

 <p><b>THE CENTER FOR JUSTICE &amp; PEACEBUILDING</b></p> <p>A PROGRAM OF EASTERN MENNONITE UNIVERSITY</p>	<p><b>RESEARCH METHODS FOR SOCIAL CHANGE PAX 535</b></p> <p>Spring 2024</p> <p>Tuesdays, 8:45 - 11:45am EST LB 121 (JAMAR) and via Zoom (Hybrid)</p> <p>For those not in Eastern Standard Time: <a href="https://www.timeanddate.com/worldclock">https://www.timeanddate.com/worldclock</a></p>
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### INSTRUCTOR INFORMATION:

#### Paula Ditzel Facci, Ph.D

Office: Roselawn 208

Student Hours: Tuesdays 1 - 4:30 pm or by appointment

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### COURSE DESCRIPTION:

*“Research Justice’ is achieved when communities reclaim and access all forms of knowledge to affect change between community voices and those of institutions.”<sup>1</sup>*

Emancipatory peacebuilders, academics, and broader social justice movements use research to illuminate obscured relationships between power and oppression, cultivate stories, identify theories of change, and document histories and cultures of resilience. However, the dominant Euro-Western research methods and methodologies many practitioners learn often replicate the very paradigms and power relationships those in the justice and peacebuilding field seek to displace. Consequently, only certain forms of knowledge are valued and sought out, which subjugates indigenous and community-based ways of knowing and being. Therefore, this required 3-credit course for all MA candidates equips students with an expansive and justice-oriented qualitative research framework that introduces pathways for research to advance social change.<sup>2</sup> This course is designed to invite all to explore their curiosities through inquiry in pursuit of a world with more justice and peace.

### COURSE GOALS AND OBJECTIVES:

Qualitative inquiry that is rooted firmly in the foundations of the social sciences, critical theory, and social justice provides us with the tools to explore, unearth, understand, and make explicit the world within which we live: ourselves, others, social issues, interactions, relationships, and phenomena. Through this course, you will:

- Identify the role of power, identity, worldview and context in research design and process;

<sup>1</sup> DataCenter for Research Justice. (2015). *An introduction to research justice* [PDF], p. 6. Retrieved from <http://www.datacenter.org/new-toolkit-an-introduction-to-research-justice/>.

<sup>2</sup> **This course is not available for reduced credit or professional development.** In addition to this course, students will be strongly advised to take one of the existing applied research project courses or complete a research project as part of another course or their practicum placement.

- Contrast research paradigms and their philosophical tenets (positivist/post-positivist, constructivist, transformative, pragmatist, postcolonial indigenous);
- Learn and practice the steps involved in planning, designing, implementing, coding, theming, sense-making, and evaluating qualitative data;
  - Explore, identify, and evaluate qualitative research designs (arts-based, participatory action, grounded theory, narrative, phenomenological, ethnographic, case study, mixed methods);
  - Learn, distinguish, and practice methods for qualitative data collection (e.g., survey design, interviewing, talking circles, ethnography, observation, oral history, storytelling, photovoice);
  - Learn various approaches to deriving meaning from data;
- Envision the possibilities for communicating research findings through digital, educational, and artistic mediums;
- Design a research proposal in response to a philanthropic organization's call for proposals.

### REQUIRED TEXTS AND OTHER RESOURCES:

#### Required Texts:

- Chilisa, B. (2019). *Indigenous research methodologies* (Second ed.). SAGE Publications, Inc. ISBN: 9781483333472. (\$30)
- Merriam, S.B., & Tisdell, E.J. (2016). *Qualitative research: A guide to design and implementation*. San Francisco: Jossey-Bass. ISBN: 9781119003618. (\$22)
- Creswell, J.W. & Creswell Baez, J. (2020). *30 essential skills for the qualitative researcher* (Second ed.). SAGE Publications, ISBN: 9781544355702. (\$40)

*Please note: Journal articles, multimedia resources, and/or other scanned readings will be assigned for each class period and available on Moodle.*

#### Optional supplementary texts if interested in mixed methods, arts-based, Queer, and/or decolonizing research:

- Creswell, J.W., & Plano Clark, V.L. (2011). *Designing and conducting mixed methods research* (Second ed.). Thousand Oaks, CA: Sage.
- Leavy, P. (2020). *Methods meet art: Arts-based research practice* (Third ed.). The Guilford Press.
- Ghaziani, A. & Brim, M. (2019). *Imagining queer methods*. New York University Press.
- Smith, L. T. (2012). *Decolonizing methodologies: Research and indigenous peoples* (Second Ed.). London & New York: ZED Books and Dunedin, NZ: Otago University Press.
- Thomas, R. (2019). *Turn your literature review into an argument: Little quick fix*. Sage Publications.

