

 <p><b>25 THE CENTER</b> <b>FOR JUSTICE &amp; PEACEBUILDING</b></p>	<p><b>FOUNDATIONS FOR JUSTICE AND PEACEBUILDING II</b></p> <p><b>PAX 634/PXD 495</b></p> <p>Spring 2020 Thursdays 8:45 a.m. – 4:45 p.m. <i>Hartzler Library/LB 121</i></p>
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### **INSTRUCTORS' INFORMATION:**

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### **COURSE DESCRIPTION:**

Foundations I and II give a comprehensive overview of justice and peacebuilding practice and its multi-disciplinary, multi-level aspects. Foundations I centered on personal, interpersonal, small group and organizational transformation analysis, theory and practice. Foundations II focuses on communal, societal and global processes of transformation, with particular attention to the relationship between power and the production of justice and peacebuilding theories and practices. Throughout the two courses, you will be required to understand and integrate ethical application of theory, technical utilization of analysis tools, and systematic processes of planning and implementation for practice interventions across a myriad of sectors in society.

In this course, faculty continue to coach students as they further develop their knowledge and skills for dealing with conflict and situations of injustice and building sustainable peace, with increased sensitivity to race and gender as well as history, and political economy. Students work individually and in teams to learn new theories and concepts and to apply these ideas and skills to cases that progress in complexity from the community to the national and global levels (and back again). Throughout the course, we also examine the intersections and overlaps among the local and the global.

Students continue to develop their self-awareness as well as their capacity for professional judgment and reflective practice. Students become familiar with theories and frameworks that help explain the causes and dynamics of larger-scale conflicts, injustice and structural violence. They explore the roles of social-movement organizations, practitioner groups and policy engagement for dealing with such situations. Students prepare for future employment by completing assignments that develop professional skills, including but not limited to: communicating complex ideas clearly and succinctly, working in teams on complex projects, researching strategies and moving from analyzing a situation of injustice or conflict to designing and preparing strategies to impact that situation.

## COURSE GOALS AND OBJECTIVES:

Our course goals and objectives emerge out of three general areas focusing the development of a foundation in justice and peacebuilding theory and practice: overview of the field; analysis and practice; and formation and vocation.

**Overview of the field: [CT, RJ, Development/Political Economy; see *the strategic peacebuilding wheel*]**

1. Continue to develop deeper familiarity with the fields of justice and peacebuilding:
  - a. Gain a comprehensive overview of justice and peacebuilding theories and frameworks (and their social, political, and economic trajectories).
  - b. Trace the “genealogy” of the field and its bodies of knowledge and practice.
  - c. Develop a working understanding of key theoretical schools of thought in the social sciences, in order to analyze the causes and consequences of complex and protracted conflict and structural violence (explanatory theories) and to develop strategies to mitigate or transform those situations (prescriptive theories).

**Analysis and practice: [interpersonal, communal, social, state, global]**

2. Provide a comprehensive overview of justice and peacebuilding practice and its multi-disciplinary, multi-level aspects (Foundations II focuses on communal, societal and global change).
3. Understand and integrate ethical application of theory, technical utilization of analysis tools, and systematic process of planning and implementation across a myriad of sectors in society (e.g. case study with context, conflict analysis and intervention).
  - a. Critically assess analytical models (‘lenses’ or ‘tools’) and processes, identify the assumptions behind these models, and choose models that will enable all involved to reconsider typical narratives about the situation.
  - b. Conduct all stages of justice and peacebuilding assessment, design and planning processes.
  - c. Design and carry out basic planning, monitoring, evaluation and reporting (PMER).

**Formation and vocation: [intrapersonal and relational, values, ethics, faith, spirituality, care]**

4. Develop self-awareness, capacity for professional judgment and reflective practice (prepare for future employment by completing assignments that develop personal and professional skills).
  - a. Strengthen capacity for analytic empathy and sensitivity to competing understandings of ‘reality’ that exist in conflict as well as complexities within situations of violence & injustice.
  - b. Heighten awareness of one’s personal values framework and an ability to think ethically about one’s engagement in the world.
  - c. Increase skill for working collaboratively in teams, engaging in personal and group assessment of practice and maintaining disciplines for self-care and community care.
  - d. Deepen critical reflection and understanding of one’s own personal and social identity, and the social identities of others while attending to culture, history, and power relations.
5. Increase skill in non-academic writing of complex ideas and practices for professional and public audiences

