2

ENCOUNTER WITH SACRED TEXTS: TEXTS OF VIOLENCE

MODULE TWO

TEXTS OF VIOLENCE

2.1 INTRODUCTION

PREFACE TO MODULE 2

The following educational materials are part of educational activities developed within the EDUC8 project and form the so-called deep module on the Ethics/Non-confessional aspect of the prevention of polarization, radicalization, and extremism. Since the topic addressed in this module is "encounter with texts of violence", the selected "texts" are the stories of Oedipus and Ajax (Sophocles). This overall frame is thus a context for discussion of shame, shaming, stigmatization, and their association with violence, which we have chosen to be the central leitmotif of this module.

The educational tool for the activity consists of three elements:

A A *short animation video* introducing the topic to the pupils and opening up discursive space for discussion. The scenario of the video features a discussion between students and partially depicting elements from the stories of Oedipus and Ajax. The video is also accompanied by short quizzes that enable children to reflect upon the selected aspects of the story. Quizzes are also provided to teachers and pupils separately for more flexibility (Section 3.3.1 of Teacher's book).

B This *Teacher's book* primarily consisting of a more in-depth presentation of the theme of the educational activity and a description of educational methodologies that teachers can employ while implementing the activity.

C A *Student's book* consisting of basic educational materials and some additional educational materials that can be the basis for further educational activities.

Both, Module 2 in the teacher book and in the student book, differentiate between basic teaching and learning materials and deepening/widening materials. The latter are optional and can be pursed given the motivations and interests of pupils and teachers. In the student book, these parts are clearly marked. (The supplementary assignments for students are also clearly marked for them.) In the teacher book, the background content, which aims to develop a more in-depth understanding of the role of moral emotions, is combined, and only parts pertaining to the additional tasks for students are separated. The deepening/widening materials can be combined in a number of ways and can be used with other teaching materials and on occasions that open the questions inherent in them.

As a teacher, you can combine these educational materials in any way you like. You can only use the animation as a starting point for discussion. Or you can use and study the Teacher's book and then design your own educational materials that diverge from the animation. You can also combine these educational tools with other educational materials and extend its scope in this way.

2.1 INTRODUCTION

The central points of discussion are the topics of **shame, guilt, harms of shaming, stigma and stigmatization, and their association with violence** (towards others and oneself). These are highly relevant for aspects of radicalization since the perception of the self and one's associated status highly influence our behavior. On the other hand, a positive role of moral shame can be highlighted as related to ethical ideals (e.g., common humanity). Additionally, this is an opportunity to talk about topics like pride and humility. The challenge is how to present these sensitive issues to students (not all aspects are directly included in the scenario, first because of time constraints and second, because some topics are best addressed in face-to-face discussion and adapted to the particular context). Experiential and holistic learning approaches are used as well as discussion (description of these approaches and practical guidance for their use will be included in the teacher's book).

UNESCO's policy brief with the title *Preventing violent extremism through education: Effective activities and impact* (UNESCO 2018) lists the following among the *"pull factors"* or individual motivations for violent extremism and radicalization: *"individual backgrounds (search for identity, adolescent crisis, attraction of violence) and identification with collective grievances and narratives of victimization,"* while including *"marginalization, injustice and discrimination"* among the *"push factors"* or conditions that are conducive to extremism and radicalization. All mentioned aspects are highly intertwined with elements of identity, self-representation, emotions and reactive attitudes like guilt and shame, and to the phenomena of shaming and stigmatization (both on the level of an individual as well as on the collective level).

2.2 SHAME, SHAMING, STIGMATIZATION AND THEIR ASSOCIATION WITH VIOLENCE

Charles Darwin, in his book *The Expression of the Emotions in Man and Animals*[1], characterized **shame** as an affect or emotion involving blushing, downward cast eyes, head as lowered, slackness together with a sense of warmth and the vasodilation of the face and skin. Shame is highly associated with embarrassment, dishonor, disgrace, inadequacy, humiliation, or chagrin.

Both guilt and shame are principally related to our moral lives and play an important part in it. They can be characterized as moral emotions or moral attitudes that arise in relation to our past or present actions or character.[2]

Guilt or the feeling of guilt is our response to the realization that our action was morally wrong and that we are responsible for the consequences of this action. Guilt e.g., arises when we violate a certain moral norm or inflict unwarranted pain, suffering, or damage to the other. It can thus be understood as a painful or disturbing response to the moral wrongness of my action and its consequences.[3]

Shame requires a more detailed and nuanced initial elaboration. Shame is primarily closely related to our sense of excessive exposure, of not being covered, and being powerless in relation to the other(s) and also connected to the sense of the loss of status.[4] Further, it seems to also encompass many non-moral aspects of our lives and thus extends wider than guilt, which is primarily a moral notion. **Moral shame** can be understood as such uncoveredness, a sense of weakness, and powerlessness that we feel when we are truly aware of our moral wrongdoings (disclosed either by others or by ourselves), weaknesses, or defects of our moral characters.

Guilt and shame should, of course, not be considered as two completely separated or mutually exclusive moral phenomena. We cannot draw a clear boundary between the two. In the space between them, there is a grey area that could be characterized as a kind of a feeling of moral weight or burden or even moral taint. In addition to that, an individual can feel both guilt and shame in relation to the same action, so both as moral stances do not preclude each other, neither as actual feelings nor given their appropriateness.

[1] Darwin 1872.
[2] What follows has been developed at more length in Strahovnik 2019.
[3] Gaita 2002, 34.
[4] Williams 1993, 220.

There are several interesting differences between guilts and shame that one can point out:

a. **Focus**. Guilt as act-centered ***vs.*** shame as agent-centered. The basis of most of the discussed differences between guilt and shame is an initial recognition that guilt usually focuses on the moral wrongness of our acts (guilt is act-centered), while shame is closely related with vices, flaws and moral deficiencies of our character or ourselves (shame is agent-centered). Guilt is thus associated with the wrongness of our action, while shame points to us as agents, to our person(ality); i.e., we are or feel ashamed of ourselves and not (only) of our actions or their consequences (Haggerty 2009, 304; Doris 2002, 155).[5]

b. **Violation**. Guilt as a response to a breach of moral norm ***vs.*** shame as a response of not achieving some ideal. Guilt is most often associated with a breach of a given command or prohibition, while shame usually concerns some ideal and us not achieving it.

c. **Scope**. Shame, as opposed to guilt, affects our whole personality.[6] It implies a certain feeling that we need to protect and shelter ourselves in which our whole personality is revealed to ourselves as diminished, weakened, lessened or damaged; we feel, or better, wish not just to hide our face or ourselves, but that we weren't here at all, we wish to "sink through the floor" as we sometimes say. Guilt, on the other hand, is tied to a particular action that was morally wrong.

d. **Reactive attitudes**. Guilt is accompanied by anger, resentment, indignation, and demands from us compensation or an apology, while shame is accompanied by contempt, ridicule, or avoidance by others and demands a change in ourselves. Typical reactive responses to guilt (or the ways of overcoming it) include confession, correction of the wrongs done, apology, acceptance of punishment, and alike. A thing that arouses shame in us is usually accompanied with contempt, ridicule, exclusion, or avoidance by others (Karlsson and Sjöberg 2009).[7]

e. **Senses: hearing *vs.* sight.** Guilt is often related to (inner) voice and hearing or listening. We, therefore, speak about the voice of conscience inside us or a voice of judgment above us. On the other hand, shame is primarily connected with sight or vision. An excellent case being provided by Oedipus (part of the scenario) who goes as far in his recognition of shame that he blinds himself, accompanying this act

