THE CENTER FOR JUSTICE & PEACEBUILDING (25)	**STRATEGIES FOR TRAUMA AWARENESS & RESILIENCE (STAR) LEVEL 1** **PAX 540 B** Spring 2021 *Tuesday and Thursday, January 19 - March 11* *9:30 a.m. - 12 p.m. ET*

INSTRUCTORS' INFORMATION:

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Course office hours/hangout: TBD

COURSE DESCRIPTION:

Whether working in advocacy, healthcare, education, government, care-giving, activism, or in any kind of leadership or community building capacity, stressors add up - particularly in this pandemic. Research and experience demonstrate that unaddressed trauma often leads to conflict and violence against self or with others, as trauma-affected people act out against others or become self-destructive. STAR combines theory with experiential learning to increase awareness of the impacts of trauma on the body, brain, beliefs and behaviors. The course offers tools for addressing trauma and breaking cycles of violence.

STAR's multi-disciplinary framework draws on several fields of theory and practice to support healthy, resilient individuals and communities: trauma and resilience studies (including neurobiology), restorative justice, conflict transformation, human security, and spirituality. STAR centers participants' experience and insights, while offering activities, resources, and a theoretical model to support a journey toward understanding and interrupting cycles of violence at the individual, communal and societal levels.

COURSE GOALS AND OBJECTIVES:

This course invites participants to:
- Explore and share **language and resources about resilience and trauma** - definitions, causes/origins, diverse impacts on body, brain, beliefs and behaviors.
- Understand how **trauma response can contribute to cycles of violence** at different levels: self, relationships, organizations, communities, nations, the Earth.
- Identify and practice tools and **strategies to strengthen resilience and break free from cycles of violence** at personal and collective levels.
- **Deepen commitment to self-care and collective care** as core practices for (re)generating healthy power amidst vulnerability and uncertainty.

The following are reading materials and texts, required for all participants taking the course for credit. Note that non-credit participants are strongly encouraged to read the required texts as well.

Please read **before** the class:

1. Levins Morales, Aurora: *Medicine Stories.* Excerpt for pre-reading can be found at https://collectiveliberation.org/wp-content/uploads/2015/02/Morales_False_Memories.pdf

2. Mansfield, Katie [blog]. Why are we talking about trauma? https://emu.edu/now/peacebuilder/2019/10/why-are-we-talking-about-trauma/

Additional **required readings:**

3. **Articles included on course Moodle page** (can be accessed 2 weeks before start of course).
4. **Yoder, Carolyn. *The Little Book of Trauma Healing, Revised and Updated,*** New York, NY: Good Books, Inc. 2020 (ISBN 1680996037) (to be read before class) retail $6.
5. **Ginwright, Shawn. "Transforming Trauma into Hope and Power" (Chapter 2)** in *Hope and Healing in Urban Education: How Urban Activists and Teachers are Reclaiming Matters of the Heart.* New York: Routledge, 2016. (ISBN 113879757X) retail $43. Chapter posted on Moodle.
6. **Brave Heart, Maria Yellow Horse. 2000. "Wakiksuyapi: Carrying the Historical Trauma of the Lakota."** Tulane University School of Social Work. (to be read before class, posted on Moodle)
7. **Levine, Peter: *Waking the Tiger: Healing Trauma*.** Berkeley, CA: North Atlantic Books, 1997. (If you have already read this book, great.) (ISBN 155643233X) retail $12.
8. **Zehr, Howard: *The Little Book of Restorative Justice*** (ISBN 1561488232) retail $6. If you have already read this book, we recommend picking up Oudshoorn, Judah, *The Little Book of Restorative Justice for Sexual Abuse: Hope through Trauma,* Good Books, 2015. (ISBN 1680990551) retail $6.
9. **Haines, Steve. *Trauma is Really Strange***. Art by Sophie Standing. Singing Dragon, 2016. (ISBN 9781848192935) retail $12.
10. **Yazzie, Robert (Honorable Chief Justice). (1994). 'Life comes from it':** Navajo justice concepts. *New Mexico Law Review*, *24*, Spring 1994, 175-190. (to be read before exploration of RJ, posted on Moodle)

Recommended readings

11. Van der Kolk, Bessel. *The Body Keeps the Score.** New York, NY: Viking Penguin, 2014. ISBN 0143127748 Chapters 4,5,6. (to be read before class) retail $11. Detailed background on impacts of trauma on body and brain. *Note this text includes some graphic discussions of traumatic events, including sexual violence.
12. Doerrfeld, Cori. *The Rabbit Listened.* New York: Dial Books, 2018. Children's book. ISBN 073522935X. Retail $11.
13. Holmes, Margaret M. *A Terrible Thing Happened*. Magination Press, 2000. Children's book. ISBN 1557987017. Retail $10. (Available in Spanish in March 2021!)
14. McLaren, K. *The Language of Emotions.* Boulder, CO: SoundsTrue, 2010. ISBN 1591797691. Retail $18. Especially chapters 7 Unintentional Shamans: The Role of Trauma in Soul-Making and Culture-Building; and 8, the Role of Emotions in the Resolution of Trauma.