## REQUIRED TEXTS AND OTHER RESOURCES:

1. Anderson, Mary B. (1999). *Do No Harm: How Aid Can Support Peace—Or War*. Boulder, CO: Lynne Rienner Publishers.

2. Demmer, Jolle. (2016). *Theories of Violent Conflict: An Introduction* (2<sup>nd</sup> ed.). London: Routledge. (Required text in Foundations I).
3. Hill Collins, Patricia. (2019). *Intersectionality as Critical Social Theory*. Durham: Duke University.
4. Lederach, John Paul. (2005). *The Moral Imagination: The Art and Soul of Building Peace*. New York: Oxford University.
5. Richmond, Oliver P. (Ed.). (2010). *Palgrave Advances in Peacebuilding: Critical Developments and Approaches*. New York: Palgrave Macmillan.

*Recommended Texts:*

6. Ramsbotham, Oliver, Tom Woodhouse, and Hugh Miall. (2016). *Contemporary Conflict Resolution* (4<sup>th</sup> ed.). Cambridge: Polity.
7. Schirch, Lisa. (2013). *Conflict Assessment and Peacebuilding Planning: Toward a Participatory Approach to Human Security*. Boulder, CO: Kumarian Press. (Required text in Foundations I).

Additional readings will be posted on Moodle (see "References" section below). **Some reading assignments may change over the course of the semester.**

**REQUIRED ASSIGNMENTS:**

Course evaluation will be based on students' demonstration of critically engaging, analyzing, and applying the course material. The final grade will be based on the following course requirements:

- Class participation and presentation: 25%
- Blog and online discussion: 15%
- Group project and reflection paper: 25%
- Reflective research project: 35%

*Note:* Most course assignments are due on Fridays by 11:59 p.m. OR Mondays by 9 a.m. Assignments will be submitted via Moodle unless otherwise indicated. Assignments should be double-spaced, 12-point, Times Roman Numeral font, one-inch margins, and include a word count. All references should be properly cited using the reference style stipulated in the Guidance Notes, or a consistent reference style of your choice (e.g. APA, MLA, Chicago) when a specific style is not specified. Late assignments will result in a deduction of half a grade for each day late.

**Class participation and presentation (25%)**

Active participation in class discussions and exercises will be an important part of this course. Students are expected to attend all classes and take an active and constructive role in class discussions and presentations. Please arrive to class on time and remain until the end of each session. It is the responsibility of any student who misses a full or partial session to contact the instructors in advance.

**Class participation and presentation includes:**

- A. **Active Reading:** Course readings including written materials, podcasts and videos will expose you to conceptual and analytical frameworks, issues, theories, and approaches. Completing the readings and taking careful notes on key concepts, theories, and ideas, will be crucial to effective participation in the class and for achieving the learning objectives. All participants will be regularly asked to share with the class some of their key 'take home points' and critical questions that emerged for them from the readings. As you interact with the content, pay attention to your thoughts and reactions as well as the situations and stories that come to mind.

**B. Reading Response and Facilitation:**

- a. **Response:** Every student is asked to join a small group that will meet outside of class. We encourage you to use this time to deepen your knowledge and comprehension of the material (e.g. clarifying arguments, key terms and concepts) as well as engage in group discussion and debate. From these conversations, groups are required to **post to Moodle each Wednesday by 3:30 p.m.** your group's responses to three questions: 1) For each required text, what is the core argument or contribution? 2) What are **common themes** and **questions** addressed by three or more texts? How do the texts connect and speak to one another? 3) What is **one** concrete application and/or a connection to current events? In addition, your group is also welcome to note any significant points of confusion or questions related to your knowledge and comprehension of the material.
- b. **Facilitation:** **Each week a different group will co-facilitate sharing and discussion** of a subset of required texts. These texts are indicated on Moodle by "#LEAD" You may model/practice various formats for critical discussion and dialogue during this time.

C. **Spotlight Presentations:** We would like to provide you with an opportunity to share your practical experiences with justice and peacebuilding during the semester so that we can learn from you and your work. Presenters will be asked to prepare a 10 - 20 minute presentation using storytelling, video, audio, poetry, powerpoint and/or another medium. We are especially interested in presentations that highlight the role of arts, faith and spirituality, children and youth participation and communal/collective approaches to justice and peacebuilding. Please let us know if you are interested and we will schedule a session for your presentation.