[5] Haggerty 2009, 304; Doris 2002, 155.
[6] Williams 1993, 89.
[7] Karlsson and Sjöberg 2009.

with phrases as: “every look is painful for me”, he seems “dirty” and “unpleasant and disagreeable even to the goods” and urges others: “O, I adjure you, hide me anywhere, far from this land, or slay me straight, or cast me, down to the depths of the ocean out of sight” (Sophocles, *Oedipus Rex*).

f. **The role of the self and the other.** Shame presupposes the other, the observer, while guilt presupposes only our recognition that we have violated a specific moral command. Both guilt and shame in some way presuppose the other, but this “other” occupies quite a different role. In the case of guilt, the other is in the role of the victim or an executor as an independent authority, which represents the need for compensation or a threat of punishment. With shame, this other predominantly occupies the role of a spectator or a witness. “The watcher or witness before whom we feel shame is not necessarily critical and punitive. Instead, the other may represent potentially affirming attitudes such as acceptance, admiration, respect, love, and resolve, as well as more painful ones such as disappointment, rejection, avoidance, or con-tempt. Moreover, the watcher or witness is not experienced as an impersonal judge, an enforcer, or a victim. The approval or disapproval of the watcher or witness is felt by the self directly. With shame, we experience this appraisal personally as an evaluation of our character. Thus, when we feel shame, we do not fear punishment at the hands of an impersonal other but instead the loss of love, honor, and respect in the eyes of our community. The threat is not punishment, but abandonment.”[8]

Figure 2.1
Spectator
Source: © motortion / Adobe Stock

[8] Haggerty 2009, 306.

g. **Graveness. Proportionality *vs.* disproportionality.** Guilt is most often understood as being proportionate to the wrongness of an act. At the same time, shame could be immense even when the act's wrongness itself is minuscule.

h. **Control. Decision *vs.* necessity.** It seems that guilt (as opposed to shame) is closely connected with the possibility of deciding and acting differently and that therefore presupposes that we could have done otherwise. On the other hand, shame is not excluded by necessity and associated with our not being able to act otherwise. (Notice the prevalence of the shame discourse in Greek tragedies as associated with destiny and in this sense necessity.)

i. **Retribution *vs.* restitution.** Shame is (or at least could be) restitutive (it requires a change in ourselves, to restore the ideal), while guilt is retributive (it requires punishment, retribution, or apology). In this sense, the forgiveness of a victim or a person who has been harmed by my action is closer to guilt than to shame, because forgiveness can relieve me of guilt, of inner voice reminding me about what I have done, but not necessarily restore my desired ideal, image or moral character. I myself must do this.[9]

j. **Autonomy *vs.* heteronomy.** One of the theses that Williams puts forward is also that in modernity, guilt was interpreted as an autonomous moral attitude in the sense that the moral norms the violation of which arise it could have the origin in ourselves (moral standard inside the agent). On the other hand, shame essentially presupposes another (the view of the other) before whom we feel ashamed and before whom we want to hide (e.g., in the case that we did not fulfill the image or ideal we would want the other to see, or the other expects to see). Thus, the origin and value of this image are merely external and superficial, even egoistic and, therefore, heteronomous (moral standard is external to the agent).

k. **Orientation in time and productiveness.** Finally, some authors stress and give priority to guilt since it is supposed to be a more productive emotion, conductive and functional, since it focuses on the future, enable us to recognize the moral wrongness of our actions and prevent similar actions in the future. On the other hand, shame is supposed to be less functional and productive; it is being oriented towards the past, holing as a hostage of a sort of passive stance.[10]

[9] Williams 1993, 91.
[10] Doris 2002.

Williams has pointed out that within the horizon of modernity (highly marked with a notion of guilt) we often feel that there is no real place in morality for the idea of shame and that from our modern perspective ancient Greek ethics and culture could be legitimately described as being marked with **"culture of shame"**[11], while our present situation as the prevalence of the **"culture of guilt"**. (Such a distinction was also put forward by the anthropologist Ruth Benedict, although in a slightly different way. Guilt culture is a culture in which your culture determines your moral status, while in the shame culture, what primarily matters is how your community, how others perceive you, and whether they honor or excludes you). Furthermore, some view this development as a sign of moral progress and label the Greek culture of shame as underdeveloped and more primitive.[12] The origins of such convictions lay in the modern picture of a moral agent or a moral subject – formed e.g., in the name of the Kantian idea of autonomy – that is not determined by character or any external moral standards since reasons or revelation enables her or him to know the moral law that binds all moral agents and which she or he must obey or follow in action. A proper response to the breach of this moral law is, first and foremost, a feeling of guilt that one has done something contrary to it than that of shame.

[11] Williams 1993, 94-95.
[12] Haggerty 2009, 307.

Guilt and shame can be understood at the level of groups or **communities**, not only in the context where we are talking about a certain type of complicity as a basis for collective guilt. National and other social groups have their own histories, which, to a large extent, determine the present emotional experiences of members of these groups, including pride, guilt, shame or a desire to correct things from the past. These emotional responses are not necessarily related to our taking part in events or practices of the past, but are established on the basis of group membership or social identity emerging out of the evolving dynamics of relations within and between groups and communities.

Collective guilt can be seen as a response of the community members or group to the immoral acts when these acts become protuberant, and their common identity is strong enough. Guilt could thus lead to reparation and apology for the acts and events in the past. The above-mentioned understanding of shame as a restitutive/restorative moral stance, on the other hand, enables the group not only to remedy the injustices done to victims but also eliminate the attitude towards them, which was at the basis of acts committed. Shame can, therefore, be felt or experienced in the context of a group or community either as perpetrators, as persons associated with the perpetrators or as mere observers of the fact that the ideal or standard of humanity hasn't been respected or still is not fulfilled (e.g., in cases when a state still waives specific actions owned to the victims) and is in this sense apt in such situation.

Figure 2.2
(Un)covered
Source: © vika_hova / Adobe Stock

2.2.1 THE POSITIVE ROLE OF MORAL SHAME

To highlight the possible positive role of moral shame, one must first emphasize that shame is not necessarily linked only with the external expectations of society. We may interpret that the other is not necessarily real or concrete, but it can also be an imaginary other. It can represent an **(ethical) ideal** or a standard. Such other might be internalized, abstract, generalized and idealized, that is, created out of my ethical concerns. Shame could be understood as based on the standard of **(common) humanity**, which is positioned within ourselves as a standard and this criterion should not be seen only pertaining to the damage suffered by the victims, but more deeply, as a violation of humanity, as an overlooking of humanity in the other.[13]

