Teaching Philosophy by Pictorial Representations: The 'Divergent' Example

Sunday AF*

Department of Philosophy, Adekunle Ajasin University, Nigeria

*Corresponding author: Aanuoluwapo Fifebo Sunday, Department of Philosophy, Adekunle Ajasin University, Akungba-Akoko, Ondo State, Nigeria, Tel: 07031163826; Email: aanuoluwapo.alafe@aaua.edu.ng

Abstract

Teaching philosophy at pre-tertiary levels faces some fundamental challenges, including the misconception that philosophy is an abstract and esoteric field of study. This mind-set hinders teaching philosophy at all levels, particularly in the pre-tertiary stage. Nonetheless, philosophy holds significant cognitive values when taught to children. Therefore, it is crucial to find ways to simplify the process of learning philosophy, especially when children are in their formative years and have a greater capacity for learning. Children possess qualities necessary for engaging with philosophy, such as curiosity. Leveraging these qualities makes it less daunting to introduce philosophy at pre-tertiary levels. Additionally, children have a visual and imaginative mind, enabling them to quickly grasp ideas and concepts through the use of modern technology. Integrating pictures, movies, and cartoons into philosophy education can enhance comprehension. For example, the movie "Divergent" contains philosophical themes that aid in understanding Plato's concept of societal stratification. This article seeks to compare "Divergent" with Plato's "The Republic" in terms of society's hierarchical structure. Its objective is to demonstrate the value of movies and visual aids in teaching and learning philosophy, while also advocating for sensitivity to the underlying class dynamics in contemporary society.

Keywords: Divergent; Philosophy of Film; Philosophy for Children; Plato; Pictorials

Introduction

The significance of philosophy in human life and existence cannot be overstated. However, it is unfortunate that philosophical education is often lacking during the crucial early stages of human development, particularly in childhood. It is not that philosophy is absent from human life, as philosophy is inherent in our lived experiences. However, there is a lack of recognition and acknowledgment of these experiences as philosophical in nature. This article is targeted at highlighting the pressing need to introduce philosophy education starting from pre-tertiary levels. This endeavour aims to illustrate how using pictures, cartoons, and films can enhance teaching philosophy at all educational stages. When I refer to "pictorial representations," I am specifically encompassing various forms of visual communication such as pictures, films, drawings, and other art forms. These alternative means of expressing ideas differ from conventional teaching and reading models, providing unique avenues for conveying information and stimulating engagement. The statement suggests that film is not simply a mechanical reproduction but has the inherent ability to convey thoughts, evoke emotions, and communicate ideas [1].

Considering the nature of young learners, they often grasp visual stimuli more effectively than abstract concepts presented to them. This is facilitated further by modern technology, which allows children to engage more interactively with virtual content. This will be exemplified through an analysis of the movie 'Divergent,' which portrays and critiques Plato's societal hierarchy. This article aims to demonstrate that philosophy can be integrated as a tangible experience in people's everyday lives, encompassing puzzles, games, and various mental activities. This article aims to exemplify how 'Divergent' compellingly urges the recognition and comprehension of human diversity, encouraging individuals to find their rightful place in a functional society.

The article is structured into six sections. The second section provides a summary of the movie "Divergent," outlining its key elements. It then proceeds to third section that delves into an overview of Plato's concept of societal stratification, exploring the different class structures and their respective roles. The fourth section conducts a comparative analysis between the movie and Plato's stratification of the state, drawing parallels and highlighting similarities or differences. Furthermore, the article proposes a lesson plan based on 'Divergent' as a stimulus for philosophical dialogue with children and teenagers. The fifth section emphasizes the importance of teaching philosophy in an engaging manner, particularly to children, through the use of visuals such as pictures, cartoons, drawings, and movies. It asserts that philosophy can be introduced gradually from an early age before encountering more advanced philosophical concepts and books in adulthood. The conclusion further emphasizes that philosophy is an inherent process within every individual and encourages the nurturing of the philosopher within each person from an early stage. It suggests that while not everyone needs to become a professional philosopher, nobody should fear engaging with philosophy. In addition to highlighting the importance of philosophy for children, another goal I have is to present a thought-provoking perspective on a science film that particularly resonated with me, namely 'Divergent.' By incorporating a philosophical idea into my analysis of this film, I intend to shed light on its deeper implications and create a meaningful connection between science fiction and philosophical discourse.