D. **Learning with Care:** We want to ensure a healthy space for conversation and learning by promoting practices that include active listening, asking questions respectfully, openness to multiple voices, finding your own perspective while respecting others' perspectives, being aware of your impact on others, and being sensitive to others' needs and concerns; in other words, please participate in ways that invite the participation of your colleagues. As these are critical skills in justice and peacebuilding, they are also key factors in your evaluation. Please turn off and put away all cellular phones, tablets, and laptops when they are not being utilized for the course. If you are taking notes on your device, please refrain from engaging in other activities (e.g. social media). This course will often explore topics and experiences that have caused harm and/or trauma responses in people's lives and communities. With this in mind, we will be utilizing a **Trauma-Informed Classroom Care Model** (see appendix). If you find yourself struggling with your mental or physical health this semester, please feel free to approach us. We try to be flexible and accommodating. You can contact Counseling Services at 540-432-4317 or [counselingservices@emu.edu](mailto:counselingservices@emu.edu), and Student Life at 540-432-4133. If you are struggling to function due to significant distress, you can contact the Campus Care Team at [careteam@emu.edu](mailto:careteam@emu.edu) .

**Blog and online discussion in the class 'blogosphere' (15%)**

This assignment is aimed at helping you (a) to integrate and synthesize the theories explored (b) to reflect on your existing perspectives, lived experience, and professional practice and (c) to become familiar with the art and technique of communicating complex ideas simply and clearly to non-specialist audiences, participating constructively in the 'public' debate around those ideas. Write a short analytical essay (a 'blog') of 800-1,000 words that **advances a specific idea original to you** in connection to the issues, theories, concepts and practices explored in Part 1 of the course (weeks 1-3). Your blog must be posted no later than Friday, February 7 at 11:59 p.m. You will then have 5 days to participate in the class 'blogosphere', commenting on classmates' blogs and online discussion. The class blogosphere 'closes' on Wednesday, February 12 at 11:59 p.m. There will be up to 100 points for the contents and

form of your blog post and up to 50 points awarded for the content and scope of your participation in the discussions in our blogosphere.

### **Group case study project and reflection paper (25%)**

In small groups of 2 - 4 members, develop a case study of a justice or peacebuilding activity, program or project that took place within a specific community with the leadership and involvement of one or more group members. Your case study must include a description of the program or project while integrating relevant literature that provides the rationale or theoretical basis for the initiative. Finally, the case study should also generate new theory -- for example, what does the case study contribute to understandings of the specific problems, groups, or approaches engaged? Reflection will include development and discussion of the initiative's theory of change. Small groups will be formed in class.

We specifically recommend you read the following case studies as examples of this assignment:

- The Power of Theatre in Transforming Conflicts at Kakuma Refugee Camp: <https://www.beyondintractability.org/casestudy/amollo-power>
- The Power of Storytelling: Personal Reflections on Ododa Wa: A Storytelling Project of War-Affected Women in Northern Uganda <https://www.beyondintractability.org/library/anyeko-natalie-format#node-26696>

Written case studies (8 - 12 pages, double-spaced), with accompanying oral presentations, are due on Thursday, February 27. You will then prepare a short personal reflection paper on your role and key learnings from this project, due Friday, March 13 at 11:59 p.m. There will be up to 125 points awarded for the written case study and presentation, and up to 25 points awarded for the reflection paper.

### **Reflective research project (35%)**

A reflective research project integrates two complementary approaches to knowledge production: reflective writing (as in a reflective essay) and academic and professional research (as in a traditional research paper). For this research project, you will need to choose a specific thematic challenge and key question that is central to your vocational interests in the field. You will map out this question, analyze how the literature, as well as your lived experiences, suggests possible ways of understanding it, and identify relevant processes and methods for contributing to justice and peacebuilding that emerge from your reflection and analysis.

As a reflective research project, we ask that you engage in both research and reflection on practice:

- 1) Draw on the readings assigned for this course and other academic and professional sources.
- 2) Deeply reflect on your own perspectives and past work, mining the lessons, theories, strategies and ideas you have also learned through lived experience and on-the-ground practice.