### REQUIRED ASSIGNMENTS (100 POINTS TOTAL)

**This 3-credit course is required of all MA students and cannot be taken for reduced credit or professional education/training.**

### **VoiceThread Responses (5 points) *Due Select Weeks on Tuesday by 8:30am***

For approximately two class sessions, you will be required to write or record a brief response to the VoiceThread posted on Moodle.

### **Research Summary and Critique (Individual - 10 points) *Due by Feb 13 at 11:59pm via Moodle***

Brevity is a skill. For this assignment, you will write a one- to two-page memo to your instructor that highlights key information from a qualitative research study from your area of interest (e.g. restorative justice, peacebuilding, environmental activism, organizational behavior). The research study can be written, arts-based, or in other media. *Please select a study that relates to the topic you are considering for your final proposal.* Here is a great resource on writing [memos](#). Address your memo to the research faculty team. Organize the memo as you wish, but be sure to address the following topics:

- Where can we find this research (citation)?
- What research paradigm is used?
- How does power show up in the research?
- What is the topic or research question?
- What methods were used to collect and process data?
- What were the key findings?
- How would you use this for your own research? Questions and issues you see with the research.

### **Inquiry Statement for Final Proposal (Individual - 10 Points) *Due March 19 by 11:59pm via Moodle***

In preparation for the final proposal, you will submit a one-page, single-spaced paper that includes the following components:

- A draft of your research question
- Rationale for exploring this topic (Why does this topic need to be explored? What experiences and values led you to this topic?)
- An initial reflection about how you will explore this question:
  - What paradigm(s) is best suited for your question?
  - What qualitative research design and data collection methods would best support your research question?

### **Final Research Proposal (Individual - 40 Points) *Due April 16th by 11:59pm via Moodle***

The final project for the course will be a qualitative research proposal of approximately 13-15 pages double-spaced (excluding references and appendices). The project shall clearly address a relevant gap in the literature of interest or need for your study, include a compelling research question, identify the research design and data collection methods, and demonstrate trustworthiness (validity and reliability) standards. The core element of this proposal will be a literature review to demonstrate your knowledge of the topic/subject matter of your chosen topic. You will accomplish this by reading and summarizing the specific literature (10-12 sources) that is pertinent to your topic that is already available (published, written, documented, online, media, arts-based sources and oral traditions). Your aim is to interact (“have a conversation”) with these sources and demonstrate why your chosen research topic is filling a gap or particular niche in the literature currently available. Your goal in this proposal is to articulate the purpose, rationale, and process of how you would go about answering your research question.

### Research Praxis Group Workshops (“The Sandbox”) (30 Points Total) Completed During Class

This class is not only an opportunity to learn about theories of research, but practice them in a brave space with your peers. The instructors will not be evaluating your work product (e.g. perfection = A, mistakes = F). Rather, we are interested in your reflection about what happened and what you learned in the process. Each week, you will submit your work product on Moodle for instructor feedback for you and your group to consider as you complete each workshop. Further instructions will be provided during class.

Date	Praxis Workshop	Praxis Workshop Task	Points Allocated
Jan 23 & Feb 6 (Weeks 2 & 4)	1	Developing a Research Question (Group)	3
Feb 20 (Week 6)	2	Designing & Administering a Survey (Group)	5
March 19 (Week 10)	3	Developing an Interview Schedule (Group)	2
March 26 (Week 11)	4	Conducting an Interview (Individual)	5
April 2 (Week 12)	5	Preparing a Transcript of your Interview (Individual)	5
April 9 (Week 13)	6	Coding & Theming your Transcript (Individual)	5
April 16 (Week 14)	7	Validity Checks with Interviewee (Individual)	2
April 23 (Week 15)	8	Disseminating your Findings Using Art (Group)	3
			<b>30 Total</b>

### Participating in Final Photovoice Workshop (5 Points Total) Due April 30th in Class

Check the prompt on Moodle, and submit a photo that represents your response. Further guidance will be provided in class.