'Divergent'- A Summary

"Divergent" released in 2014 is a dystopian science fiction film based on the novel by Veronica Roth. Set in a post-war Chicago, society is divided into five distinct factions based on specific virtues: Abnegation (selflessness), Amity (peacefulness), Candour (honesty), Dauntless (bravery), and Erudite (intelligence) [2]. The Abnegation are known for selflessness because they put the interest of others before theirs and are found in public service, the Amity class are constituted by farmers who value harmony and cultivate the sense of a community, the Candour run the judicial system and value honesty, and the Erudite are the scholars who prioritize knowledge and critical thinking [3]. The story revolves around Beatrice Prior, simply called 'Tris', a teenager who discovers she is a "Divergent," meaning she does not fit into any one faction and possesses multiple virtues. Originally, she grew up with her family within the faction known as 'Abnegation' which values selflessness [2]. Later on, at the age of 16, she underwent a mandatory aptitude test which showed that she possessed qualities of multiple factions. This made it difficult for her to fit into any category and was considered dangerous to the society.

As Tris uncovers her true identity, she chooses to join the dauntless faction during the choosing ceremony. This faction is known for its bravery and courage. She chose to leave her family behind in the Abnegation faction and would not be able to see them again. In Dauntless, she undergoes rigorous training, facing physical and mental challenges like fighting, shooting and jumping. Anyone who would not survive the initiation stage is thrown out to the outskirt of the city as factionless people [4]. Tris forms a bond with her instructor, named 'Four', and develops a friendship with him that will greatly impact the type of woman she would become.

Conflict arises between the erudite faction, led by Jeanine Matthews, and the other factions. Erudite plans to use mind control serum on dauntless soldiers to overthrow Abnegation and gain control over the city. Tris and Four discover this plot and try to stop it, thereby becoming targets themselves. Tris learns to embrace her 'Divergent' nature, using her unique abilities to overcome obstacles. In the end, Tris and her allies successfully expose the Erudite's plan and aborted it. Nevertheless, the victory comes at a great cost, as Tris sacrifices herself to save others. Her selflessness and bravery inspire a revolution against the faction system, setting the stage for future conflicts and exploration of the world beyond the class structure limits. The story explores themes of identity, conformity, and the importance of embracing one's individuality. Above all, the movie also showed the possibility of objecting to a rigid social order and highlights the power of intentional choice in the face of adversity.

An Overview of Plato's Social Stratification in 'The Republic'

Plato's Republic is a philosophical work written by the ancient Greek philosopher Plato, believed to have been composed around 380 BC. The Republic addresses various subjects, but its central theme revolves around the nature of justice, the ideal state, and the importance of individual virtue and the role of philosophy in society. I am interested in this work primarily due to its exploration of the concept of

justice and the significance of philosophy within society. In the dialogue, Socrates, Plato's mentor, engages in a discussion with several other characters to explore the meaning and characteristics of justice. The main narrative follows the construction of an ideal city-state or "kallipolis" led by philosopher-kings who possess wisdom and knowledge of the Forms, which represent the ultimate truth and essence of things [5].

Plato presents a hierarchical view of society, with a division of labor among its citizens based on their natural virtues and abilities, emphasizing the principle of specialization and the common good. In this system, society is divided into three classes: the rulers (philosopher-kings), the guardians (warriors), and the producers (common labourers and craftsmen). Each class has its specific role and function within society, with the rulers possessing wisdom, the guardians possessing courage, and the producers providing for the material needs of society. The state is needed as a result of unending human needs and because no one is self-sufficing [5].