Some authors emphasize and give priority to the attitude of guilt as opposed to shame since it is supposed to be a more productive emotion, more conducive and functional in our moral life and relations with others, since it focuses on the future, enable us to recognize the moral wrongness of our actions and prevent similar actions in the future. Regarding the productiveness of shame, one must first note the following. Arguments for this view mostly appeal to particular cases or types of shame (like shame as related stigmatization or shame related to complete passivity). John Doris, who is a defender of this view, e.g., appeals to Joseph Conrad's novel *Lord Jim*, in which the character of Jim abandons the sinking vessel and passengers aboard it, and this event then for his entire life reoccurs for him as a sort of defeat and source of shame and doom, making him stuck in his past.[14] But beyond such cases, there seems to be no in-principle reason that we should accept that for the emotion of moral shame as a whole. The plausible response to this is that both guilt and shame have their non-functional "pathologies", and these cannot be ascribed merely to one side. A more promising way is that of Martha Nussbaum, who points to the proximity between shame, stigmatization, hostility, and humiliation. She claims that, in this sense, shame is one of the enemies of compassion as a central ethical attitude. But these concerns pertain only to one aspect of moral shame, which is also evident from the distinctions implicit in Nussbaum's work, especially between hostile and constructive shame and personal and social shame.[15]

Moral shame can thus be understood as a response to the violation of this internalized standard of **humanity**, against which other(s) must be recognized as a valuable human being(s) just like us that possesses a fully equivalent status. Within the context of ethics based on human dignity and humanity, it is particularly important that also in our moral attitudes such as

[13] Gaita 2002, xiv, 4, 43–50.
[14] Doris 2002, 160–164.
[15] Nussbaum 2013, 361–2, 364.

guilt, shame, and regret, the other is not overlooked as being fully human.[16] Shame also establishes a relationship between us and the other(s).

If we overlook victims' humanity and reduce their human status, then those victims, in this case, are deprived of any meaningful depth. Thus, we hinder their defense, for example, by reference to the injustice of such treatment. With the breach of this standard, we have not only caused damage to others, but we have violated humanity in them and ourselves since we failed to achieve it as our own ideal. When such a violation against humanity arises, an adequate response to it cannot merely be guilt or regret, but it must also be accompanied by shame. Such felling of shame should not be seen merely as something negative, but as an opportunity to help us overcome defects and short-comings of our character, which we feel ashamed of (this is a sense of restitution of humanity in ourselves and others); shame, in this case, should not follow the logic of stigmatization but of reintegration.

However, one must also be attentive to negative aspects of shame, in particular those associated with shaming and stigmatization. These do not follow the standard or ethical ideal of common humanity, but most frequently are only mirroring the prevalent attitudes in a particular group. What is also very dangerous is the association of shame with violence. The core of this worry can be expressed by the element that shame is often associated with or leads to violence, both to self-harming behavior and to violence against others. Krista Thomason calls this the "dark side" of shame, and shame itself the emotion with two faces.[17] Let's take a closer look at this. On the one hand, we can simply say that shame is an emotion we feel when we fail to be what we hope to be or strive to be (an ethical ideal). **As a positive moral emotion, shame suggests that it is important to us what kind of person we are or what we want to be.** However, these aspects can also be joined by those when we feel ashamed of, for example, our social status, physical disability, appearance, etc., and at the same time, shame is associated with victimization. However, the most enigmatic negative aspect is the connection between shame and violence. Thomason, among other things, uses Sophocles 'story of Ajax to illustrate this. In the story, Ajax intends to kill Odysseus, Menelaus, and Agamemnon as revenge because he - as the greatest of the Greek warriors - was not given Achilles armor. To this end, however, Athena deceives him in such a way that he thinks he has killed them. Still, in reality, he has killed the animals and their hounds in his camp, which he has taken as prey. When he realizes his mistake, Ajax feels an intense shame and takes his own life by stabbing himself with his sword. Given the very core of the story, we can highlight the differentroles of shame.

[16] Gaita 2002, 31–32.
[17] Thomason 2018.

Still, we cannot ignore the fact that shame can often be a very dangerous, crippling emotion that leads to violence. If we add to this the negative aspects of shame and stigmatization, in this sense, we can place it more in the group of "immoral" emotions (among, for example, envy, jealousy, hatred, etc.). "Shame so easily moves from functional to toxic because of our capacity to relive shaming situations. Once we have experienced shame in the presence of another person, we can relive that experience over and over again by becoming our own audience."[18]

Shaming can be defined as enticing people to feel shame while publicly exposing their flaws, misdeeds, features, characteristics, etc. [19] Thus, "shaming occurs when others try to make prominent some feature of the shamed person sometimes for her own self- awareness but mostly for others to see. Central to shaming is the marshaling of communal attention. In order to shame someone, her flaw or offense must be pointed out to others. Teachers who shame students for bad behavior do so in front of (at least some subset) of their classmates. Bosses shame coworkers in front of other coworkers. Shaming is most obvious in the form of schoolyard teasing. Anyone who has ever been greeted by shouts of "fatty" or "four-eyes" has been the target of shaming."[20]

Stigmatization and stigmatizing build upon such shaming. "Stigmatizing is similar to shaming, but it is primarily designed to call attention to a trait or misdeed that then subsequently marks that person as a member of some (usually marginalized) group. Stigmatizing can happen in at least two ways. First, sometimes individuals are stigmatized because they belong to a group that is already stigmatized. For example, people who experience poverty are stigmatized in this way. The stigma of poverty is complex. It arises in part from people's negative attitudes and prejudices. It also arises from misguided public policy and widespread (sometimes willful) ignorance. Negative attitudes and bad policies reinforce each other to create a stigma. Stigmatizing can also occur when a person is intentionally marked as not belonging or as lesser."[21] Both actions, shaming and stigmatizing, are morally perilous and damaging. They can include violence (or are themselves forms of violence) and often incite further violence, advance radicalization, and deepen polarization.

[18] Monroe 2009, 61.
[19] Thomason 2018, 180.
[20] Thomason 2018, 181.
[21] Thomason 2018, 182-183.

"For those learners who struggle to meet the challenges of classroom life, shame is inevitable. Many pedagogical practices highlight only these students' struggles. Ability grouping in reading and math, for example, leaves children's weaknesses exposed. No matter what name you call the groups, everyone knows that the yellow birds, hedgehogs, or Flintstones are the 'slower learners.' Because school is a place for socialization, the peer group also can be a potential source of shame. Kaufman (1992, 200) listed the formation of cliques, teasing and ridicule, and physical bullying as sources of 'considerable shame' from ones' own peers. This type of shame can be continuous and long lasting as it is perpetuated year after year."[22] This includes perspectives of students that have to do with their ethical or religious views. That is why you can use these topics to investigate – together with your students – the positive role of moral shame and also its negative aspects that can lead to shaming and stigmatizing/stigmatization.

Figure 2.3
Abusive words and stigmatization
Source: © soupstock / Adobe Stock

[22] Monroe 2009, 63.

2.3 SCENARIO AND QUIZZES RELATED TO THE TOPIC

2.3.1 QUIZZES AND ADDITIONAL QUESTIONS

There are **three quizzes**, each consisting of two questions that accompany the animation video. All allow for students to choose multiple answers. There are no correct or incorrect answers; **the questions (together with the answers given) have the role of stimulating students to reflect upon various perspectives and dimensions embedded in the ethical issues that the scenario gives rise to.** It is also possible for a student not to choose any answer and provide her or his own one together with the explanation. You as a teacher or instructor can use these questions as a starting point for discussion or assign to your students' various assignments (writing of a short reflection on the topic, drawing a picture of the answers that they think are the right ones, re-writing the original story in a way that another answer would be the right one to go with, etc.). Be creative and let these difficult issues of shame, guilt, stigmatization, etc., inhabit the educational space.

