

 <p><b>THE CENTER FOR JUSTICE &amp; PEACEBUILDING</b></p> <p>A PROGRAM OF EASTERN MENNONITE UNIVERSITY</p>	<p><b>STRATEGIES FOR TRAUMA AWARENESS AND RESILIENCE LEVEL 1 PAX 540A</b></p> <p>Fall 2023</p> <p><i>Course meets online Mon-Wed-Fri, 1-3pm eastern US time. First meeting: Wed Sep 6. Last meeting: Wed Oct 11.</i></p>
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### INSTRUCTOR INFORMATION:

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### 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 the midst (and aftermath?) of 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.

### REQUIRED TEXTS AND OTHER RESOURCES:

The following are reading materials and texts, required for all participants taking the course **for credit**. Note that **non-credit participants are encouraged (though not required) to read the texts**.

**IF YOU READ/BUY NOTHING ELSE, WE STRONGLY RECOMMEND CAROLYN YODER'S *Little Book of Trauma Healing, Revised And Updated (2020)*.**

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](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 readings: \*indicates required reading

3. **Articles included on course Moodle page** (can be accessed 2 weeks before start of course). Note – not all are required reading.
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. (ISBN 155643233X) retail \$12. NOTE: STAR draws deeply on the work of Peter Levine, and when I recently re-read it, I winced at some of the quotes and references. Because many of the ideas are foundational to our discussion of trauma, it is still a required text – I welcome conversation about this.
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 and/or *The Little Book of Race and Restorative Justice* by Fania Davis, 2019. (ISBN 978-1680993431) 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 5 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 in-person STAR experience. **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 STAR.

**Please show up to all sessions. Presence in class will account for 40% of your grade.**

Assignments below add up to 60% of your grade. **I have recommended DO dates, but all assignments may be submitted at once on Moodle at the end of the semester, December 6.**

Assignment	Due date/ do date	(% of grade) 2 credit	(% of grade) 3 credit
<b>SHOWING UP</b>	<b>All sessions</b>	<b>40</b>	<b>40</b>
<b>Lead a centering, releasing or energizing activity.</b> Each day will include centering/grounding upon arrival, an energizer when we return from lunch, and a brief energetic release/brush-off before departure. For-credit participants are invited to lead at least one of these.	<b>At least once during online sessions</b>	<b>3</b>	<b>3</b>
<b>Reflect on STAR activities (choose 4)</b>  1) Chaos and connection activity 2) River of Life 3) Parts of the brain 4) Symbols of resilience circle 5) Stone exercise 6) Cycle of Violence mini-dramas 7) Peace, Mercy, Justice, Truth 8) Using the Model as Reflection Tool  <b>(Activity reflection assignment, continued)</b>  <b>For each activity (choose 4 of the 8 above), complete the following prompts (with no more than 1 page, single spaced for each activity):</b>  <b>I noticed</b> (physical or emotional reaction in yourself and/or the group)...  <b>I liked...</b>  <b>I learned...</b>  <b>I question/wonder...</b>	You might want to draft thoughts in your workbook after doing each activity.  <b>Do by October 20.</b>	<b>12</b>	<b>8</b>
<b>Reflect on RJ in practice</b>  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)	Do during RJ film discussion sessions.  <b>Do by October 20.</b>	<b>5</b>	<b>5</b>
<b>20 Questions</b>  Often STAR generates more questions than answers. Questions are great! Please turn in twenty questions you	<b>Do by October 20.</b>	<b>7</b>	

Assignment	Due date/ do date	(% of grade) 2 credit	(% of grade) 3 credit
carry away from STAR. You can write these as stream-of-consciousness, as a list, in paragraph or poetic form, as you like. Feel free to answer them in your lifetime, or to write 200 questions, but for this assignment, <b>please share with me just 20 questions.</b>			<b>5</b>