You are strongly encouraged to go beyond the normative canon of literature on peacebuilding and justice to develop and utilize an archive of resources from organizers, activists, peacebuilders, justice leaders, cultural workers and theorists from a particular region of the world, social identity, or context – as is appropriate to your project. This project should be the equivalent of a paper in the 3,500-4,000 word range. You will need to choose a specific 'form' for this paper, such as a scholarly article, professional discussion paper, series of blogs, or public talk or presentation (e.g. the script of a talk to a specific audience; a powerpoint with the talking points written out in the 'notes' section). This can also be presented in the form of a multimedia project (e.g. a web site), a video with an explanatory memo, a series of podcasts, or another creative format. *Request and obtain permission in writing to use a nontraditional format before first drafts are due.*

1. **Project identification.** A one-paragraph project proposal (including your key question, topic and format) is due by Friday, January 31 at 11:59 p.m.
2. **Abstract and bibliography.** A one-paragraph summary description of your project including its broad goals, methods, and a short list of relevant references is due by Friday, February 28 at 11:59 p.m. This class will participate in the Academic and Creative Excellence (ACE) Festival on Thursday, April 16 as presenters and/or audience members. We strongly encourage students to prepare and submit an abstract to the ACE Festival. Presenting your work publically provides a rich opportunity to receive feedback and questions that can inform your ongoing work.
3. **Project draft and peer review.** Initial drafts of your project are due by Monday, March 30 at 9 a.m. The drafts will undergo a peer review process. You are responsible for reviewing a draft of another project and providing written feedback to the author, which is also shared with instructors, by Monday, April 6 at 9 a.m.
4. **Final project and presentation.** Presentation of final projects will take place on Thursday, April 23 during class. Final projects must be submitted to Moodle by Friday, April 24 at 11:59 p.m.

*These 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 and on Moodle.*

### TENTATIVE SCHEDULE AND TOPICS:

Date	Topic
<b>Part 1. Introduction: power and knowledge in justice and peacebuilding.</b>	
Week 1 Jan 16	Introductions and reviews: peacebuilding, social change, and the politics of knowledge.
Week 2 Jan 23	Normative and critical theory in justice and peacebuilding.
Week 3 Jan 30	Decolonizing justice and peacebuilding.  <b>*Reflective Research Project Proposals due Jan 31.</b>
<b>Part 2. Introduction to systemic and participatory approaches to analysis and action.</b>	
Week 4 Feb 6	Systems thinking: from humanitarian action to conflict transformation.  <b>*Blog Posts due Feb 7.</b>
Week 5 Feb 13	Reparative Justice: Systems, Structures and Transformation.  <b>*Blog Post Responses due Feb 12.</b>
Week 6 Feb 20	Power analysis & power mapping, power & empowerment, ways of understanding power; popular education, policy advocacy & community organizing.
<b>Part 3. Reparative justice and healing.</b>	
Week 7 Feb 27	Case studies; Circles on arts and/or spirituality/faith.  <b>*Group Case Study and Oral Presentations due in class today.*</b> <b>*Reflective Research Abstracts and Bibliographies due Friday Feb 28.</b>

Week 8 Mar 5	Spring Break – NO CLASS
Week 9 Mar 12	Healing historical harms; RJ approaches to transitional justice.  <b>*Group Case Study Reflection Papers due Mar 13.</b>
Week 10 Mar 19	Governance, policy and the state in justice and peacebuilding; includes the role of international and transnational institutions.
<b>Part 4. Structural and institutional change.</b>	
Week 11 Mar 26	Environmental peacebuilding, liberation ecology, and permacultures of restorative justice.
Week 12 Apr 2	Political economies of peace, justice and development; “do no harm,” part 2.  <b>*Reflective Research Project First Drafts due Monday Mar 30 by 9 a.m.</b>
Week 13 Apr 9	Transnational solidarities & nonviolent social movements; monitoring and evaluation, comprehensive exam practice.  <b>*Reflective Research Project Peer Reviews due Monday Apr 6 by 9 a.m.</b> <b>*Comprehensive Exams open Monday Apr 13 at 7 a.m.</b>
<b>Part 5. Closing and next steps.</b>	
Week 14 Apr 16	<b>Academic and Creative Excellence Festival (in lieu of class)</b>  <b>*Comprehensive Exams due Sunday Apr 19 at 11:59 p.m.</b>
Week 15 Apr 23	Final project presentations: course reflection and evaluation.  <b>*Reflective Research Project Presentations due in class Apr 23.</b> <b>*Reflective Research Project Final Drafts due Friday Apr 24 at 11:59 p.m.</b>
Week 16 Apr 30	Personal formation retreat: discerning vision and vocation.