The first quiz consists of two questions. The first is directly related to the contents of the animation video and the second more general. The first questions ask students to think whether assigning a visible badge or marking to somebody for doing poorly in school is fair. Supplementary discussion with students here can invoke other examples or their own experience. You can also discuss whether it matters if the badge is some sort of a visible marking or a "badge" that is not apparent or visible but still marks someone. The second question addresses the question of shame, and when do we feel it. You can pose additional questions, such as the following. What is shame? Is shame merely a physical or physiological reaction of our bodies? Can we feel shame even if we do not show it with our bodies? Etc.

QUIZ 1

Question 1: Is it fair that Pieter-Jan must wear the two mentioned badges? (You can choose more than one answer)

- ☐ Yes, it is fair since they are only stating what is the fact, what is true.
- ☐ Yes, since he deserved it, not doing his assignments and being behind with his work.
- ☐ No, because perhaps it is not his fault that this happened.
- ☐ No, because in this way, he is the only one singled out.
- ☐ Yes, because he was behaving badly towards some other classmates.

Question 2: When do we feel shame? (You can choose more than one answer)

- ☐ When we disobey the rules.
- ☐ When we do something wrong.
- ☐ When others observe or come to know, that we have done something wrong.
- ☐ When we are disappointed about ourselves.
- ☐ When others exclude us from their company.

The second quiz includes questions that are about the stories of Oedipus and Ajax that are embedded in the conversation in the animated video. If the students are not familiar with these stories, you can present them (There are many resources that you can use, including animated and narrated videos that summarize the stories in a brief way[23]). Question 3 establishes the connection between shame and the sense of needing to hide oneself before others and adds to this an aspect of feeling ashamed, even to one's own eyes. It hints to a very strong relation between shame and vision. Also, the proposed answers prove useful for the discussion of who or what sets or represents the standards (or ideals) in relation to which we feel shame. Question 4 reiterates the connection with shame and ethical standards and ideals, this time in relation to the story of Ajax.

[23] Oedipus: https://www.youtube.com/watch?v=Cj7R36s4dbM; Oedipus: https://www.youtube.com/watch?v=oc-qNsxD6SwI; Ajax: https://www.youtube.com/watch?v=5zQaR-0pwQw.

QUIZ 2

Question 3: Why do you think Oedipus was trying to hide himself before others and why he could not even stand his own look? (You can choose more than one answer)

- [ ] Because he has done something wrong.
- [ ] Because he did not want to be the person, he ended up being.
- [ ] Because others were angry at him.
- [ ] Because if he had known these things, he would not have done them.

Question 4: Why was Ajax ashamed? (You can choose more than one answer)

- [ ] Because he made a mistake.
- [ ] Because the goddess Athena put a spell on him and confused his perceptions.
- [ ] Because he failed to kill Odysseus, Menelaus, and Agamemnon.
- [ ] Because he was no longer seen as a great warrior.
- [ ] Because he killed the innocent animals.

After discussing the cases of Oedipus and Ajax, you can engage in further discussion with the class at this point, returning to some aspects that were present in the initial animated story. Examples of the questions you can pose are: "Do you know of any other examples where people were being marked out?" "And what were the reasons behind it?" "Can anything justify such markings or badges?" "Do we all have badges of some sort? "What if the person is not at all responsible for being marked in this way?"

The third quiz returns to the original story of the students in the scenario. Question 5 addresses the aspect of pride (as associated with shame or as a possible opposite of shame). It asks when and why do we feel pride. You can use it as a starting point for discussion about pride and its relation to praise, respect, achievements, status, etc. Question 6 opens up a discussion about exclusion that often befalls those that are stigmatized. You can use it as a starting point for discussion about different mechanisms of exclusion and harms that it causes. On the opposite side are a model of an inclusive society and the idea of common humanity. Here the concrete experiences of students (both those depicted in the scenario as well as possible experiences of your students) can interrelate with these more general ethical dimensions.

QUIZ 3

Question 5: When and why do we feel pride? (You can choose more than one answer)

- [ ] When we are helping others.
- [ ] When we are better than others and excel in some aspect, e.g., win a medal.
- [ ] When others are respecting us.
- [ ] When others praise us and give us their attention.
- [ ] When we have done something that was hard for us to do, even if nobody noticed this.

Question 6: Had Pieter-Jan done something that merited others excluding him and avoiding him? (You can choose more than one answer)

- [ ] Yes, because he failed to complete his assignments.
- [ ] Yes, because he is doing worse than everybody else in the class.
- [ ] No, because he did not know what the right thing is to do.
- [ ] No, because by excluding him, he cannot get any help from them.
- [ ] No, because he is just a student, like all the rest of them (us).

2.3.2 STORIES OF OEDIPUS AND AJAX

Oedipus

The story of Oedipus comes from ancient Greece and its mythology and is dramatically described in several plays by Sophocles, the famous writer of tragedy plays (born c. 496 BCE, Colonus, near Athens, Greece; died 406 BCE, Athens). His play Oedipus the King (Oedipus Rex) is perhaps the most well-known depiction of the story of Oedipus.

As said, there are several different variants of the story. According to one of them, Laius as the king of Thebes (a city in central Greece, northwest of Athens), was cautioned by an oracle that his son would end up killing him. Thus, after his wife Jocasta (also Locaste or Epicaste) gave birth to their son, Laius has ordered that the baby-boy should be exposed in the wilderness in the mountains near the city and left to die there. But a shepherd found the baby, took pity, and saved him. Oedipus survived and was adopted by King Polybus of Corinth (an ancient city and a state in south-central Greece, in modern times, known for The Corinth Canal, i.e., a passage for voyages of ships between the Mediterranean Sea and the Aegean Sea) and his wife that took care of him as their own son. When growing up, Oedipus visited Delphi (a famous place that issues prophecies) and has learned that he is destined to kill his father and marry his mother.

Figure 2.4
Oedipus and the sphinx
Source:
© matiasdelcarmine / Adobe Stock

Fearing this fate, Oedipus never returned to Corinth as he saw would be the best means to avoid this dreadful fate (mistakenly thinking that Polybus is his father).[24] On his way to Thebes, he met Laius, his actual father, who provoked a quarrel, and Oedipus killed him (unknowing that he is his father) in the struggle between them. Arriving at Thebes later, he found out that the city is in need. Thebes were terrorized by Sphinx (a creature with the head of a woman, a body of a lion and wings of a bird; see image below) that posed riddles to people and those who could not answer them ended up killed by it.

[24] Encyclopaedia Britannica, s.v. Oedipus.

Oedipus successfully solved the riddle, and as a reward, he received the throne of Thebes and the hand of the widowed queen, his actual mother, Jocasta. His fate was now completed, but he still did not know this. After learning the truth, Jocasta committed suicide, and Oedipus blinded himself and went into exile.[25]

The story nicely illustrates some of the differences between guilt and shame. We usually feel guilty when we knowingly do something wrong, e.g., we break a promise we made to our friend, and we feel guilty or when we break a rule. In the case of the feeling of shame, we can feel it even if what we have done was not our fault or if there was no way for us to know that what we are doing is wrong. We will return to this issue later on, but now let us know the story of Ajax a little bit better.