<p><b>8 reading responses</b> (choose 8)</p> <p>Write a 1-page (single-spaced) response to <b>8 of the following</b> (choose 4 in addition to the 4 asterisked/bolded readings).</p> <ol style="list-style-type: none"> <li>1) <b>*Levins-Morales’ essay “False Memories.”</b></li> <li>2) <b>*Cabrera’s “Living and Surviving in a Multiply Wounded Country.”</b></li> <li>3) <b>*Yazzie’s “Life Comes from It.”</b></li> <li>4) Haga’s chapter “On Violence”</li> <li>5) Ginwright, <i>Hope and Healing in Urban Education</i>, Chapter 2.</li> <li>6) Van der Kolk, <i>The Body Keeps the Score</i>, chapters 4-6.</li> <li>7) Haines, <i>Trauma is Really Strange</i>.</li> <li>8) <b>*Yoder, <i>Little Book of Trauma Healing</i>, Chapter 4: Cycles of Violence and Unaddressed Trauma.</b></li> <li>9) Yamada, “Invisibility is an Unnatural Disaster” – chapter in <i>This Bridge Called My Back</i>.</li> <li>10) Sujatha baliga’s talk: “Have you been angry long enough?”</li> <li>11) McNab, “Thoughts on Forgiveness.”</li> <li>12) Turner, “Creating safety for ourselves.”</li> <li>13) Dzurinko, McCants &amp; Stith, “Campaign for Nonviolent Schools.”</li> <li>14) Piepzna-Samarasinha, “Care Webs”</li> <li>15) Laura Van Dernoot Lipsky’s TED Talk: “Beyond the Cliff”</li> <li>16) Feel free to <b>choose another reading</b> or input from Moodle not listed here.</li> </ol> <p>Choose 3-4 sentences/main ideas from the essay, chapter(s), or talk. What ideas are powerful for you, stretch you, raise questions or inspire you? Feel free to write in the form of questions.</p> <p><b>Turn in: EIGHT 1-page (single-spaced) response papers (1 page for each of 8 inputs); you are welcome to submit them in a single document.</b></p>	<p>You are encouraged to read Levins-Morales before STAR.</p> <p>You are encouraged to read Cabrera on the first night of STAR.</p> <p>Read others as you make time.</p> <p><b>Turn in all responses by Nov 22.</b></p>	<p><b>24</b></p>	<p><b>24</b></p>
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<p><b>(2- credit participants ONLY)</b>  <b>A letter (2-5 pages double spaced)</b></p> <p><b>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.</b></p> <p>A full-credit assignment will include</p> <ol style="list-style-type: none"> <li>1.1. your ideas(s) for building safety, support, voice and choice;</li> <li>1.2. 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);</li> <li>1.3. possible ways to reconnect (in self or with others), including addressing justice needs;</li> <li>1.4. ways you are recognizing and building your resilience, individually and with others in your micro-climate.</li> <li>1.5. Specific references to at least 5 of the required texts (draw on your reading responses if you'd like!)</li> </ol>	<p><b>Turn in by Dec 6.</b></p> <p><b>(2 Credit only)</b></p>	<p><b>9</b></p>	<p><b>n/a</b></p>
<p><b>Final project* (3 credit participants only)</b></p> <p><b>*Project should <u>cite</u> and incorporate ideas from <u>five</u> of the required texts.10 pages minimum, 12 pages maximum, double-spaced.</b></p> <p><b>Final project options</b></p> <ol style="list-style-type: none"> <li><b>2. Revisit your questions.</b> Choose 3-4 questions and write what you have learned as you have journeyed with those questions.</li> <li><b>3. 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.</b></li> </ol> <p>A full-credit assignment will include</p> <ol style="list-style-type: none"> <li>3.1. your ideas(s) for building safety, support, voice and choice;</li> </ol>	<p><b>Turn in by Dec 6.</b></p>	<p><b>n/a</b></p>	<p><b>15</b></p>

<p>3.2. 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);</p> <p>3.3. possible ways to reconnect (in self or with others), including addressing justice needs;</p> <p>3.4. ways you are recognizing and building your resilience, individually and with others in your micro-climate.</p> <p><b>4. Write a story</b> 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.</p> <p><b>5. Design your own assignment.</b> 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.</p>			
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**SCHEDULE AND TOPICS:**

Moodle page and the STAR Level 1 Workbook lay out the flow/sequence of topics we will cover.

Participants are expected to attend all sessions of the course (Monday-Wednesday-Friday 1-3pm eastern), beginning Wednesday September 6 and ending Wednesday October 11.

Suggested timeline\* for assignments (for-credit students only):

**\*NOTE: YOU MAY TURN IN ALL ASSIGNMENTS ON WEDNESDAY DECEMBER 6.** THIS TIMELINE IS PURELY TO HELP YOU SPREAD THE WORK OUT ACROSS THE SEMESTER, AS IT WOULD BE OF LITTLE BENEFIT TO DO IT ALL AT ONCE.

<b>During STAR</b>	Lead an activity (grounding, centering, energizing or releasing)
<b>Fri Oct 20</b>	1) Reflections on 4 STAR activities 2) Reflection on RJ practice example(s) 3) 20 Questions
<b>Wed Nov 22</b>	8 reading responses
<b>Wed Dec 6</b>	Letter – for 2-credit Final project – for 3-credit

*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.*

**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. 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. 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 Saltee 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) -project is coherent & likely to resonate	-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>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).