transformation and social change.

Rosemary Sullivan teaches at the Applied Social Science Department of Concordia University in Montréal and works with individuals in a private practice at Psychosynthesis Pathways.

HILLEL SCHWARTZ

Précis

I don't know why she took to him; he was a nothing, a scatterbrain, bulge-eyed, inconsiderate, too many legs to be still in houses, fidgety as a corsetted aunt, and sure to die young. She mourned him as if he lay buried in her throat; she spoke little, ate much, kept cows, At last, animals no consolation, she died bloated and lonely. Of course.

LORINDA PETERSON

In the Wombs of Our Fathers



We're endangered species scared and running, left to follow old tracks on the face of new snow. We have taken nothing with us, gathered no facts.

We're the sexless ones, degendered; it's a slight of fortune tattooed on our hollow loins, slapped red and forced to breath. We learn to think them quickly.

We're the nurtured in the fancy of our father's wombs, made whole by taking nothing; warriors of the stone faced moon. We wear our breasts like armour for our own protection.