REQUIRED ASSIGNMENTS:

Engaging in a course focused on trauma, whether for academic credit or for training purposes, can be challenging. We invite all participants to

- **Show up to all sessions**, as the learning is designed as a cumulative and iterative and community-based experience. We value your presence and insights. We also understand personal commitments may conflict with the schedule on several occasions. For optimal learning, we would discourage missing more than two sessions. If you need to miss, we encourage you to connect with another class participant about what went on in class, before the next session.
- **Commit to ongoing self-care during the 8 weeks.** We will take time in the first sessions of the course to discuss what kind of commitments make sense for us as individuals and as a community.
- **Identify and lean on your resilience network.** We will take time early in the course to identify who are some of the resource people you might lean on as you take the STAR learning journey.

Taking the course for Professional Education/Training
Homework assignments are designed to complement and enhance the synchronous (in-person) course experience. These will be assigned each week in class (with assignment details also available on Moodle). These are not required of training participants, though you may find they enrich your experience. If you choose to do the assignments, they are just for you – no need to submit to instructor.

Taking the course for Credit
Note that assignments are designed to enhance the learning experience you get in the synchronous class sessions.

Please show up to all sessions of class. Presence in class (all eight weeks) will account for **40% of your grade**. Presentation portions of class will be recorded, but much of the learning happens in the exchanges among participants, and most of that will <u>not</u> be recorded.

2-credit students: Ten small assignments add up to 60% of your grade. There is no final project.

3-credit students: In addition to weekly assignments (44% of your grade), there is a final project due about 3.5 weeks after the last session of class (16% of your grade). You may choose one of the options listed below or design your own final project.

Assignment	Due date	2 credit students (% of grade)	3 credit students (% of grade)
SHOWING UP	8 weeks	40	40
1) Self-care journal (Name the people in your resilience network. Log daily/weekly practices. Use as desired as a support throughout the course.) *Related expectations*: Set aside 10 minutes a day, at least 3 times a week (daily if possible), for self-care of your choosing. Set aside one hour, once a week, for a deeper dive/self-care session.	weekly	8	6

2) Reading response 1-page (single-spaced) response to Levins-Morales' essay "False Memories." Choose 3-4 sentences from her essay. Write what resonated with you, or raised questions for you, about each of these sentences/thoughts. Feel free to write in the form of questions.	Week 1	5	4
3) Question journal Keep a file of questions – this can be hand-written or a file on your device – a place where you write only in questions. Ideally you will access/add to this question journal during/after each class session and alongside any reading or watching you do for the class. *Share one question per week on the course moodle forum*.	weekly	8	6
4) Lead a centering or grounding activity Each class will open/ close with a **1-2 minute** activity to help center our energies (to welcome us into the learning space or prepare us to leave). Participants are invited to lead at least one of these.	At least once	3	2
5) Map of myself and the systems I inhabit Either use the template provided or create your own drawing or collage.	Week 2	5	4
6) Window of tolerance worksheet Do some self-assessment about how your body-mind-spirit operate when activated, overwhelmed, and when in your "resilient zone" – and what helps you open your window of tolerance.	Week 3	3	2
7) Cycle of Violence mini-dramas with team Co-create, write 1 paragraph reflection on experience.	Week 4	8	6
8) Design an acknowledgment process that could be used in your own work, classes, organization or family. Assignment should be in the form of a 1-2 page outline.	Week 5	7	4
9) Reading response 1-page (single-spaced) response to chosen reading from weeks 4, 5, 6	Week 6	5	4
10) Respond to RJ film/examples Draft your answers to questions based on the Restorative Justice film(s) you viewed; add 1-2 notes based on learning from debrief with classmates. (1-2 pages single-spaced)	Week 7	8	6
11) Final project* (3 credit participants only) ***Project should <u>cite</u> and incorporate ideas from <u>five</u> of the required texts.10 pages minimum, 12 pages maximum, double-spaced**. **Final project options** 1. **Revisit your question journal.** Choose 3-4 questions and write what you have learned as you have journeyed with those questions.	April 7, 2021	NOT REQUIRED FOR 2-CREDIT PARTICIPANTS	16

2. **Write a letter** to yourself, a friend, family member, enemy, your institution/organization, your community, your country, or the planet. This letter is designed to be shared in order to break free from a cycle of harm. A full-credit assignment will include 2.1. your ideas(s) for building safety, support, voice and choice; 2.2. acknowledgment of what has happened/is happening (naming a specific harm or harms, ways you/your community have/has experienced cycles of violence, including how you/others have experienced harm and/or caused harm); 2.3. possible ways to reconnect (in self or with others), including addressing justice needs; 2.4. ways you are recognizing and building your resilience, individually and with others in your micro-climate. 3. **Write a story** that features a character on a journey within and out of the cycles of violence, in which the main character is struggling with a harm where they experience the intersection of the personal with the systemic. 4. **Design your own assignment.** You may choose another way to share how you have integrated the readings and experiential learning from this course. Please check with the instructor to clarify your plan during office hours.			

