



A PROGRAM OF EASTERN Mennonite UNIVERSITY

BUILDING RESILIENCE IN BODY, MIND, AND SPIRIT PAX 612

Spring 2018
Most Mondays 5:30-9 p.m., starting Jan 15
April 7-8 retreat in Keezletown

INSTRUCTOR'S INFORMATION:

Katie Mansfield skype: peacekatie mobile +1 631 574 7026 email: katie.mansfield@emu.edu

COURSE DESCRIPTION:

Practices that engage body, mind and spirit matter for strategic peacebuilding because direct violence, structural violence, historical harms and dignity violations impact people at physical, emotional, and mental/imaginational levels. To integrate and transform these impacts toward social thriving, just relationships, and resilience in the face of adversity, individuals and collectives need to engage in discovery and healing at all three of these levels.

Resilience and self-care are sometimes coupled together, perhaps implying that if we take time to practice self-care we will remain resilient to emerging challenges. For some people, resilience means ignoring our own pain and continuing at all costs, rather than caring for ourselves in the mix. For many people, self-care seems like a luxury or even a joke. Yet Audre Lorde cried out, "Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare" (1988, p. 131).

And how does self-care relate to justice? Shawn Ginwright describes the urgency of a radical healing orientation in the social justice struggle. Echoing Lorde, he asserts that hope is harmed by structural oppression and nourished with healing, and building hope is political activity (2016). Contrasting radical healing with social-emotional learning, he posits that radical healing moves away from the individualistic notion of health/self-care and keeps collective identity – for example race, gender, and sexual orientation – in focus. Radical healing builds "awareness, consciousness, and actions that address the social conditions that threaten social emotional health in the first place" (Ginwright, 2016, p. 8).

Beyond John Paul Lederach's encouragement around cultivating creativity (*Moral Imagination*, 2005), consider James Baldwin's insight on the creative process. He wrote: "We know, in the case of the person, that whoever cannot tell himself the truth about his past is trapped in it, is immobilized in the prison of his undiscovered self. This is also true of nations. ...Societies never know it, but the war of an artist with his society is a lover's war, and he does, at his best, what lovers do, which is to reveal the beloved to himself and, with that revelation, to make freedom real" (1962).

To facilitate transformation away from chronic violence in the direction of discovery, radical healing and freedom, what if we take seriously the guidance to feel, to acknowledge and discover the physical body and tap into artistic creativity? In this class, we'll give it a try.

Participants and instructors will identify tools and strategies for work in groups to cultivate safety, embodied learning, healthy uses of power and a deeper sense of connection and freedom. We will engage in a variety of creative practices, ranging from structured physical movement, meditation, and breath exercises to playful activity, art-making, and storytelling. Participants will also explore each other's practices from within our various cultural contexts and discuss some of the taboos, stereotypes, and biases that hold us back from integrating more creative, embodied practice into our work for healthy social change and peace.

References

- Lorde, A. (1988). *A burst of light: Essays by Audre Geraldine Lorde*. Ithaca, NY: Firebrand Books.
- Baldwin, J. (1962). The creative process. *Creative America*, New York: Ridge Press.
- Ginwright, S. (2016). *Hope and healing in urban education: How urban activists and teachers are reclaiming matters of the heart*. New York and London: Routledge.
- Lederach, J. P. (2005). *The moral imagination: The art and soul of building peace*. New York: Oxford University Press.

COURSE GOALS AND OBJECTIVES:

- Develop a basic understanding of sources and impacts of traumagenic events on body, mind, and spirit – in both individuals and collectives – and how they feed cycles of violence.
- Practice expressive arts as a way of learning and knowing and creating.
- Explore and respond to chronic violence and experiences of injustice through expressive arts-based, embodied activities.
- Understand more about cultural taboos and possibilities for integrating embodied practice into work for social change.
- Deepen capacity for whole-hearted living in the present and being present in the learning journey of creating new patterns.
- Practice with tools and strategies for groups to cultivate safety and rhythm, healthy uses of power and a deeper sense of connection and liberation.