Ajax

Figure 2.5
Dispute over the armor of Achilles between Ajax and Odysseus
Source: Adobe Stock

The story of Ajax also comes from Greek mythology and is likewise depicted in by Sophocles in a play titled Ajax. According to the legend, Ajax (also "Ajax the Great" or "Enormous Ajax") was a hero, a brave Greek warrior of great stature that fought with Hector (the chief warrior of Troy, the kingdom in western Anatolia that fought with the Greeks in the so-called Trojan wars) and he rescued the body of another hero, Achilles that was killed in battle. There was a dispute between him and Odysseus for the armor previously worn by Achilles, but Ajax lost the fight. He nonetheless believed that he has earned to have it and wear this armor, and this flamed another dispute.[26]

[25] Encyclopaedia Britannica, s.v. Oedipus.
[26] Encyclopaedia Britannica, s.v. Ajax.

According to the story, as described by Sophocles, Ajax attempted to assassinate Odysseus and the judges (Agamemnon and Menelaus) judging the fight between Odysseus and him.

He set himself for this planned attack but was made confused by the goddess Athena. Due to this "blindness" caused by Athena, Ajax mistakenly slew the animals that his army has seized as the spoils of war and their keepers. Once realizing what he has done, Ajax feels shame and, moreover, he feels humiliated; he fears that others will laugh at him for making such a foolish mistake (even though the mistake itself was not his fault but the working of Athena). After struggling with this, he decides to take his own life. Agamemnon and Menelaus order that Ajax's corpse is left unburied as punishment. But the wise Odysseus persuades the commanders to relent and grant Ajax an honorable burial. In the end, Odysseus is the only person who seems truly aware of the changeability of a human.[27]

[27] Encyclopaedia Britannica, s.v. Ajax.

2.4 METHODOLOGIES USED

As in most educational activities, the best methodological approaches are first and foremost sensitive to students and to the teacher. From the teacher's perspective, it is important that you decide upon the methodologies that you are comfortable and confident with, but do not be afraid to test out new things and be creative in the process. From the perspective of students, methodologies should accommodate their needs, interests, and motivations.

Next, it is important to consider the presented theme since it also governs the methodologies in an important way. For the topic of shame, shaming, stigmatization and their association with violence this book is specifically focused on three methods that are presented below, namely

- biographical learning,
- experiential and holistic learning,
- using moral dilemmas and conflict cases.

2.4.1 BIOGRAPHICAL LEARNING

Biographical learning is a form of learning that essentially appeals to **one's life, one's life story, experience within that story, and one's position within it, and in a broader way, can include references and allusions to the lives of others.** Biographical learning as a pedagogical method can be applied in education against radicalization and polarization in a way that the teacher encourages learners to develop a personal, sensuous language about their experiences, support learners involvement in dialogues and narrative activities, and form the basis for personal narratives surrounding concrete, meaningful experiences from everyday life.[28] This includes meeting others, being part of the lives of others, and being experientially solidary with them.

Stories constitute an important basis in the educational context. Through stories, participants can connect with each other, explore relevant subjects and issues, gather new insights, create new narratives or reassess old ones. Biographical learning is a narrower version of learning through stories, a version of **"learning within and through one's life history"**.[29] By learning through one's personal stories, specifically, participants should be able to reclaim and reconsider the past in order to cope with the challenges of the present.[30]

[28] Krogh Christensen, 2012.
[29] Alheit 2009, 125.
[30] Hallqvist and Hydén 2013, 2.

In that matter, stories and personal histories not only hold educational value, but a social, emotional, introspective, and ethical one. Method of biographical learning can then be defined as an autopoietic accomplishment, an accomplishment of active participants who reflexively organize their own experience. Alheit and Dausien claim that the knowledge and experience gathered through biographical learning (with the intertwinement of above-mentioned dimensions), "generates personal coherence, identity, a meaning for participant's life history and a communicable, socially viable lifeworld perspective for guiding their actions".[31]

As a strategy of conducting honest and open discourse, biographical learning can be used together with some variations of Socratic dialogue to addressing one's fears, weaknesses, insecurities, and doubts, in a truthful manner, offering their own life experience as educational material. With all the groups, participants should try to project their own experience into the stories or biographies of others as well. Examples and experiences presented should serve as an opportunity "of taking a reflexive stance towards presented, as a way of understanding how participants actually use their biographical account(s) as a way of reflecting on their own past".[32] Exploring participant's previous experiences or personal stories, this approach serves to reassess one's stances, attitudes, and actions towards the world surrounding us.[33]

Figure 2.6
Writing a story
Source: © gerasimov174 / Adobe Stock

[31] Alheit and Dausien 2002, 17.
[32] Hallqvist and Hydén 2013, 4.
[33] Project Beagle, 2020.

Biographical learning is important for education since the understanding of it enables us to address children's or other learner's experiences, especially when they ask themselves questions connected to their identity, their purpose, values, and their meaning of life. "Biographical learning is about understanding changes in personal and social identity, as well as bodily identity, as a potential for growth and ownership of one's own life story and the 'hidden' capacity to lead one's own life."[34] If we look at students of different ages, young children respond favorable to fairy tales or simple stories, while adolescents prefer more complex and structured stories and biographies (in both cases, these are stories/biographies with ethical content). "On one hand they project their own experience into the biographies of others, and, on the other hand, they like to integrate some key experiences into their own life. It is encouraging, however, to learn that, in open and honest communication, fears and weaknesses are not considered as disruptive factors but can serve as "teaching materials" and be transformed into a reason for becoming closer and more sensitive for ethical and moral questions. Because they are very open for empathy, the way for learning processes towards more honest and truthful as well as respectful and responsible communication is open."[35]

Biographical learning is thus a methodical (systematic) learning form, by which we learn from our own life experiences and experiences of others. It can be carried out in different contexts, with different target groups, individually or in groups, and with the intention of achieving different objectives. The basic methods include reflection, discussion, narrative method, autobiographical writing, artistic expression through drawings, role playing, associative techniques, project work, etc. The main goals of all these methods are to encourage the reflection about experiences and encourage a desire to engage in a (genuine) dialogue with others. Biographical learning can be a effective method to practice empathy, care, (genuine and open) dialogue, acceptance, and responsibility. Thus, possible topics and themes to address are:

- ethical life decisions;
- the building of positive class (group) atmosphere;
- conflict-management;
- forming good relationships;
- building positive self-esteem and strong personality (character building).[36]

[34] Krogh Christensen, 2012.
[35] Ethics and Values Education, 2015.
[36] Ethics and Values Education, 2015.

2.4.2 EXPERIENTIAL AND HOLISTIC LEARNING

The method of experiential learning proceeds from the recognition that "learning is the process whereby knowledge is created through the transformation of experience" (Kolb 1984: 38; cf. Kolb & Fry 1975). Experience is a very broad term, so Kolb helpfully further differentiates between four stages of the learning process (forming an ongoing cycle), which are:

1. Undergoing a concrete experience (new experience or situation, a reinterpretation of existing experience)

2. Reflective observation and engagement with this experience

3. Abstract conceptualization and formulation of new ideas, concepts, models, patterns, etc.

4. Active experimentation, application of new knowledge and strengthening of the experience

Figure 2.7
Kids in a garden experience and idea
Source: Rawpixel.com / Adobe Stock

In the case of education against extremism, polarization, and radicalization, such experiential component of learning is of vital importance. As part of this educational activity, the first experiential aspect is already included in the story in the animated video since students can identify with the characters. Next, quizzes and discussion strengthen this experiential element even further. And lastly, you can set up additional activities such as role-playing, storytelling, drawing, etc. that again have a strong experiential component. **Experiential learning is thus learning through reflection on doing and should encompass a broad spectrum of different experiences (intellectual, creative, emotional, social, physical, etc.).**

Holistic learning is a part of a broader concept of holistic education. As a form of learning, this approach principally focuses on the development of a whole person (rational, emotional, physical, social, aesthetic, and spiritual aspects), both from the perspective of the learner as well as the teacher (Miller 2000). It emphasizes the interconnectedness between different learning situations, experiences, topics or school subjects. It proposes that one must understand a learning situation as a unity. The learning process should be **inclusive, integrative, and creative**. It encourages learners to take responsibility for their own learning (intrinsic motivation, learning as naturally inviting, establishing a sense of wonder, wholeness, and well-being) and envisions the learning process as nurturing the development of the whole person. (Miller et al. 2005).