Plato's tripartite division is a parallel concept that he applies both to the individual human psyche and to the ideal city-state. He believed that the human soul and society could be divided into three distinct parts or elements, each with its own function and desires. These three parts of the soul and their corresponding parts in the society are briefly summarized. The first part is what he called 'Reason (Rational Element)'. The rational part of the soul or society is associated with reason, wisdom, and intellectual pursuits. It is characterized by logical thinking, critical judgment, and the pursuit of knowledge and truth. In the individual, this part is represented by the philosopher-kings or philosopher-queens who possess wisdom and understanding of the Forms. In the society, the rulers or guardians correspond to this rational element, making decisions based on reason and striving for the ultimate good [5].

The second part is the 'Spirit (Spirited Element)'. The spirited part of the soul or society represents courage, ambition, and the desire for honour and recognition. It is associated with the emotional and passionate aspects of human nature. In the individual, this element corresponds to the warriors or auxiliaries who display bravery, discipline, and a sense of duty. In the society, the warriors fulfill this spirited element, defending the city-state and upholding its laws and values [5].

The third part of the soul is the 'Appetite (Appetitive Element)'. The appetitive part of the soul or society represents the desires and physical needs associated with the body. It includes basic instincts, bodily pleasures, and the pursuit of material possessions. This element is characterized by desires for food, drink, sex, and other bodily gratifications. In the individual, the appetitive element corresponds to the peasants who engage in productive and materialistic activities to fulfill their needs. In the society, this element encompasses the producers, including artisans, farmers, and merchants, who cater to the material requirements of the city-state [5]. Plato further justified his position with the myth of the earthborn where he claimed that the rulers are created using a mixture of gold, hence they are superior and should lead. The spirited are composed of silver while the auxiliaries were created with a mixture of iron and bronze [6].

Plato believed that the ideal human and social order is achieved when reason represented by the rational part rules over the spirited and appetitive elements. This is because we are diverse in our nature and each nature adapts to a particular occupation [5]. In an individual, a harmonious soul is achieved when reason governs the passions and desires, ensuring a virtuous and just life. Similarly in the society, the ideal city-state is established when the philosopher-kings, as the rulers guided by reason, lead and harmonize the spirited and auxiliary classes, maintaining social harmony and justice. The philosophers should rule because they are uniquely equipped as a result of their exposure to rigorous philosophical education and their love for wisdom and truth. This desire helps them to see beyond illusion and perceive ultimate reality. Plato's tripartite division of the mind and society illustrates his belief in the importance of balancing and harmonizing the different aspects of human nature and social structure for the attainment of individual and collective well-being.

'Divergent' in the light of Plato's Stratification of Society

In this section, the objective is to identify potential similarities and differences between the movie and Plato's division of the state. It is crucial to emphasize that the focus is not on critically analysing the movie as a literal enactment of Plato's concepts. Instead, we aim to demonstrate that philosophical ideas can be extracted and effectively communicated through alternative mediums beyond the confines of a traditional classroom setting. When comparing Plato's stratification of society with the movie "Divergent," there are both similarities and differences. We shall start with the similarities and then turn to the differences.

Similar to Plato's 'Republic', 'Divergent' showed that a just state is when individuals understand their purpose and are divided into classes in line with their capacities. Hence the class of the workers, guardians and Philosopher-Kings. A division of labour is best for a just society in Plato's view. Much like Plato's claim, the movie shows that society would

only work when each individual understands their natural place and perform the functions it foists on them. The feature of the rational class is found in the features of the faction of Erudite and the Candour in the movie. The spirited part is similar to the Dauntless and Abnegation faction, while the class of the auxiliaries is similar to the faction known as the Amity.