[There may be some adjustments to the schedule of topics. Updates will be reflected on Moodle.](#)

### Critical Pedagogy:

“Education can only be liberatory when all of us claims knowledge as a field in which we all labor.  
- bell hooks, *Teaching To Transgress*.

Our pedagogy (approach to teaching) is informed by critical pedagogues including bell hooks, Paulo Freire, and Augusto Boal. Thus, we seek to move away from the dominant ‘banking’ method of teaching (Freire) to what bell hooks has termed “education as the practice of freedom.” We commit ourselves to the practices of self-reflexivity, critical thinking, listening, re-directing attention to your own voices and those of others and hope that you will also commit to the struggle we embark upon together.

### Trauma-Informed Classroom Care:

This course will be exploring ideas and experiences that have caused harms and traumagenic responses in people’s lives and communities. Some course content includes accounts and descriptions of violence and oppression including sexual violence and abuse, racial violence, colonialism, and other

interpersonal and systemic harms. With this in mind, we will be utilizing a Trauma-Informed Classroom Care Model.<sup>1</sup> Elements of this model include:

- Trauma Exposure - Course objectives may expose students to elements of trauma and trigger traumatic stress. There will, at times, be content forecasting notes placed on particular texts.
- Reactions to Trauma - How a student responds to traumagenic information or events varies from student to student and depends on personal history. This course will utilize three phases of trauma recovery: Safety, Remembrance and Mourning, and Reconnection (integration).
- Student Disclosure of Trauma - Students have the opportunity to disclose personal experiences of trauma in a variety of ways. These might include: individual meeting with the instructor, during on-campus discussions, or in writing through personal reflection, email, writing/class assignments.
- Flexibility - Students with higher levels of reactivity to course content will be met with a higher level of flexibility.
- Course Progression - The instructor will inform students of the topics and progression of the course.
- Assessment - Assessments are used to not only measure progress toward stated objectives and student learning but also monitor student response. This may be done through weekly warm-ups, reflection papers, circle processes, and projects.

## SUPPLEMENTAL INFORMATION FOR COURSE SYLLABI:

Last updated August 2019

### 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. If you have doubts about what is appropriate, [Indiana University’s Plagiarism Tutorials and Tests](#) may be a useful resource.

### 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.

### Moodle:

[Moodle](#) 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

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<sup>1</sup> Chess, Jessica D. and Briana S. Nelson Goff. 2017. “Teaching Trauma: A Model for Introducing Traumatic Materials in the Classroom.” *Advances in Social Work* 18(1): 25-38.



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.

**Graduate & Professional Studies Writing Center:**

Please utilize the [writing program](#)! They offer free individual tutoring from a graduate student tutor. Please visit the website to schedule an appointment.

**Institutional Review Board (IRB):**

All research conducted by or on EMU faculty, staff or students must be reviewed by the [Institutional Review Board](#) to assure participant safety.

**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.

**Library**

The [Hartzler Library](#) offers research support (via e-mail, chat, phone, or SSC campus) and the library home page offers subject guides to help start your research.

**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.*

**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](#). You can also report incidents or complaints through the [online portal](#). 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](#) for additional policies, information, and resources available to you.

### **Academic Program Policies:**

For EMU graduate program policies and more CJP-specific graduate program policies, please see the complete [graduate catalog](#).