Taken together, these two approaches are very well-suited for education against extremism, radicalization, and polarization, since concrete living experiences and holistic understandings always go beyond the one-dimensional outlook present in the mentioned phenomena. Both approaches can be combined in a fruitful way and implemented in the classroom. The experiential approach to learning is more analytical and has a more specific focus, since it relates to actual experiences, which are always, in a sense, particular and focused. In contrast to this, holistic learning stresses the unity that we must have before our minds that unites particular learning experiences. It is also very personal since it focuses on the person of the student and the person of the teacher. In the classroom first, try to employ a wide range of experiences (staring, e.g., with different senses) and make room for reflection on them. Do not exclude diverging interpretations and always stimulate students to go beyond their immediate experiences (methods of imagining contrasting experiences, contrast cases, role-playing, case studies, field trips, cooperative learning and projects, flipped classroom approach, etc.). Both experiential and holistic learning approaches are thus very relevant for our theme. Holistic learning stresses wholeness - this applies to various aspects of the relationship between a given learner and a larger whole (the community, where people can relate to one another, foster a sense of care and build relationships based on common values; the society, an interdependent structure, in which we are trying to find solutions for common problems, including problems of radicalization and polarization, etc. (Miller 2005).

2.4.3 MORAL DILEMMAS AND CONFLICT CASES

The method of using conflict cases and moral dilemmas in education ranges back to the beginnings of philosophy. **Stories and examples** have often been used as a pedagogical and didactical tool for demonstration, e.g., of the ethical importance of certain personality traits, principles, or values. Moral dilemmas are one form of the cases and stories that can bring to the fore one very important aspect of our lives, i.e., choices. (In moral philosophy thought experiments – as a special case of imagined scenarios that we can play out in our minds, reflect upon then and see what our responses are – go one step further since they allow for control of parameters in the cases or stories. The main motivation behind this methodological approach is to expose the ethical relevance of some features in the situation, highlight and test it, and consider the importance of other features. Along these lines, e.g., Plato used the case or story of Gyges's ring and asked his collocutors to imagine what would be the consequences or how one would respond if one would get into possession of a ring that would make him or her invisible. The basic tenets to reflect on the story are the strength of our ethical commitments and the origin of moral motivation (e.g., fear of punishment, virtue, etc.).

The use of cases, whether real, modified, or imagined, has been prominent at all levels in ethics education. The underlying assumptions for the use of cases or case studies can be summarized in the following way. A teacher or educator introduces a case, usually in the form of a dilemma, and students are then asked to analyze it and take a perspective of the person supposedly presented with this dilemma. Two goals are inherently presupposed in this. First, in this way, students can more easily bridge the gap between ethical theory and practice in the sense that they can try out different approaches to the situation and see which one is more fitting, with an assumption that they will be able to imitate or build on that in future cases that might present to them in real life.

Figure 2.8
Decision
Source: © Itummy / Adobe Stock

Secondly, such use of cases increases engagement and allows pupils or students "an opportunity to more fully invest themselves in the situation and the dispute contained within it. Students are more likely to do this, it is argued, when they can gain a level of vicarious experience of the dilemma".[37] It seems that in this way the use of cases **enables us to promote and cultivate moral reasoning that is sensitive to context and related to actual experience**.

The use of conflict cases and moral dilemmas and thought experiments can take many forms; usually, it starts with the presentation of the case, constructed in a way that establishes surprise and wonder in students without a resolution of the case. Next, ethically relevant aspects of the case can be discussed, possibly also in relation to the solutions that the students initially opt for. (You can use these probe questions: What are the morally relevant features (reasons) involved in the case? Which one of these features is most important? Are there any clashes between these features? How should the dispute be resolved? Are there any similar or analogous cases for comparison? How do we morally evaluate these other cases? The discussion should be open, and several alternative solutions can be established.

Cases can differ in their complexity. Simple examples of moral conflict arise in situations where our fundamental ethical intuitions conflict or are inconsistent, where a particular moral principle seems inadequate, where two principles conflict with each other, where two or more values are at stake, etc. E.g., I have promised to help my friend with an assignment, but on my way there, I witness an accident. The conflict here is between my fulfilling a promise and helping the victims in need. A moral dilemma is a moral conflict, where the decision must be made between two or more equipollent obligations viz. in cases of broad equivalence of the forces of moral duties involved, which conflict with each other and cannot be met at the same time, in situations that are often hard to assess and are or may be accompanied with an emotional burden. Dilemmas enable us to re-imagine the situation, and it is not only our moral or rational intuition employed but also moral reflection, moral perception, moral emotion, and moral imagination. Martha Nussbaum summarizes this nicely when she says that good philosophy often gets us to represent situations from a critical practical perspective with ourselves and our own lives and that ethical theory can allow us to see relationships that have eluded us in our daily thinking.[38] This enables pupils to develop a personalistic and solidary stance, which means to be able to take part in the lives of others. This also fosters students' imagination and enables them to go beyond their deeply seated beliefs.

[37] Burns et al. 2012, 2.
[38] Nussbaum 2000, 253.

The method is very relevant to link moral thought with action. In relation to moral development, we can begin with simple conflict cases for early childhood and then progress to moral dilemmas and thought experiments. Kenneth Strike (1993) stresses that it is essential to focus on "acquiring facility with the concepts that regulate our public life. It involves mastery of a form of discourse that integrates moral intuitions, moral principles, and background conceptions into a dialogically achieved reflective equilibrium".[39] Education is thus not conveying particular moral stances as it is to foster moral reflection, moral sensitivity, and moral dialogue on the given ethical issues.

There is no limit to the themes that can be addressed with this approach. One common topic involved in the use of cases and dilemmas is the stress on moral principles and their application to cases. The key is to show that principles can sometimes diverge and be in conflict and that a solution must be found considering all the details of the case. Next, the topic of duties is also prominent here to address, especially the aspect of possible conflict between a duty that an individual takes to be key and other duties imposed from the side of the community or society.[40]

[39] Strike 1993, 111.
[40] See Strahovnik 2014 for a more in-depth discussion on the use of moral dilemmas and the value of moral intuitions in relation to education.

2.5 IDEAS FOR ADDITIONAL ACTIVITIES AND OTHER RESOURCES

As noted before, this section includes deepening/widening materials. It is not part of the basic content and is optional.

There are several other opportunities (from history, popular culture, etc.) that you can utilize in order to present and discuss these topics with students. The list with short descriptions below includes only some of them.