Furthermore, a parallel can be drawn in that the divisions are rooted in virtues. Both Plato's system and the faction system in "Divergent" are based on the idea of categorizing individuals according to unique virtues or qualities. Both the factions and Plato's society values virtues such as wisdom, courage, and productivity, selflessness, peace, honesty, bravery, and intelligence. Each person is expected to function where he fits most even if it means living their families. In addition, both works show the importance of social order and stability if a society would perform optimally. Social order and stability are maintained by assigning individuals to their best roles based on their innate qualities. They all work together to create a harmonious society.

After carefully analysing the similarities, it is essential to acknowledge the presence of differences as well. These differences should not be interpreted as criticisms of either the movie or Plato's "Republic." Instead, they serve to illustrate how films, cartoons, music, and various art forms can facilitate philosophical thinking. For instance, when children or young individuals watch movies, their capacity to comprehend, compare, contrast, and draw conclusions demonstrates that films possess the ability to stimulate critical thinking. This particular form of thinking is often more accessible to young people due to their natural curiosity and eagerness to explore.

One notable difference is the number of divisions in Plato's idea and the movie. Plato's ideal state consists of three distinct classes, whereas "Divergent" portrays a society divided into five factions. While Plato's division is more streamlined and hierarchical, the factions in "Divergent" have a more varied and decentralized structure. Nevertheless, akin to solving a puzzle, a discerning mind can effortlessly reconcile the five factions within the three distinct classes identified by Plato, or alternatively, further divide Plato's classification to accommodate the five factions.

Still on the point of divergence, is the greater presence of individual choice and mobility in the movie more than there is in Plato's system. In 'Divergent', individuals have the freedom to choose their faction, and their choice is not solely restricted by their innate qualities. This element of choice and the possibility of being Divergent challenges the strict stratification present in Plato's society, where individuals are born into their class and have limited mobility between

them. It is possible for a person to fit into more than one class that Plato provided. In this case, Plato gives room for the recognition of such child and the proper placement of the child where he fits but gives no room for the child to make the decision about which class he prefers [6]. This shows that the capacities of an individual are not easily boxed.

Another difference is that Plato's ideal has robust philosophical underpinnings. Plato's division of society is deeply rooted in his philosophical ideas about the ideal state and the pursuit of truth and justice. It is a prescription of how the state should be structured in order to enhance development where everyone minds his business even as they work towards the common goal of building a harmonious society. "Divergent," on the other hand, focuses more on the dystopian setting symptomatic of suffering and injustice, young adult themes, and the protagonist's personal journey of self-discovery and rebellion.

Overall, while both Plato's stratification of society and the faction system in "Divergent" involve categorizing individuals based on virtues, the underlying motivations and philosophical depth differ significantly. Plato's system is a comprehensive philosophical construct aimed at achieving an ideal state, while the faction system in "Divergent" serves as a narrative device within a dystopian young adult setting. It is important to highlight that this movie serves as a captivating introduction to Plato's "Republic" before individuals, whether children or adults, delve into the depths of Plato's masterpiece itself. Hence, we recognize that while film cannot fulfill all the philosophical responsibilities, it holds significant value within the realm of philosophical pursuit [7].

Plato has often been criticized for promoting totalitarianism, which led to him being characterized as an adversary of the open society [8]. However, the movie 'Divergent' presents a contrasting perspective by illustrating that individuals cannot be confined or restricted by predetermined categories or characteristics. This shows that individual differences are important in the formation of one's identity even in a social structure [9]. This article also emphasizes the inevitability of social change within any social structure. Just as individuals are not static entities, their individuality is a continuous process that evolves from childhood until death. Consequently, an individual's traits and capacities cannot be confined to a fixed set of virtues. It is through the cultivation of critical thinking skills that individuals are able to grow and transform into better versions of themselves. Therefore, the formation of any social structure should allow for flexibility and adaptability as the identity of each individual unfolds. Social affairs are unpredictable and so social engineering is cumbersome [8].