REQUIRED TEXTS AND OTHER RESOURCES:

<i>The Hidden Wound</i>	Wendell Berry	Publisher: Counterpoint; Second Edition edition (2010)	\$12	ISBN-10: 1582434867	ISBN-13: 978-1582434865
<i>Games for Actors and Non-Actors</i>	Augusto Boal	Publisher: Routledge; 2nd edition (2002)	\$48 (from \$21 used)	ISBN-10: 0415267080	ISBN-13: 978-0415267083
<i>Between the World and Me</i>	Ta-Nehisi Coates	Text Publishing Co; UK ed. Edition (2015)	\$10	ISBN-10: 1925240703	ISBN-13: 978-1925240702
<i>Trauma-Sensitive Yoga in Therapy: Bringing the Body into Treatment</i>	David Emerson	Publisher: W. W. Norton & Company, Inc., 2015	\$22	ISBN-10: 1556439695	ISBN-13: 978-1556439698
<i>Hope and Healing in Urban Education: How Urban Activists and Teachers are Reclaiming Matters of the Heart</i>	Shawn Ginwright	Publisher: Routledge (2016)	\$38	ISBN-10: 113879757X	ISBN-13: 978-1138797574
<i>The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor and Meaning</i>	Daria Halprin	Publisher: Jessica Kingsley Pub; 1 edition (2008)	\$30	ISBN-10: 1843107376	ISBN-13: 978-1843107378
<i>The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma (chs 5&6)</i>	Bessel van der Kolk	Publisher: Penguin Books (2014)	\$18	ISBN-10: 0143127748	ISBN-13: 978-0143127741

Other articles:

- Adams, T.M. (2017). How chronic violence affects human development, social relations, and the practice of citizenship: A systemic framework for action. Washington, DC: Woodrow Wilson International Center for Scholars. Available at: https://www.wilsoncenter.org/sites/default/files/chronic_violence_final_by_tani_adams.pdf.
- Baldwin, J. (1962). The creative process. *Creative America*, New York: Ridge Press.
- Baldwin, J. (1962/1993). Letter to his nephew. Available online and in *The fire next time*. New York: Vintage Books, 1993.
- Freiler, T.J. (2008). Learning through the body. *New Directions for Adult and Continuing Education*, no. 119, Fall 2008: 37-47. DOI: 10.1002/ace.304
- Keating, AnaLouise, (2008). 'I'm a citizen of the universe': Gloria Anzaldúa's spiritual activism as catalyst for social change. *Feminist Studies*, Vol. 34, Issue 1-2, page 53.

Lorde, A. (1984). Poetry is not a luxury. In *Sister Outsider: Essays and Speeches by Audre Lorde*. Crossing Press. Available at: <https://onbeing.org/blog/longform/poetry-is-not-a-luxury-by-audre-lorde/>

Mansfield, K. (2017). Re-friending the body: Embodied, expressive arts learning for facing chronic violence. [my dissertation proposal, submitted to EGS December 2017]

Rivers, B. (2014a). Playback theatre, cultural resistance and the limits of trauma discourse. *Interplay*. Vol XVIII, No. 2, pp. 15-18. (on Moodle)

Shahjahan, R.A. (2015). Being 'lazy' and slowing down: Toward decolonizing time, our body, and pedagogy. *Educational Philosophy and Theory*, Vol. 47, No. 5, 488–501, <http://dx.doi.org/10.1080/00131857.2014.880645>

Shahjahan, R.A., Wagner, A., & Wane, N.N. (2009). Rekindling the sacred: Toward a decolonizing pedagogy in higher education. *Journal of Thought*, 44 (1-2): 59-75.

Van der Kolk, B., (2015). Introduction to Peter Levine's *Trauma and memory: Brain and body in a search for the living past: A practical guide for understanding and working with traumatic memory*. North Atlantic Books (on Moodle)

Wagner, A.E. & Shahjahan, R.A. (2015). Centering embodied learning in anti-oppressive pedagogy. *Teaching in Higher Education*, Vol. 20, No. 3, 244–254, <http://dx.doi.org/10.1080/13562517.2014.993963>

Woodrow Wilson International Center for Scholars (2009). Community resilience: A cross-cultural study. available at: <https://www.wilsoncenter.org/sites/default/files/CommunityResilience.pdf>

Yazzie, R. (1994). 'Life comes from it': Navajo justice concepts. *New Mexico Law Review*, 24, Spring 1994, 175-190.