**SCHEDULE AND TOPICS:<sup>3</sup>**

<b>PAX 535: RESEARCH METHODS FOR SOCIAL CHANGE</b> <b>COURSE SCHEDULE FOR SPRING 2024</b>			
Date	Topic	Readings	Due
<b>Part I: Paradigms, Power, &amp; Ways of Knowing</b>			
<b>Week 1</b> <b>Jan 16</b>	Identity, Language, Justice, and Power in Research	1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i> Chapter One: "Situating Knowledge Systems," pp. 1-17.  2) Michelle Fine (1994) "Working the Hyphens: Reinventing Self and Other in Qualitative Research" in, <i>Handbook of Qualitative Research, 1st Ed.</i> , pp. 70-82. [On Moodle]  3) DataCenter: Research for Justice (2015) <i>An Introduction to Research Justice</i> , pp. 6-10. [On Moodle]  4) Robin Wall Kimmerer (2017) <i>Speaking of Nature</i> (3 pages) [On Moodle]	
<b>Week 2</b> <b>Jan 23</b>	Paradigms, Values, and Knowledge Claims	1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i> , Research Paradigms," pp. 18-49.  2) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i> , Excerpt from Chapter 10: "Culturally Responsive Indigenous Research Methodologies," pp. 210-211.  3) Barb Toews Shenk and Howard Zehr, "Ways of knowing for a restorative worldview", pp. 255-266. [On Moodle]  4) Christi Delacourt, <a href="#">Before There Was Light</a> [Blog Post] [On Moodle]	<b>Praxis Workshop #1</b>  <b>VoiceThread Response #1</b>
<b>Week 3</b> <b>Jan 30</b>	Introduction to Qualitative & Mixed Methods Research Designs	1) Merriam & Tisdell (2016) <i>Qualitative Research: A Guide to Design and Implementation</i> , Chapters 1 - 3 ( pp. 3 - 72).  2) Ashok Gladston Xavier, Guidebook to Quantitative Research, Excerpt to be Assigned [On Moodle]	

<sup>3</sup> Note: The following readings are subject to change, please use Moodle to view the most current expectations for readings and assignment due dates.

<p><b>Week 4</b> <b>Feb 6</b></p>	<p>Ethical Curiosity and Asking Questions</p>	<p>1) Brownhill, Ungarova, and Bipazhanova (2017) Jumping the First Hurdle: Framing Research Questions using the Ice Cream Model, <i>Methodological Innovations</i>, 10(3), pp. 1–11. [On Moodle]</p> <p>2) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i>, Chapter 14: “Building Partnerships and Integrating Knowledge Systems,” pp. 318-335.</p> <p>3) Creswell &amp; Creswell Baez (2020) 30 <i>Essential Skills for the Qualitative Researcher</i>, Chapters 7, 9, &amp; 12, pp. 50- 60, 69-76, &amp; 95-104.</p>	<p><b>Praxis Workshop #1</b></p> <p><b>VoiceThread Response #2</b></p>
<p><b>Part II: Cultivating Knowledge</b></p>			
<p><b>Week 5</b> <b>Feb 13</b></p>	<p>The Master’s Level Literature Review</p>	<p>1) Creswell &amp; Creswell Baez (2020) 30 <i>Essential Skills for the Qualitative Researcher</i>, Chapter Eight: “Organizing the Literature,” pp. 60-68.</p> <p>2) University of Kent (n.d.), <a href="#">Literature Reviews</a>, pp. 1-6. [On Moodle]</p> <p>3) University of Southern California Libraries, <a href="#">Research Guides: Organizing Your Social Sciences Research Paper: The Literature Review</a> [Blog] [On Moodle]</p> <p>4) Zotero Tutorial (In Tutorials Section on Moodle)</p> <p>5) MindMeister Tutorial (In Tutorials Section on Moodle)</p> <p>6) Look at the Rubric on page 8 in Boote &amp; Belle (2005) Scholars Before Researchers: On the Centrality of the Dissertation Literature Review in Research Preparation, <i>Educational Researcher</i>, 34(6), p. 8 (Reading the entire article is optional) [On Moodle]</p>	<p><b>Research Summary &amp; Critique via Moodle</b></p>
<p><b>Week 6</b> <b>Feb 20</b></p>	<p>A Survey of Qualitative &amp; Mixed Methods Data Collection</p>	<p>1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i>, Chapter Nine: “Theorizing on Social Science Research Methods: Indigenous Perspectives,” pp. 186-207.</p> <p>2) Creswell &amp; Creswell Baez (2020) 30 <i>Essential Skills for the Qualitative Researcher</i>, Chapter Thirteen:</p>	<p><b>Praxis Workshop #2</b></p>