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In supporting the importance of this movie in communicating philosophical ideas, a lesson plan is proposed. This lesson plan aims to initiate philosophical dialogue and critical thinking among students through the guide of a teacher who is grounded in philosophy and P4C. It should start by introducing the central concepts of identity, conformity, and the power of choice portrayed in the movie. Through guided discussions, students are encouraged to reflect on these themes and explore open ended questions related to individuality, social order, and justice in contemporary society, especially as it affects them. The lesson plan can also incorporate elements of the Community of Inquiry approach proposed by Lipman, Topping, Trickey & Cleghorn to facilitate meaningful philosophical discussions [10,11]. The community of Inquiry involves a classroom discussion where students exchange ideas. In this community, usually a class, ideas are examined through philosophical dialogues which facilitates deeper engagement between the children on the issue under discussion. It is an environment where thinking is valued and modelled [10-12].

Importance of Film-Philosophy for Children/Teenagers

The significance of teaching philosophy to children cannot be overstated. This is well exemplified in Plato's writings and different works have leveraged on it to develop the role of Plato's ideas for education and curriculum [13]. Likewise, how film can be philosophy has been examined by scholars like Thomas Wartenberg and James Mac Allister who argued that film is an essential visual means for communication philosophical ideas [14,15]. Teaching philosophy to children through films or stories is particularly advantageous due to their creative, tender, and inquisitive and story loving nature. The inquisitive nature of children is evident in their consistent efforts in asking 'why' [16]. According to Philip Cam, the way stories are constructed coheres with the child's effort to go beyond what is given in the present, reach out for connections between the past and the future such that the child is not limited to his own experience alone but also learns from the experience of others [17]. This possibility exists because the experiences of young children according to Dewey are rich with philosophical meanings, and they possess a strong intuition about concepts like right, wrong, fairness, and unfairness [18]. They take pleasure in playing with words and are fascinated by logical puzzles [18,19]. In the context of the movie being reviewed, numerous philosophical themes are effectively conveyed. For example, the movie explores the concept of individuality in a society that emphasizes conformity. It illustrates that self-discovery is a crucial aspect of identity formation, addressing philosophical inquiries about the nature of identity as something that can be revealed through deep introspection. This shows that narratives like the example here can be philosophical and used to convey philosophical truths valuable for educating children [20].

The movie also highlights and orients the human mind about the presence of moral dilemmas in human development. It emphasized the importance of making moral decisions regardless of the potential consequences, a decision that every child must be trained and prepared to make. It underscores the understanding that every action carries consequences. Additionally, the movie raises thought-provoking questions regarding the nature of power and authority. It demonstrates that power can be susceptible to corruption, emphasizing the need for followers to demand accountability while leaders demonstrate a sense of responsibility.

In the movie being discussed, parents are portrayed as responsible for raising their children within specific factions until they reach maturity. At that point, an aptitude test is administered to determine their rightful place within society. However, this work argues that children should be encouraged to engage in philosophical thinking from a young age when they possess boundless curiosity and undivided attention. The belief is that early philosophical training allows children to develop critical thinking skills and fosters a deeper understanding of the world around them. Philosophy training helps children and youths to reflect individually and communally on the meaning of the most vital questions bothering human life like happiness, justice, societal formation and structure, and even death [21]. This rigorous skill would allow the child to take decisions upon maturity and not feel thrown into a world of many vulnerabilities.