2.5.1 BOB DYLAN: HURRICANE

In a famous song "Hurricane" Bob Dylan describes the story of Rubin "Hurricane" Carter, a boxer that was falsely accused and convicted of murder and later released after serving 20 years in prison (his story was also the subject of the 1999 movie directed by titled The Hurricane[41] starring Denzel Washington as Carter; also, Carter wrote an autobiography, titled The Sixteenth Round, written while he was in prison and published in 1975[42]).

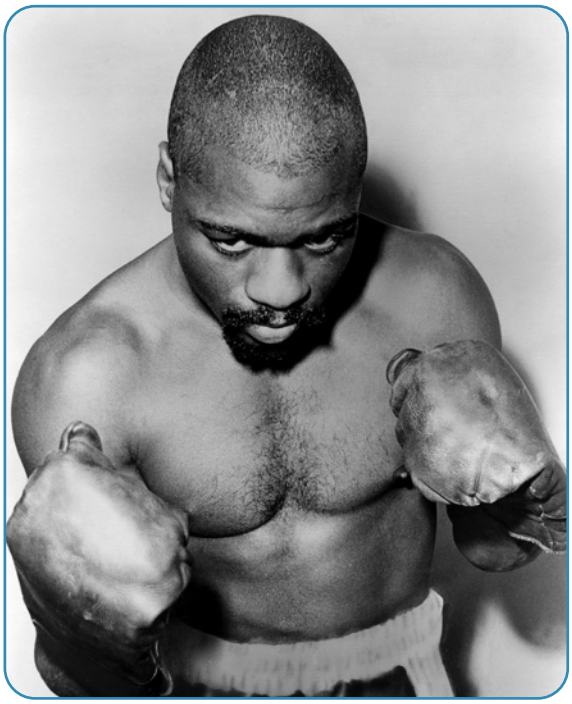

Figure 2.9
Rubin "Hurricane" Carter, 1964.
Source: © CSU Archives / Adobe Stock

Rubin Carter, a boxer with the nickname "Hurricane" because of his swift boxing moves, was falsely accused of a triple murder that happened on June 17, 1966, in a town called Paterson in New Jersey (US). Two men entered a bar, started shooting, and three people ended up dead. Ten minutes after this shooting took place, the police stopped the car in which Rubin was traveling with two of his friends.The witnesses at the scene of murder reported that they saw two black men entering the bar and described a car that was similar to the one that Carter was stopped in.

[41] https://www.imdb.com/title/tt0174856/
[42] Rubin Carter, The Sixteenth Round: From Number 1 Contender to Number 45472, New York: Warner Books, 1975.

However, none of these reports were particularly reliable. There was no evidence that Rubin was guilty of the murder, and it turned out that some of the evidence was framed and that the witnesses were forced or solicited to accuse Carter falsely. Later that night, Carter's car was stopped again by the police, which ended up in the arrest. The charge for Carter was triple murder. There was no evidence that Rubin was guilty of the murder. It also turned out that some of the evidence was framed and that the witnesses were forced or solicited to incriminate and accuse Carter falsely. After several trials, the court and the jury found Rubin guilty and sentenced him to life imprisonment. It was only in 1985 that after several appeals, Rubin Carter was released from prison, and the initial indictment was dismissed. After being released, Rubin Carter was, among other things, executive director of the Association in Defence of the Wrongly Convicted and motivational speaker. His story was portrayed several times in books and movies. It shows how quickly one can be judged by the color of their skin and how certain groups are highly stigmatized.[43]

Back to Dylan's song, "Hurricane." The verse that specifically mentioned **shame** is the following (adding to it the concluding verse).

Rubin Carter was falsely tried
The crime was murder "one, " guess who testified?
Bello and Bradley and they both baldly lied
And the newspapers, they all went along for the ride
How can the life of such a man
Be in the palm of some fool's hand?
To see him obviously framed
Couldn't help but make me feel ashamed to live in a land
Where justice is a game

Now all the criminals in their coats and their ties
Are free to drink martinis and watch the sun rise
While Rubin sits like Buddha in a ten-foot cell
An innocent man in a living hell
That's the story of the Hurricane
But it won't be over till they clear his name
And give him back the time he's done
Put in a prison cell, but one time he could-a been
The champion of the world

You can use this popular song to open the questions about whether we can feel shame for the actions done by other(s). Why? Who is the one feeling shame in: "Couldn't help but make me feel ashamed"? How do you understand the continuation of this verse: "… feel ashamed to live in a land where justice is a game"? Could we feel shame concerning the history of a nation or for actions done by a state? Etc.

[43] Wikipedia, s.v. Rubin Carter.

2.5.2 ASHES (EDVARD MUNCH) AND CAIN (HENRI VIDAL)

You can use the following arts of work to discuss the expressions and effects of shame. You can also invite students to draw, paint, or pose their own creative ideas on the topic.

Figure 2.10
Henri Vidal, Cain
Source: © Renáta Sedmáková / Adobe Stock

Figure 2.11
Ashes by Edvard Munch (1895)
Source: National Gallery of Norway via Wikimedia Commons

2.5.3. OTHER TEXTBOOKS

UNESCO's educational resource ***A Teacher's guide on the prevention of violent extremism***[44] is an excellent additional resource that you can use together with this textbook. It consists of an introduction and three core chapters. The fists of these concerns the understanding of violent extremism and radicalization and also point out aspect how these can appear and manifest themselves in education. The second chapter focuses on the in-class discussion about extremism. It includes useful tips and examples as well as more general steps for the preparation and implementation of such activities. The third chapter focuses on key messages that such discussion can lead to, namely solidarity, respect for diversity, human rights, learning to live together, and young people's engagement. The guide includes answers to questions or worries that the teachers might have and provides useful feedback to them.

Also included is a list of further useful resources, educational materials, guidelines, etc. available, that are also really useful, in particular:

- United Kingdom Department for Children, Schools and Families. 2008. Learning Together to be Safe. A toolkit to help schools contribute to the prevention of violent extremism; http://dera.ioe.ac.uk/8396/1/DCSF-Learning%20Together_bkmk.pdf

- Radicalization Awareness Network. 2015. Preventing Radicalization to Terrorism and Violent Extremism. http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/radicalisation_awareness_network/ran-best-practices/docs/ran_collection-approaches_and_practices_en.pdf

- UNESCO. 2014. Teaching Respect for All: Implementation Guide. https://unesdoc.unesco.org/ark:/48223/pf0000227983?posInSet=1&queryId=df837516-ee17-4676-b295-bbf3efee4ee2

- UNESCO. 2013. Intercultural Competences – Conceptual and Operational Framework; https://unesdoc.unesco.org/ark:/48223/pf0000219768

[44] UNESCO 2016; see also UNESCO 2018.

2.6 GLOSSARY

Common Humanity: an ethical ideal according to which we are all equal in our moral status as human beings and which requires treatment of all others, notwithstanding their race, color, social status, religion, gender, age, ethnicity, sexuality, language, etc. as equals.

Guilt: our response to the realization that our action was morally wrong and that we are responsible for the consequences of this action. For example, guilt arises when we violate a certain moral norm or inflict unwarranted pain, suffering, or damage to the other. Thus, it can be understood as a painful or disturbing response to the moral wrongness of my action and its consequences. It is often accompanied by anger, resentment, indignation, and demands from us compensation or an apology.

Humiliation: reduction of someone to a lower position in one's own eyes or others' eyes, for example, when making (someone) ashamed or embarrassed, pointing out someone's mistakes in front of everyone and causing embarrassment.