MORE ARTICLES, FILMS AND VIDEO SEGMENTS WILL BE ADDED DURING THE COURSE OF THE SEMESTER.

REQUIRED ASSIGNMENTS:

If you are taking the course for graduate credit (1, 2, or 3 credits), please see requirements below.

For-credit requirements <i>(If taken for 3 credits, this satisfies the MA in CT skills assessment requirement)</i>	Graduate credits (% of grade)		
	3	2	1
Participation in class	30%	30%	40%
Completing post-class reflection questionnaires	5%	5%	5%
Body-mind-spirit journal (for-credit students may choose to incorporate this into final assignment) – share excerpts before class each week.	10%	9%	10%
Assist in planning/facilitating the course retreat	5%	-	-
500-word responses to readings for class – due 24 hours before course meetings (for 6 of the class sessions); can be aesthetic response.	18%	20%	18%
Lead/share artistic performance or facilitated exercise, to be done in pairs or teams during class.	17%	20%	20%
Aesthetic response to classmates' presentations	5%	6%	7%
Final essay/project: If written, 10 pages double-spaced (max 12 pages). If arts-based, 4-5 page paper to accompany artistic presentation. 3-CR participants need to demo skills beyond writing and may need to schedule a non-class period if final project is performance or group facilitation (you may invite people who are not in the class).	20%	10%	-

Final project possibilities:

- Baseline assessment of personal, familial, community and/or workplace self-care and resilience, and proposed plan for practices over the coming year.
- Do a reflection paper on progress charted in the body-mind journal and course themes (possibility through developing new patterns, safety and vulnerability, polarities and cycles/non-duality, creativity, and resilience) since the beginning of the course.
- Other creative options may be discussed with instructor. Examples of past individual final projects: a performance and facilitated dance/journaling exploration (1 hour); short film of arts-based process <https://youtu.be/O8bYRZvgEDE>; series of artwork with explanatory haiku and blog post <http://www.rhodarts.com/blog/>; photo and poetry journals; original children’s story and accompanying reflections; creation and performance of a musical response to life tragedy and wonder.

For audit	1. Participate in class
	2. Body-mind-spirit journal
	3. Lead/share artistic performance or facilitated exercise, to be done in pairs or teams
	4. Aesthetic response to classmates’ presentations

EVALUATION CRITERIA:

Assignments should:

- draw upon readings/theory
- demonstrate creative engagement by participants to apply newly learned practices
- surface questions that participants have about theoretical foundations or practical applications of the learning
- consider carefully the context or individuals to whom the learning is being applied (including self examination!)
- demonstrate self-reflection about mind-body-spirit experience

Above are brief descriptions of required graded assignments for the course. More details for each assignment can be found on the “Guidance Notes” that will be provided in class.

By the end of the class, students should have increased:

Facilitation skill and presence

- Capacity to plan and facilitate expressive arts activity in a group for responding to chronic violence.
- Flexibility to engage in behavior (as leader or participant) that challenges learned taboos and restrictions; i.e., take appropriate risk that raises healthy questions for participants.

Self-awareness as an artist-educator/artist-change agent

- Self-awareness in terms of relationship to chronic violence and possibilities for healing.
- Ability to explore elements of personal and professional experience through expressive arts.
- Capacity for loving, compassionate self-reflection and world-reflection.
- Identification of one’s own artistic comfort zones and stretch areas, and freedom expressing artistically.

Heart-centered communication and interaction skills beyond the analytical/critical/academic

- Facility with aesthetic response: Uses the response prompts “I feel (physical sensation); I feel (emotional); I remember and I imagine”; above and beyond the critical and analytical.
- Ability to incorporate play and imaginative stretch into one’s activism and work for social change.

Trauma and resilience awareness

- Understanding and awareness about trauma and resilience, especially when working to transform violence (including knowing how different sources of trauma interact; having a sense of how to do work with groups in ways that are trauma-informed and focused on resilience as power amidst uncertainty and vulnerability).