Currently, many nations, including African countries, face challenges in their education systems, often focusing primarily on literacy skills such as reading, writing, and effective communication [22]. While these skills are undoubtedly important, they alone are not sufficient. It is crucial to encourage children to develop their critical thinking abilities fully [22], towards advancing the educational curriculum in Africa, Amasa Ndofirepi has recommended philosophy for children in the context of Africa through African-centred criteria to avoid creating an intergenerational cultural and intellectual vacuum within Africans [23]. One effective approach to fostering critical thinking skills is through the utilization of pictorial representations. Pictures have a remarkable capacity to stick in our memory and facilitate the explorative process inherent in critical thinking, thereby, making picture books an easy material that can help children investigate philosophical issues [24]. By incorporating visual elements into education, young ones and teenagers can enhance their cognitive abilities and engage more deeply in the process of critical thinking. Thus, philosophical thoughts can be communicated through fictional narratives [25]. This

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broader approach to education can contribute to the overall development and success of students, equipping them with essential skills for the challenges of the modern world. By overall development, philosophy develops both the physical and spiritual aspects of the child, thereby making the child a complete human [21].

Film is a universal platform that transcends cultures and races, allowing each race to express their unique philosophical ideas. Film has become an integral part of various cultural processes, including education and the dissemination of information. It has been utilized as a powerful medium for conveying knowledge, sharing ideas, and facilitating communication among different audiences [26]. Saheed Bello exemplifies this by exploring African philosophical concepts in the widely acclaimed film 'Saworo Ide' [27]. This serves as a testament to the fact that cinematic depictions are not limited to the ideologies of renowned Western philosophers alone, but can be embraced by any culture as a means to impart their heritage to future generations.

Following from the above, philosophical education based on the promise of its formative potential of a better world is essential for all members of society, including the young and the old [28]. Children who are regarded according to Thomas Wartenberg as 'perceptive philosophers' at the tender age can be introduced to philosophy through pictorial means without necessarily adding a new subject into their full schedule. Wartenberg adds that what needs to be done is incorporating philosophical discussions into their already existing picture books [29]. The young would better be taught philosophy through pictorial representations since they appeal to them easily. Philosophy equips them with the intellectual tools to question conventional beliefs and challenge unjust practices as seen in the movie. In this way, philosophy becomes a transformative force that guides individuals toward self-improvement and leads society toward a just and virtuous existence. Philosophy instills in the individual a critical thought needed to decide what one believes and how one defends it. This is because critical thinking is armour of defense against societal forces raging against individuality in every society [10]. The movie 'divergent' has shown for instance that the politics behind societal structures can be defied.

In order to get children engaged in philosophy, Lipman proposed a five-stage approach to engaging them in philosophy through text, which involves:
- Providing students with a text that they take turns to read aloud and gradually internalize. The aim is for the class to discover the text's meaningfulness and relevance.
- The construction of the agenda where questions are raised for discussion. Both the teacher and students decide where to begin the discussion.

- Solidifying the community by discussing and following the argument to where it leads. This discussion is facilitated by a teacher who has sound philosophical training. The students are guided until they agree to move on to the next reading.
- Using exercises and discussion plans where the philosophical facilitator introduces relevant activities to deepen and expand students' philosophical inquiries and expose the students to alternative philosophical perspectives.
- Encouraging further engagements such as self-assessment, dramatic role play, creative writing and celebrating the enlightenment that accompanies philosophizing. This method can also be adapted to incorporate pictorial representations. Instead of using texts, visual objects such as films can be utilized as stimuli for interrogation and philosophical exploration. Using this methodology, a community of inquiry is nurtured, allowing children to collectively engage in discussions, question one another, and further develop their ideas. The primary objective is not to arrive at definitive answers but, instead, to illuminate the questions themselves, thereby increasing the children's understanding of them [11].