Prejudice(s): preconceived and unfounded beliefs and attitudes towards individuals, groups, activities or ideas. They often include evaluation or classification of another person based, for example, on gender, values, social class, religion, race, etc.

Reactive Attitudes: attitudes that we form in interpersonal relationships and are linked to our actions and actions of others (e.g., resentment, gratitude, forgiveness, anger, spite, love, indignation, contempt). They express our concerns and demands about the treatment of others and are also the basis for (moral) responsibility.

Shame: our sense of excessive exposure, of not being covered, and being powerless in relation to the other(s) and also connected to the sense of the loss of status. Moral shame is a sense of weakness, and powerlessness that we feel when we are truly aware of our moral wrongdoings, not attaining the ideas we have set for ourselves or defects of our moral characters.

Shaming: persuading people to feel shame while publicly exposing their flaws, misdeeds, features, characteristics, etc.

Stigmatization: calling notice or attention to a trait or misdeed that subsequently marks that person as a member of some (usually marginalized) group. It often arises from people's negative attitudes and prejudices or ignorance. It can be indicated as a form of violence. It often incites other forms of violence, advances radicalization, and deepens polarization.

2.7 TRANSCRIPT OF THE VIDEO

1. EXT PLAYGROUND SCHOOL

We see 3 students, David, Sarah and Lindsay talking to each other.

David: Did you see Pieter-Jan?

Lindsay: No, I did not. Where is he?

2. INT CLASSROOM DAY

We see Mr Roberts, the teacher, giving 2 badges to Pieter-Jan, who looks sad…

David: He was forced to wear two badges for the rest of the week by Mr. Roberts.

We see the badges on Pieter-Jan. First a yellow one and then a Red one.

David: The yellow one is for not using his time wisely… He didn't get his tasks done this week. And the red one is because he was last in class.

3. EXT PLAYGROUND SCHOOL

Lindsay: Huhhh!

Sarah: Well, he deserved it. He has been a total jerk. And everything these badges say is actually true. So, he should be ashamed of himself and wear them, proudly. (laughs a bit)

Lindsay: It's true that he has been slacking lately. But a lot of us are not doing our best and he was the only one singled out. It doesn't seem fair.

David: I saw him punching a wall a few times, saying "I hate you all!!!" and look at him now … with his face down, ...

We see Pieter-Jan in a corner being sad, with his hands in front of his face listening to music.

Sarah: Yeah…. at least he can now think about what he has done! If the best students are awarded medals and distinctions of recognition at the end of the year, why wouldn't we also use distinctions for those that are doing the worst among us?

Lindsay: I do not know what to say. I feel sorry for him. He is now certainly hiding from the rest of us.

David: I just hope that he will get back on track.

Lindsay: If this would be me, I would just want to vanish and never return. Do you remember the story of Oedipus that we choose for our school play last month?

Transition to … school play 'The Story of Oedipus and Ajax'

4. INT SCHOOL STAGE DAY

We see a stage with Sarah on the left side dressed in an ancient Greek gown.

There is a Greek temple background in a schoolplay. They are re-enacting the story.

Sarah as a narrator on stage while we see other students play the scenes: Oedipus was subject to a terrible prophecy, that that he would end up killing his father, marrying his mother and bringing vast disaster and plague to the city and his family. His father, the king of Thebes ordered a shepherd to take Oedipus to the wilderness and leave him there to die in order to circumvent the terrible prophecy. But due to the peculiar turn of events Oedipus survived and the prophecy became a reality, without him knowing anything about it. After recognizing what he has done, he is very ashamed and in agony. He says that he cannot bear the looks of others…

Oedipus: "I am dirty", … "unpleasant and disagreeable even to the goods." "O, I adjure you, hide me anywhere, far from this land, or slay me straight, or cast me, down to the depths of ocean out of sight."

Back to the Playground:

David: Oedipus ended up taking his own eyes out, since he could not even bear looking at himself. He then begged to get exiled from Thebes.

5. INT SCHOOL HALLWAY DAY

The 3 students are now in the School hallway and continue their conversation.

Lindsay: I can imagine Pieter-Jan feeling like that at the moment…

Sarah: Well that's his own mistake… If he would just get his act together.

David: But what if he did his best but just didn't make it? Then it would be a bit like Ajax, not getting what he thinks he deserves…like we did in the other play about the story of Ajax.

6. INT SCHOOL STAGE DAY

We see a stage with Lindsay on the left side dressed in an ancient Greek gown.

Lindsay as a narrator: And Ajax, he was a great and proud warrior. Nonetheless, he decided to kill Odysseus, Menelay, and Agamemnon out of revenge and retaliation because he - as the greatest of the Greek warriors - was not given Achilles' armor. In relation to this intent, the goddess Athena baffles him in a way that he thinks he has indeed killed them, but in reality, he slayed the animals that his army has seized as the spoils of war and their keepers. When he realized his mistake, Ajax was ashamed to be seen in such a light, unworthy of a famous warrior, and he wandered off by himself to an isolated place. There he took his own life by throwing himself on his sword.

David: "O darkness, now my daylight, O gloom of Erebus, for me the brightest light there is, take me, take me now to live with you. Take me, a man no longer worthy to seek help from families of gods or men, those creatures of a day."

7. INT SCHOOL HALLWAY DAY

The students are continuing the discussion. The school is in the background and the school motto is clearly visible: ***"Be proud!"***

Lindsay: I remember him having a big discussion with the teacher about this story. He had a very interesting point of view….

We see Pieter-Jan walking out of the classroom with his backpack and books in his hands.

Lindsay: Look, there he goes. He seems to be carrying all of his stuff. Is he going home?

Sarah: Well, I am sure I do not want him around me. I do not want to be seen with him. My mum always says that I should not be around losers and failures if I want to succeed. (Goes away.)

Lindsay: We must convince him not to go home this early and missing more classes.

Lindsay and David walk towards Pieter-Jan.

David: Hi, Pieter-Jan.

Pieter-Jan: Aaaah…, hi. I really do not want to talk to anybody right now.

Lindsay: I get that. We understand that it's rough baring those badges… But I also remember you saying something interesting about our school play on the story of Ajax.

Pieter-Jan: What? I do not recall discussing all that much.

Lindsay: Remember when we have read the story of Ajax? You were the only one saying about him, that he sure was not a brave, proud and honored warrior to begin with if he decided to murder other people just because he was not awarded with Achilles' armor.

Pieter-Jan: Yes, and I still think so. The teacher kept insisting that it was all Athena's fault and that she tricked him. But it was him. Of course, things can go wrong for anybody, but it is important to have good intentions.

Lindsay: I agree. I guess it's a bit like you at the moment… I'm sure there is a reason why school isn't working out at the moment.

Pieter-Jan: yeah… I was really trying hard to complete the assignments, but we were forced to move from our apartment this week and go live with our grandfather in his tiny studio. That is why I am late with everything.

David: I did not know that. Do you need some help with the assignments? Maybe I can help.

Pieter-Jan: No, I will manage to complete them. I have them designed in my mind already. I just want this week to pass. I know that I am not the best in class. These badges they made me wear do not mean anything to me. They do hurt me, though…

Lindsay: But I think others can hurt you, Pieter-Jan, even though the badges themselves wont. I think it is not fair that the school decided to handle things this way. Here, I will make you another badge that you can wear, saying "A friend." And this one you can keep even after he end of this week.

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