CLASS SCHEDULE:

The course will meet most Mondays of the spring semester and require participation in a class retreat April 7-8, 2018 in Keezletown, VA. **For-credit students’ FINAL PROJECT must be completed and submitted by 12 NOON Monday APRIL 30. (We can discuss this as a class. For now I have designated this date so that we can truly celebrate completion together on the last class.)**

Class dates and themes

<u>THEME</u>	<u>DATE</u>
ATTUNEMENT	Jan 15
IDENTIFICATION AND CONFRONTATION	Jan 22 Jan 29 Feb 26
RELEASE AND ACTIVE SURRENDER	Mar 12
CHANGE AND CREATIVITY	Mar 26 Sat-Sun Apr 7-8 April 9
GROWTH AND RESILIENCE	April 16 April 23 April 30

Writing Guidelines:

Writing will be a factor in evaluation: EMU has adopted a set of writing guidelines for graduate programs that include six sets of criteria: content, structure, rhetoric & style, information literacy, source integrity, and conventions (see page 3). It is expected that graduates will be able to write at least a “good” level with 60% writing at an “excellent” level. For the course papers, please follow the APA style described in CJP’s *GUIDELINES for GRADUATE PAPERS* (see CJP Student Resources Moodle page or request a copy from the Academic Program Coordinator), unless directed otherwise by the instructor.

Academic Integrity Policy (AIP):

EMU faculty and staff care about the integrity of their own work and the work of their students. They create assignments that promote interpretative thinking and work intentionally with students during the learning process. Honesty, trust, fairness, respect, and responsibility are characteristics of a community that is active in loving mercy and doing justice. EMU defines plagiarism as occurring when a person presents as one’s own someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source (Adapted from the Council of Writing Program Administrators). This course will apply EMU’s AIP to any events of academic dishonesty. For more information see https://emu.edu/cms-links/writing-program/docs/Student_Academic_Integrity_Policy.BB.9-16.pdf. If you have doubts about what is appropriate, one useful website is <https://www.indiana.edu/~academy/firstPrinciples/index.html>.

Turnitin:

Students are accountable for the integrity of the work they submit. Thus, you should be familiar with EMU’s Academic Integrity Policy (see above) in order to meet the academic expectations concerning appropriate documentation of sources. In addition, EMU is using Turnitin, a learning tool and plagiarism prevention system. For CJP classes, you may be asked to submit your papers to Turnitin from Moodle. For more information about Turnitin, with instructions for using it see: [https://guides.turnitin.com/01 Manuals and Guides/Student Guides](https://guides.turnitin.com/01_Manuals_and_Guides/Student_Guides).

Moodle:

Moodle (<https://moodle.emu.edu/>) is the online learning platform that EMU has chosen to provide to faculty, administrators and students. Students will have access to course information within Moodle for any class they are registered for in a given term. The amount of time a student has access to information before and after the class is somewhat dependent on the access given to students by the individual faculty member. However, please note that courses are not in Moodle permanently – after two years the class will no longer be accessible. Please be sure to download resources from Moodle that you wish to have ongoing access to.

Technology Requirements and Communication (if joining a class by zoom):

Communication will largely be accomplished via the Moodle platform utilized by EMU and your EMU email. Check both frequently during the semester. In addition, during class synchronous sessions, it will be expected that you will use a noise-reducing headset to minimize background noise and disruption. Remember to keep your headsets UNMUTED during the sessions and avoid moving, brushing, touching or fumbling with them as it creates unwanted noise in the class space.

Institutional Review Board:

All research conducted by or on EMU faculty, staff or students must be reviewed by the Institutional Review Board to assure participant safety: <http://www.emu.edu/irb/>.

Grading Scale & Feedback:

In most courses *grades* will be based on an accumulation of numerical points that will be converted to a letter grade at the end of the course (several CJP courses are graded pass/fail). Assignments will receive a score expressed as a fraction, with the points received over the total points possible (e.g. 18/20). The following is the basic scale used for evaluation. *Points may be subtracted for missed deadlines.*

95-100 = A outstanding	90-94 = A- excellent	85-89 = B+ very good
80-84 = B good	76-79 = B- satisfactory	73-75 = C+ passing
70-72 = C unsatisfactory	Below 70 = F failing	

Graduate students are expected to earn A's & B's. A GPA of 3.0 for MA students and 2.75 for GC students is the minimum requirement for graduation.

Regarding feedback on papers/projects: Students can expect to receive papers/assignments back in a class with faculty feedback before the next paper/assignment is due. This commitment from faculty assumes that the student has turned the paper in on the agreed upon due date.