It may be argued that the example of the movie examined in this article, as well as some other films with philosophical themes that are not animated, may appear complex for children to grasp. To answer this, it has been argued that children's thought processes can be developed and improved over time through participating in a community of inquiry [11,30]. When it comes to navigating technical materials, such as movies and books, the teacher's role is crucial as a guide. In this capacity according to Lipman, Wartenberg, Topping, Trickey, and Cleghorn, teachers should refrain from imposing their own ideas on children. Instead, the focus should be on how children think, rather than dictating how they should think [10,11,13]. It is essential to make the obvious aspects known to students without imposing preconceived notions upon them, fostering critical thinking and resourcefulness in their learning journey where the opinion of each participant is respected. In such instances, it would be more suitable to utilize drama that incorporates Philosophy for Children (P4C) principles. Numerous studies have demonstrated that incorporating drama into education is not primarily focused on producing theatrical performances but rather on assisting children in exploring issues, themes, and dilemmas while fostering the development of problem-solving skills [31]. Therefore, incorporating P4C principles within a dramatic framework can provide an engaging and effective approach for children to delve into philosophical concepts.

Beyond drama, P4C has been used in a wide variety of subjects. For instance, the effectiveness of implementing

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the philosophy for children approach in religious culture and ethics education has been shown in Malaysia [32]. I propose that countries such as Nigeria which currently lacks adequate philosophy for children programs should adapt the same method. Typically, students in Nigeria only become familiar with the concept of "philosophy" during their first year of tertiary education. By showcasing how philosophical ideas can be conveyed through film, I strongly advocate the introduction of philosophy for children in pre-tertiary educational institutions. Specifically, I recommend studying the approach proposed by Mathew Lipman to successfully implement this initiative.

Conclusion

This article demonstrates that both the movie "Divergent" and Plato's societal stratification highlight the significance of recognizing and nurturing the unique qualities and purposes of individuals in order to establish a just society. They teach us that adopting an inauthentic identity leads to failure and that individuals who embody traits from multiple societal groups must learn to balance their potential. It is crucial for children to have diverse experiences before determining where they fit best. The inclusion of various movies, including cartoons, that effectively portray philosophical ideas is highly recommended to enhance philosophical education at the pre-tertiary level. By incorporating visual mediums such as pictures, movies, and cartoons into philosophy education, we can better guide children through learning philosophy and recognizing philosophical ideas when encountered. Therefore, it is imperative to embrace modern technology and grant philosophy the esteemed position it deserves in education. Finally, the movie examined in this article is an exciting and inviting example of how a movie can contribute to understanding an old philosophical idea (Plato's theory of justice) and fuel a debate on the importance of contemporary issues bothering on class structures and segregation in society, thereby contributing to existing literature showing the value of movies and visual aids in teaching and learning philosophy.

Notes

1. For an example of how Plato's ideas has been distilled for educational and curriculum development, please read Roy, M. (2022). Relevance of Plato in Modern Education and Curriculum. International Journal of Multidisciplinary Educational Research. 9(2):38-43. http://ijmer.in.doi./2022/11.09.28.

2. To read how African Philosophical ideas were deduced from the movie, see 'Bello, Saheed. 2023, 1-16. Ọ̀rúnmìlà Film-Philosophy: Aesthetics of Èjìgbèdè Ẹ̀kú in Saworoide. Film and Philosophy Vol. 27. DOI: 10.5840/filmphil2022111421

3. The Philosophy for children approach has been used for developing critical thinking skills in Religious Culture and Ethics Courses in Malaysia. See Ucan, A.D. (2022) Use of "Philosophy for Children" 162-178. Approach for Developing Critical Thinking Skills in religious Culture and Ethics Course. The Journal of Near East University Faculty of Theology, 8(2): 162-178.

4. In developing P4C, curriculum developers in Nigeria should consult the following works by Mathew Lipman: a) Lipman, M. (2017) "The Institute for the Advancement of Philosophy for Children (IAPC) program". History, Theory and Practice of Philosophy for Children International Perspectives. ed. Saeed Naji. 3-12. London and New York: Routledge, 2017. b). Lipman, M. (2003) Thinking in Education. Cambridge: Cambridge University Press, 2003. c). Lipman, M. (1980). Philosophy in the Classroom. Philadelphia: Temple University Press, 1980. d). Lewis L. & Chandley. N. (2012). Philosophy for Children through the Secondary Curriculum. London: Continuum.

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