		<p>"Understanding the Process of Qualitative Data Collection," pp. 106-120.</p> <p>3) Merriam &amp; Tisdell (2016) <i>Qualitative Research: A Guide to Design and Implementation</i>, Chapter Four: "Designing Your Study and Selecting a Sample," pp. 73-104.</p>	
<p><b>Week 7</b> <b>Feb 27</b></p>	<p>Participatory Action Research</p>	<p><b><u>Required:</u></b></p> <p>1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i>, Chapter Twelve: "Participatory Research Methods," pp. 267-292.</p> <p>2) Young Women's Empowerment Project (2009) <i>Girls Do What We Have to Do to Survive: Illuminating Methods used by Girls in the Sex Trade and Street Economy to Fight Back and Heal</i>, pp. 1 - 51. [On Moodle]</p> <p><b><u>Read One Of the Following:</u></b></p> <p>3) DataCenter for Research Justice (2015) <i>An Introduction to Research Justice</i>, Chapter Two: "Research and Organizing," (3 pages) [On Moodle]</p> <p>4) DataCenter for Research Justice (n.d.) Participatory Research Action Map (1 Page). [On Moodle]</p>	
<p><b>Week 8</b> <b>March 5</b></p>	<p>Mid-Semester Recess</p>		
<p><b>Week 9</b> <b>March 12</b></p>	<p>Arts-Based Research</p>	<p>1) Research with Dr. Kriukow, <a href="#">Arts-based research: definition, procedures &amp; application (Dr Patricia Leavy)</a> [Video: Watch until 32:28] [On Moodle]</p> <p><b><u>Engage With At Least One Of the Following:</u></b></p> <p>2) University of Santa Cruz Institute for Arts &amp; Sciences <a href="#">Barring Freedom</a> [On Moodle]</p> <p>3) Talibah Aquil &amp; Patience Kamau, CJP 25th Anniversary Celebration: <a href="#">Ghana Remember Me</a> [On Moodle]</p>	
		<p>1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i>, Chapter Eleven: "Decolonizing the Interview Method," pp. 248-267.</p> <p>2) Merriam &amp; Tisdell (2016) <i>Qualitative</i></p>	<p><b>Praxis Workshop #3</b></p>

<p><b>Week 10</b> <b>March 19</b></p>	<p>The Fundamentals of Interviewing</p>	<p><i>Research: A Guide to Design and Implementation</i>, Chapter Five: "Conducting Effective Interviews," pp. 107-136.</p> <p>3) DataCenter for Research Justice, <i>Participatory Research: Conducting Interviews</i> (pp. 3-12, pp. 23-24) [On Moodle]</p> <p>4) Interview Tips from Howard Zehr (From PAX 535: Spring 2021) (1 page) [On Moodle]</p>	<p><b>Inquiry Statement via Moodle</b></p>
<p><b>Week 11</b> <b>March 26</b></p>	<p>Storytelling &amp; Oral History</p>	<p>1) Working Narratives, <i>Storytelling for Social Change Guide</i>, pp. 3-20, pp. 30-48, pp. 56-64. (43 pages) [On Moodle]</p> <p>2) Columbia University Center for Oral History, <i>Documenting &amp; Interpreting Conflict Through Oral History</i>, pp. 2-5, pp. 8-11, pp. 14-17. (9 pages) [On Moodle]</p> <p>3) Leanne Betasamosake Simpson, <i>Dancing on Our Turtle's Back</i>, Chapter 2 "Theorizing Resurgence from Within Nishnaabeg Thought," pp. 31-47. [On Moodle]</p>	<p><b>Praxis Workshop #4</b></p>
<p><b>Part III: Strategies for Sense-Making &amp; Action</b></p>			
<p><b>Week 12</b> <b>April 2</b></p>	<p>Qualitative Data &amp; Sense Making</p>	<p>1) Merriam &amp; Tisdell (2016) <i>Qualitative Research: A Guide to Design and Implementation</i>, Chapter Eight: "Qualitative Data Analysis," pp. 195-236.</p>	<p><b>Praxis Workshop #5</b></p>
<p><b>Week 13</b> <b>April 9</b></p>	<p>Coding &amp; Theming</p>	<p><u>Optional</u></p> <p>1) Mod-U (2016) <a href="#">What Does Coding Look Like?: Qualitative Research Methods</a> (4:42) [On Moodle]</p> <p>2) Mod-U (2016) <a href="#">The Cycles of Coding: Qualitative Research Methods</a> (4:37) [On Moodle]</p>	<p><b>Praxis Workshop #6</b></p>
<p><b>Week 14</b> <b>April 16</b></p>	<p>Validity, Reflexivity, &amp; Reciprocity</p>	<p>1) Bagele Chilisa (2019) <i>Indigenous Research Methodologies</i>, Excerpt from Chapter 10: "Culturally Responsive Indigenous Research Methodologies," pp. 212-229</p> <p>2) Kimmerer (2013) <i>Braiding Sweetgrass</i>, "Mishkos Kinamagwen: The Teachings of Grass," pp. 156-166.</p>	<p><b>Final Research Proposal via Moodle</b></p> <p><b>Praxis Workshop #7</b></p>