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.

SCHEDULE AND TOPICS: NOTE THIS MAY EVOLVE AS OUR JOURNEY UNFOLDS

DATE	FOCUS	ESSENTIAL QUESTIONS
(week 1)	**Come together**	Who's here and what resources and questions are we journeying with?
	Orientation for the journey, definitions and points of departure	How do we define resilience and trauma? What are key practices we will engage on this journey (body-brain regulation and community building)?
(week 2)	Resilience and Trauma: **Sources/types of trauma**	What are the sources and types of trauma we're talking about? How do we think about well-being and justice?
	Trauma response/ Resilience response (in general)	What are the impacts of trauma on body, brain, beliefs and behavior?
(week 3)	Resilience and trauma in our lives: **Symbols of resilience circle**	How are we living our own resilience journeys?
	Cycles of violence	How do impacts of trauma lead to/maintain cycles of violence?
(week 4)	**Breaking free** from cycles of violence	What strategies and tools can people utilize to address everyday impacts of harms and injustices in order to reduce stressors and (re)generate live-giving systems and relationships?
	Breaking free: **safety and support, voice and choice**	What do safety and support mean in our lives and in the larger systems we live in? How do we open ourselves and our communities to using voice and expanding choice/options?
(week 5)	**Acknowledgment** 1: overview	What are processes of acknowledgment? How do they support a journey toward health and justice?
	Acknowledgment 2: Circle processes, **circles of acknowledgment**	What do we want to acknowledge in our own experience? How can we engage in circle processes to acknowledge grief/loss, remember/affirm, tell stories, and expand our understanding?
(week 6)	**Reconnection** 1: Addressing harms by generating new possibilities	How do we take risks toward coexistence and trust, create healthy boundaries, engage with harm or harm-doers, and consider forgiveness? How might these processes look different depending on identity/power?
	Reconnection 2: overview of **conflict transformation and restorative justice**	What is conflict? How might a restorative and/or transformative approach to harm catalyze healing justice?
(week 7)	Reconnection 3: **Restorative justice in practice**	What do we learn from restorative justice processes designed to respond to harms and rebuild community?
	Continuing the journey; **using the model as a reflection tool**	What examples of integration have we lived and witnessed? Considering a harm and healing journey you are on, how does using the model as a map provide support, insight, or guidance?
(week 8)	**Resilience through self-care and collective care**	How have the resilience practices you initiated/revived/focused on 8 weeks ago been supporting you? What can we do to cultivate micro-climates of resilience?
	Closing and expanding: closing reflections and **circle of hope**	What are we taking with us as we make the path from here?

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 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 three 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 consultant. Please visit the website to schedule an appointment or request additional information from CJP's Academic Program Coordinator.

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. 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 (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 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. 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)*

Criteria	A *excellent*	B *adequate expectations*	C *below expectations*	Comments
Content *(quality of the information, ideas and supporting details)*	• shows clarity of purpose • offers depth of content • applies insight and represents original thinking • follows guidelines for content	• shows some clarity of purpose • offers some depth of content • applies some insight and some original thinking • mostly follows guidelines for content	• 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 *(logical order or sequence of the writing)*	• shows coherence, and logically developed paragraphs • uses very effective transitions between ideas and sections • constructs appropriate introduction and conclusion	• shows some coherence and some logically developed paragraphs • uses some effective transitions between ideas & sections • shows some construction of appropriate introduction and conclusion	• 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 *(appropriate attention to audience)*	• is concise, eloquent and rhetorically effective • effectively uses correct, varied and concise sentence structure • is engaging to read • writes appropriately for audience and purpose	• 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	• 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 *(locating, evaluating, and using effectively the needed information as appropriate to assignment)*	• 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	• 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	• 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 *(appropriate acknowledgment of sources used in research)*	• 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	• 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	• 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 *(adherence to grammar rules: usage, spelling & mechanics of Standard Edited English or SEE)*	• makes virtually no errors in SEE conventions • makes accurate word choices	• makes some errors SEE conventions • almost always makes accurate word choices	• makes many errors in SEE conventions • makes many inaccurate word choices	
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).				

Criteria for Evaluating Arts-Based Peacebuilding Projects

CRITERIA	A – Excellent	B – Minimal expectations	C – Below expectations	Comments
Goals & Audience *Are the goals or learning objectives of the project clear? Have they been met?* *Is the intended audience clearly specified?* *Is the project appropriate for this audience?* *Does the project communicate to the intended audience?*	-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 *Is the overall methodology clear and appropriately used?* *Has the project incorporated specific methods required by the assignment?* *If intended as a form of intervention, has thought be given to how it will be implemented?*	-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 *Is there evidence of critical thinking and analysis?*	- 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 *Is the level of artistic and/or technical craft adequate for the*	- 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	

specified goals and audience? *Did it involve an appropriate amount of work?* *Does the final product have coherence and "resonance?"*	-project is coherent & likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment			
Content *Is the content appropriate & adequate, given the goals, audience & assignment?* *Is there evidence of insight, originality &/or creativity?*	- 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	
				Grade

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).