Performativity, referring to Judith Butler's (1999) work on gender and subversion as an interdisciplinary construct, exists in parallel functions, directly attenuated to functional, epistemological frames of individual reality. Through one lens, it is a culmination of previous experiences, catalogued and recalled in the space of reaction; another, external evidence presented in the form of decisions; and yet another, reactions to information, perceived and received on multiple sensory tracks. In short, humans respond to stimuli through their previous experiences, understand one another by the impact of those decisions and attempt to grow through such interactions.

It has been the work of the social sciences in the past century to identify, examine and understand the phenomena of human experience in such terms. What is central to developing these ideas is the intersectional and interdisciplinary study of humans with goals and persisting relationships, in real-life situations. In truth, those experiences—observed, detailed, recorded—are the most valuable data, or, in the words of MTV's *Real World*, premiering in 1992: we want to "…find out what happens when people stop being polite and start getting real."

What the Belmont Report (US Dept. of Health & Human Services, 1979) limits, with sound reasoning, is exactly these situations: research and experimentation of human subjects is a complicated matter. Outside of purely historical deterrents including the Holocaust, the American Tuskegee Experiments and the Stanford Prison Experiment, to name a few, there are implications across the strata of society. One might liken this idea to something out of the speculative library of Alduous Huxley or Mary Shelley, but, as has been seen in technological innovations, life can imitate art.

What remains then, is how can researchers and practitioners, partners in developing beneficent work for humanity, gather quality data in any field? Develop responsive, meaningful curricula? In that space exists the volume from Information Age's Peace Education Series, *Teaching Peace through Popular Culture* (2015) edited by Laura Finley, Joanie Connors and Barbara Wein. The work focuses on undergraduate educators across a variety of fields, teaching peace through examining literary works, films, documentaries and more—a multimedia approach to unpacking how Rittel and Webber's (1973) wicked problems, those issues which have no resolution, drive how we build sustainable, positive peace, no matter the home discipline.

Part practical guide and part academic study, this volume shares insights from peace educators within Peace and Conflict Studies curricula, Nursing, English, Sociology and more, who are working with contemporary artifacts as a primary method for understanding, critical analysis of and envisioning social change. Through this subversion of academia, these educators explore the difference and intersection of knowledge and living: educational value is not established through the credentials of the creator, but through the elicitive responses and personal experiences of students, hitting upon the tenets of Paulo Freire's (2000) pedagogy of the oppressed.

Finley, et al. (2015) provide a strong framework for the undergraduate educator seeking guidance in developing activities that serve the purpose of elucidating the intersection of peace with any number of disciplines, as well as a stand-alone curriculum. Several essays offer, in detail, activities utilized in classrooms, student and faculty responses, as well as a concluding essay that outlines additional areas of exploration for utilizing popular media in the academy.

A salient criticism of the concepts presented, ironic amidst the recent emphasis on STEM education, reinforced by the American educational institution and the private business sector, is how those same fields are sampling from educational standards which have existed in the humanities and arts-based education for decades. As noted by one of the essay authors who explicitly states, "I am no film expert" (p. 67), parsing popular culture in the academic setting does not necessitate formalized training in film criticism and performance nor a degree in comparative literature, but it does beg the question of why those who are experts in such areas are under constant strain to justify the vitality and necessity of those fields in academic settings. Gender studies and performing arts curricula, along with socio-linguistics, have long contemplated the impact of performativity on social situations; everyone else is just now catching up to that conversation.

Directly, this volume examines how peace can and is taught in educational programming. Implicitly, the questions raised focus on peace pedagogy and its intersectional applicability: how can students glean understandings of peace and conflict from interacting with popular media? How do these small-scale revolutionary acts culminate in creating effective and sustainable contributions to greater society? How does peace education fit into curricula that might not traditionally be associated with change and social issues like justice and equity? Is it surprising to utilize real, contemporary examples in classroom settings to illustrate a way of knowing or exhibit a specific understanding of a concept? Is it shocking that teaching methods shift as the bodies, minds, beliefs and perspectives of students change?

In response, Finley et al. (2015) highlight the integrated nature of the educational process as well as challenge ways of knowing as discrete processes. As noted by many of the contributors, tackling popular culture in the classroom is a part of empowering students in recognizing the inevitability of constructing knowledge from personal experience, unpacking implicit biases and fostering compassion around humanity's wicked problems that are all too often written off in ways antithetical to sustainable, positive peace.

Finley et al. (2015) also underline a very specific challenge faced by peace educators— those who study peace along with those who practice it: highlighting the intersectional nature of peace as a concept and distilling those kernels into bits of knowledge applicable to home disciplines. In this way, the compartmentalized nature of educational structures striates vital contemporary concepts like peace building, sustainability and cooperation until they no longer relate to any other curricula but their own. Concepts like leadership training and conflict resolution are presumed to be stand-alone modules employed in social processes that never touch, impact or affect classroom learning.

As within any educational system, social education and "training" are embedded within curricula, ultimately espoused by classroom and institutional leadership, reinforced by constantly engaged practice and often recedes beyond the cursory perceptions of students within the learning community. The truest value of teaching peace through popular culture exists in the experience of critically analyzing accessible media; an entire focus on academic literature can create a sensory vacuum in understanding and undermine the application of these skills outside of the academic setting.

In this way, Finley et al. (2015) provide a useful and inspirational guide for undergraduate educators to develop meaningful learning experiences that live in the classroom and have purchase outside of that laboratory setting. As has been exhibited within the pedagogy

of arts appreciation and criticism—what we coin "aesthetic"—fostering analysis of the media consumed outside of the classroom brings the full student into the learning environment, delimiting the reach of philosophically engaged learning and providing optimal conditions for growth in understanding the concept of sustainable, positive peace. It is this potential for impact that underscores the value of this volume in Information Age's Peace Education Series and provides the strongest recommendation for its inclusion in the syllabi of peace education training programs.

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