<b>Week 15</b> <b>April 23</b>	Strategies for Dissemination & Action	1) DataCenter: Research for Justice (2015) <i>An Introduction to Research Justice</i> , pp. 25-28.  2) DataCenter for Research Justice (2015), <i>Campaign Research: A Toolkit for Grassroots Organizing</i> , pp. 2-11, 23-29.	<b>Praxis Workshop #8</b>
<b>Week 16</b> <b>April 30</b>	Reflective Closing	Readings about photovoice TBD	<b>Photovoice Workshop</b> <i>Bring One Photo</i>

**SUPPLEMENTAL INFORMATION FOR COURSE SYLLABI:**

Last reviewed November 2023

**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. Criteria for Evaluating Arts-Based Peacebuilding Projects can be found at the end of this document.

**Academic Accountability & Integrity:**

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 Academic Accountability Policy](#) 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. You should be familiar with EMU’s Academic Integrity Policy (see link 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

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/Zoom Best Practices:**

Communication will largely be accomplished via the Moodle platform utilized by EMU and your EMU email. Check both frequently during the semester. Zoom will be used for synchronous online course sessions. Please review these [best practices](#) for online classes!

**Graduate & Professional Studies Writing Center:**

Please utilize the [writing program](#). They offer free individual sessions with a graduate student writing tutor. Students can 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. The library can help you acquire resources not held by EMU through the Interlibrary Loan (ILL) system. The link to ILL is on the left side of the library homepage.

**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](#). They will work with you to establish eligibility and to coordinate reasonable accommodations. All information and documentation is treated confidentially.

**Class Attendance (for in-person and synchronous online courses):**

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. 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.

### **Religious Holidays**

EMU respects the diversity of religious holidays and wishes to provide reasonable accommodations for students who may be unable to fully participate in class, lab, exams, or other assignments due to observation of a significant religious holiday. Students should provide adequate notice (a week in advance) to the faculty of such requests.

### **Classroom Culture & Related Policies**

EMU's [Life Together](#) statement describes the sort of learning community that we aspire to be. Learning thrives where there is free and open exchange of ideas, thoughts, emotions, and convictions. Open discourse requires trust and safety. While I anticipate that you may find that some aspects of the class challenge your views and theoretical frameworks, I invite you to respectfully express either agreement or disagreement without fear of consequences. If you feel that I am violating this commitment, please make an appointment to meet outside of class so that we can discuss the issue.

I hope we can welcome differences and demonstrate a willingness to analyze issues from frameworks that may or may not feel comfortable. I have opinions, which I may express from time to time. Please be sensitive in your class participation by not unfairly dominating discussions. Be aware of others' right to speak and welcome questions from your classmates. My goal is to create a brave space in which everyone learns to participate in scholarly dialogue that values listening, thinking, feeling, study, and professionalism. (*Adapted from Margaret Sallee and Kathryn Roulston*)

1. Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We welcome differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.
2. We will trust that people are always doing the best they can.
3. Challenge the idea and not the person. We debate ideas, not the individual sharing this idea or practice.
4. Each of us will strive to speak our discomfort. When something is bothering you, please practice sharing this with the group. Often our emotional reactions offer valuable learning opportunities.
5. Step Up, Step Back. Be mindful of taking up much more space than others. On the same note, empower yourself to speak up when others are dominating the conversation.
6. Stay engaged. When overwhelmed or stressed, it can be tempting to slip away from the class or group while meeting. Let us honor one another with focused connection. When we catch ourselves disengaging, let us gently refocus on the tasks at hand.

### **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. As an inclusive community, we strive to sustain safety and belonging for students of all gender and sexual identities expressed in the [LGBTQIA+ Student Support Policy](#).

**Bias Response:**

Bias incidents are harmful to the EMU community and/or individuals within the EMU community. Bias can be intentional or unintentional and may be directed toward an individual or group. A bias incident may take the form of a verbal interaction, cyber-interaction, physical interaction, or interaction with property. Bias reporting is a resource for anyone who needs to communicate an incident or explore a better understanding around issues of discrimination and learning how to effectively respond. All members of the university community are encouraged to [report](#) incidents of bias.

**Title IX:**

*The following policy applies to any incidents that occur (on or off campus or online) 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 they will keep the information as private as they 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.

**Academic Program Policies:**

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

## 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>

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### **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).