**Writing Standards –Graduate Level (revised Spring 2016)**

<b>Criteria</b>	<b>A excellent</b>	<b>B adequate expectations</b>	<b>C below expectations</b>	<b>Comments</b>
<b>Content</b> <i>(quality of the information, ideas and supporting details)</i>	<ul style="list-style-type: none"> <li>• shows clarity of purpose</li> <li>• offers depth of content</li> <li>• applies insight and represents original thinking</li> <li>• follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows some clarity of purpose</li> <li>• offers some depth of content</li> <li>• applies some insight and some original thinking</li> <li>• mostly follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal clarity of purpose</li> <li>• offers minimal depth of content or incorrect content</li> <li>• applies minimal insight and original thinking</li> <li>• does not follow guidelines for content</li> </ul>	
<b>Structure</b> <i>(logical order or sequence of the writing)</i>	<ul style="list-style-type: none"> <li>• shows coherence, and logically developed paragraphs</li> <li>• uses very effective transitions between ideas and sections</li> <li>• constructs appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows some coherence and some logically developed paragraphs</li> <li>• uses some effective transitions between ideas &amp; sections</li> <li>• shows some construction of appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal coherence and logically developed paragraphs</li> <li>• uses minimal transitions between ideas and sections</li> <li>• shows minimal construction of appropriate introduction and conclusion</li> </ul>	
<b>Rhetoric and Style</b> <i>(appropriate attention to audience)</i>	<ul style="list-style-type: none"> <li>• is concise, eloquent and rhetorically effective</li> <li>• effectively uses correct, varied and concise sentence structure</li> <li>• is engaging to read</li> <li>• writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• is somewhat concise, eloquent, and rhetorically effective</li> <li>• generally uses correct, varied, and concise sentence structure</li> <li>• is somewhat engaging to read</li> <li>• generally writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal conciseness, eloquence, and rhetorical effectiveness</li> <li>• uses incorrect, monotonous or simplistic sentence structure</li> <li>• is not engaging to read</li> <li>• lacks appropriate writing for audience and purpose</li> <li>• uses inappropriate jargon and clichés</li> </ul>	
<b>Information Literacy</b> <i>(locating, evaluating, and using effectively the needed information as appropriate to assignment)</i>	<ul style="list-style-type: none"> <li>• uses academic and reliable sources</li> <li>• chooses sources from many types of resources</li> <li>• chooses timely resources for the topic</li> <li>• integrates references and quotations to support ideas fully</li> </ul>	<ul style="list-style-type: none"> <li>• uses mostly academic and reliable sources</li> <li>• chooses sources from a moderate variety of types of resources</li> <li>• chooses resources with mostly appropriate dates</li> <li>• integrates references and quotations to provide some support for ideas</li> </ul>	<ul style="list-style-type: none"> <li>• lacks academic and reliable sources</li> <li>• chooses sources from a few types of resources</li> <li>• chooses a few resources with inappropriate dates</li> <li>• integrates references or quotations that are loosely linked to the ideas of the paper</li> </ul>	
<b>Source Integrity</b> <i>(appropriate acknowledgment of sources used in research)</i>	<ul style="list-style-type: none"> <li>• correctly cites sources for all quotations</li> <li>• cites paraphrases correctly and credibly</li> <li>• includes reference page</li> <li>• makes virtually no errors in documentation style</li> <li>• makes virtually no errors in formatting</li> <li>• incorporates feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• correctly cites sources for most quotations</li> <li>• usually cites paraphrases correctly and credibly</li> <li>• includes reference page with some errors</li> <li>• makes some errors in documentation style</li> <li>• makes some errors in formatting</li> <li>• incorporates some feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• provides minimal sources for quotations</li> <li>• sometimes cites paraphrases correctly and credibly,</li> <li>• includes reference page with many errors</li> <li>• makes many errors in documentation style</li> <li>• makes many errors in formatting</li> <li>• lacks incorporation of feedback given in previous written assignments</li> </ul>	
<b>Conventions</b> <i>(adherence to grammar rules: usage, spelling &amp; mechanics of Standard Edited English or SEE)</i>	<ul style="list-style-type: none"> <li>• makes virtually no errors in SEE conventions</li> <li>• makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes some errors SEE conventions</li> <li>• almost always makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes many errors in SEE conventions</li> <li>• makes many inaccurate word choices</li> </ul>	
<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
<b>Goals &amp; Audience</b> <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	
<b>Methodology</b> <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	
<b>Analysis</b> <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	
<b>Craft &amp; Coherence</b> <i>Is the level of artistic and/or technical craft adequate for the specified goals and audience?</i>	- level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards)	-level of craft is minimally adequate for the audience and goals  -project coherence could be stronger	-level of craft inadequate for purposes and/or audience  -project is not coherent	

<p><i>Did it involve an appropriate amount of work?</i> <i>Does the final product have coherence and “resonance?”</i></p>	<p>-project is coherent &amp; likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment</p>			
<p><b>Content</b> <i>Is the content appropriate &amp; adequate, given the goals, audience &amp; assignment?</i> <i>Is there evidence of insight, originality &amp;/or creativity?</i></p>	<p>- information conveyed is clearly adequate for goals, audience &amp; assignment -shows depth &amp; breadth of content -shows insight, originality &amp;/or creativity</p>	<p>-information conveyed is adequate but could be strengthened  -some evidence of insight, originality, or creativity</p>	<p>-inadequate information  -little or no evidence of insight, originality and/or creativity</p>	
				<b>Grade</b>

## 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).