Graduate & Professional Studies Writing Center:

Please utilize the writing center! They offer free individual tutoring from a graduate student tutor. Please see <http://www.emu.edu/writing-program/> for more information, including how to schedule appointments.

Office of Academic Access:

If you have a physical, psychological, medical or learning disability that may impact your work in this course, it is your responsibility to contact the Office of Academic Access in the Academic Success Center on the third floor of the Hartzler Library. They will work with you to establish eligibility and to coordinate reasonable accommodations. All information and documentation is treated confidentially. See <http://www.emu.edu/academics/access/> for more information.

Class Attendance:

Students are expected to attend all class meetings. If unusual or emergency circumstances prevent class attendance, the student should notify the professor in advance if possible. Multiple absences from class will result in lower grades. The student is responsible for the material presented in classes missed (from EMU Graduate Catalog). Students should be aware of the importance of regular class attendance, particularly in the case of CJP classes that only meet once a week or over several weekends. Being absent for more than one class leads to a student missing a large portion of the class content. In addition to consistent class attendance, students should make every effort to arrive to class on time out of respect for the learning process, fellow students and faculty.

Course Extensions and Outstanding Grades:

For fall and spring semesters, all coursework is due by the end of the semester. If a student will not be able to complete a course on time, the student must submit a request one week before the end of the semester for an extension (up to 6 months), by emailing the instructor, academic advisor and the Academic Program Coordinator. If the request is granted the student will receive an "I (incomplete) for

the course which will later be replaced by a final grade when the work has been turned in on the agreed upon date. If the request for an extension is denied, the student will receive a grade for the work that has been completed up until the time the course was expected to have been completed. If no work has been submitted, the final grade will be an F (or W under unusual circumstances and with permission of the Program Director). Extensions will be given only for legitimate and unusual situations. Extensions are contracted by the student with the program for up to a maximum of 6 months after the deadline for the course work. *PLEASE NOTE: Grades for coursework submitted late may be reduced at the instructor's discretion and in line with their course policy on turning in coursework after the due date. If the extension deadline is not met, the instructor will submit the final grade based on what has been received to date.*

Inclusive, Community-Creating Language Policy:

Eastern Mennonite University expects all its faculty, staff, and students to adopt inclusive written and spoken language that welcomes everyone regardless of race or ethnicity, gender, disabilities, age, and sexual orientation. We will use respectful and welcoming language in all our official departmental documents and correspondence, including those put forth by way of Internet communication, and throughout all academic coursework, inclusive of classroom presentations and conversations, course syllabi, and both written and oral student assessment materials (see CJP Student Resources moodle page or request a complete copy along with best practices from the Academic Program Coordinator).

Title IX:

The following policy applies to any incidents that occur (on or off campus) while you are a student registered at EMU. It does not apply if you are talking about incidents that happened prior your enrollment at EMU. It is important for you to know that all faculty and staff members are required to report known or alleged incidents of sexual violence (including sexual assault, domestic/relationship violence, stalking). That means that faculty and staff members cannot keep information about sexual violence confidential if you share that information with them. For example, if you inform a faculty or staff member of an issue of sexual harassment, sexual assault, or discrimination he/she will keep the information as private as he/she can, but is required to bring it to the attention of the institution's Title IX Coordinator. If you would like to talk to this office directly, Irene Kniss, Title IX Coordinator, can be reached at 540-432-4302 or irene.kniss@emu.edu. Additionally, you can also report incidents or complaints through the online portal at <http://emu.edu/safecampus/>. You may report, confidentially, incidents of sexual violence if you speak to Counseling Services counselors, Campus Ministries' pastors, or Health Services personnel providing clinical care. These individuals, as well as the Title IX Coordinator, can provide you with information on both internal & external support resources. Please refer to the Student Handbook which can be found at <http://emu.edu/cms-links/graduate-and-professional-studies/docs/graduate-student-handbook.pdf> for additional policies, information, and resources available to you.

Academic Program Policies:

For more CJP-specific graduate program policies, please see <https://emu.edu/cjp/grad/academic-policies>. For EMU graduate program policies see <http://emu.edu/graduate-and-professional-studies/catalog/>.

Writing Standards –Graduate Level (revised Spring 2016)

Criteria	A excellent	B adequate expectations	C below expectations	Comments
Content <i>(quality of the information, ideas and supporting details)</i>	<ul style="list-style-type: none"> shows clarity of purpose offers depth of content applies insight and represents original thinking follows guidelines for content 	<ul style="list-style-type: none"> shows some clarity of purpose offers some depth of content applies some insight and some original thinking mostly follows guidelines for content 	<ul style="list-style-type: none"> shows minimal clarity of purpose offers minimal depth of content or incorrect content applies minimal insight and original thinking does not follow guidelines for content 	
Structure <i>(logical order or sequence of the writing)</i>	<ul style="list-style-type: none"> shows coherence, and logically developed paragraphs uses very effective transitions between ideas and sections constructs appropriate introduction and conclusion 	<ul style="list-style-type: none"> shows some coherence and some logically developed paragraphs uses some effective transitions between ideas & sections shows some construction of appropriate introduction and conclusion 	<ul style="list-style-type: none"> shows minimal coherence and logically developed paragraphs uses minimal transitions between ideas and sections shows minimal construction of appropriate introduction and conclusion 	
Rhetoric and Style <i>(appropriate attention to audience)</i>	<ul style="list-style-type: none"> is concise, eloquent and rhetorically effective effectively uses correct, varied and concise sentence structure is engaging to read writes appropriately for audience and purpose 	<ul style="list-style-type: none"> is somewhat concise, eloquent, and rhetorically effective generally uses correct, varied, and concise sentence structure is somewhat engaging to read generally writes appropriately for audience and purpose 	<ul style="list-style-type: none"> shows minimal conciseness, eloquence, and rhetorical effectiveness uses incorrect, monotonous or simplistic sentence structure is not engaging to read lacks appropriate writing for audience and purpose uses inappropriate jargon and clichés 	
Information Literacy <i>(locating, evaluating, and using effectively the needed information as appropriate to assignment)</i>	<ul style="list-style-type: none"> uses academic and reliable sources chooses sources from many types of resources chooses timely resources for the topic integrates references and quotations to support ideas fully 	<ul style="list-style-type: none"> uses mostly academic and reliable sources chooses sources from a moderate variety of types of resources chooses resources with mostly appropriate dates integrates references and quotations to provide some support for ideas 	<ul style="list-style-type: none"> lacks academic and reliable sources chooses sources from a few types of resources chooses a few resources with inappropriate dates integrates references or quotations that are loosely linked to the ideas of the paper 	
Source Integrity <i>(appropriate acknowledgment of sources used in research)</i>	<ul style="list-style-type: none"> correctly cites sources for all quotations cites paraphrases correctly and credibly includes reference page makes virtually no errors in documentation style makes virtually no errors in formatting incorporates feedback given in previous written assignments 	<ul style="list-style-type: none"> correctly cites sources for most quotations usually cites paraphrases correctly and credibly includes reference page with some errors makes some errors in documentation style makes some errors in formatting incorporates some feedback given in previous written assignments 	<ul style="list-style-type: none"> provides minimal sources for quotations sometimes cites paraphrases correctly and credibly, includes reference page with many errors makes many errors in documentation style makes many errors in formatting lacks incorporation of feedback given in previous written assignments 	
Conventions <i>(adherence to grammar rules: usage, spelling & mechanics of Standard Edited English or SEE)</i>	<ul style="list-style-type: none"> makes virtually no errors in SEE conventions makes accurate word choices 	<ul style="list-style-type: none"> makes some errors SEE conventions almost always makes accurate word choices 	<ul style="list-style-type: none"> makes many errors in SEE conventions makes many inaccurate word choices 	
<p>The weighting of each of the six areas is dependent on the specific written assignment and the teacher's preference. Plagiarism occurs when one presents as one's own "someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (adapted from Council of Writing Program Administrators).</p>				

Criteria for Evaluating Arts-Based Peacebuilding Projects

CRITERIA	A – Excellent	B – Minimal expectations	C – Below expectations	Comments
Goals & Audience <i>Are the goals or learning objectives of the project clear? Have they been met?</i> <i>Is the intended audience clearly specified?</i> <i>Is the project appropriate for this audience?</i> <i>Does the project communicate to the intended audience?</i>	-audience & goals/learning objectives clearly identified. -project appropriate for, and likely to meet, its goals -project is appropriate for specified audience -project understandable to & likely to engage and/or communicate to audience	-audience and goals identified though not as clearly as they could be - project may meet its goals but this is not entirely clear - project is at least somewhat appropriate for, and likely to communicate to audience.	-audience and goals inappropriate or inadequately identified -project unlikely to meet its goals and/or communicate to the audience	
Methodology <i>Is the overall methodology clear and appropriately used?</i> <i>Has the project incorporated specific methods required by the assignment?</i> <i>If intended as a form of intervention, has thought be given to how it will be implemented?</i>	-project incorporates inquiry methods required by the assignment -all methodologies & technologies have been appropriately used, with attention to ethical and methodological issues -if intended as intervention or advocacy, project has given adequate thought to implementation -sources & methods are adequately identified	- methodology basically appropriate to the project and appropriately used, but could be strengthened -sources and methods identified but not as fully as they could be -more thought should be given to implementation issues	-methodology inadequate and/or inadequately articulated. -sources not appropriately identified -inadequate attention to implementation issues	
Analysis <i>Is there evidence of critical thinking and analysis?</i>	- evidence of critical thinking about methods, sources, information and analysis or editing. -uses analysis/editing methods appropriate for the project -method of analysis or editing is adequately articulated	- some evidence of critical thinking but could be stronger -analytical approach and the analysis itself is basically appropriate but could be stronger and/or articulated better.	-inadequate evidence of critical thinking -analysis lacking or inadequate -analytic approach inappropriate or inadequately specified	
Craft & Coherence <i>Is the level of artistic and/or</i>	- level of craft is clearly adequate for the audience & to meet project goals	-level of craft is minimally adequate for the audience and goals	-level of craft inadequate for purposes and/or audience	

<i>technical craft adequate for the specified goals and audience?</i> <i>Did it involve an appropriate amount of work?</i> <i>Does the final product have coherence and “resonance?”</i>	(whether or not it meets “artistic” standards) -project is coherent & likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment	-project coherence could be stronger	-project is not coherent	
Content <i>Is the content appropriate & adequate, given the goals, audience & assignment?</i> <i>Is there evidence of insight, originality &/or creativity?</i>	- information conveyed is clearly adequate for goals, audience & assignment -shows depth & breadth of content -shows insight, originality &/or creativity	-information conveyed is adequate but could be strengthened -some evidence of insight, originality, or creativity	-inadequate information -little or no evidence of insight, originality and/or creativity	
				<u>Grade</u>

Criteria for Evaluating Arts-Based Peacebuilding Projects

Background notes:

- Arts approaches can be used in several different stages of a project:
 1. To gain or create knowledge. (For example, research “subjects” or participants might be engaged in an arts-based project as a way of soliciting information or encouraging insight.)
 2. To add complexity or nuance to created knowledge. (For example, an arts practice may serve as one method in a multi-method research project, creating an integrated, reflective methodology for the project. Alternatively, an arts practice could be used to analyze and/or interpret data collected by conventional methods.)
 3. To test knowledge. (For example, researchers might verify their interpretation of findings from a more traditional research process by creating a play or exhibit and testing it for resonance with their subjects.)
 4. To share findings. (For example, a play or exhibit might be created to (re)-present data collected or analyzed via conventional methods in order to impart the particular kinds of meaning the researcher considers important, and as a way to reach and engage a broader audience.)
 5. As a form of intervention. (For example, a project might be designed to raise awareness of an issue or conflict, to promote dialogue on a contested issue, or to advocate for a cause.)
- Arts-based products often do not specify methodologies used. Thus it may be important for a project to be accompanied by a short paper discussing analysis, theory of change, audience, goals, and methods used.
- Patricia Leavy, in *“Method Meets Art: Arts-based Research Practice”* (New York: Guilford Press) 2009, argues that “[t]raditional conceptions of validity and reliability, which developed out of positivism, are inappropriate for evaluating artistic inquiry.” (p. 15). She suggests that authenticity, trustworthiness, and validity can be assessed through attention to such elements as aesthetics, resonance, and vigor.
- For a discussion of standards, see “Method Meets Art” (Leavy, 2009: 15ff and Chapter 8).