GLOBAL DEVELOPMENT
PAX 585

Spring 2021

Mondays, 1:45-4:45 p.m. ET
Hartzler Library/LB 121 and via Zoom

INSTRUCTOR'S INFORMATION:

Timothy Seidel, Ph.D.   Email: timothy.seidel@emu.edu
Phone | Zoom ID: 540 432 4161   Office: Roselawn 223
Office hours: Tuesdays, 1:30-4:00 p.m. ET or by appointment

COURSE DESCRIPTION:

This course introduces you to the field of global development through examining both the history of the field and the current debates and challenges faced by development practitioners. The purpose is to explore and critically evaluate the basic assumptions underlying the competing theories and current approaches towards alleviating poverty and global inequality. This course approaches the phenomenon of development in its broadest sense as the study of change, with attention to global justice, equity, and the historical links between development, colonialism, and global capitalism. In the course, we will explore what development means, how to measure it, and how to understand attempts to balance between economic, ecological, and equity concerns. The course engages the key propositions that emerge in contemporary development debates, and offers frameworks for evaluating theories, interventions and policies. With attention to power relations, we will consider critiques of the development project sensitive to race, gender, ecology and other political economy traditions, in dialogue with the dominant understanding of development as technical interventions for enhancing the market mechanism. This will provide a foundation for uncovering and assessing social and political structures, institutions, inequalities, and development policies as theories meet practice. [This course is cross-listed with undergraduate course PXD-485.]

COURSE GOALS AND OBJECTIVES:

1. Define and understand central concepts of global development, including measurements of development, actors, theoretical approaches, and the history and trajectory of the field.
2. Gain greater ability to apply knowledge and analysis to specific development contexts and cases in order to evaluate the strengths and limitations of theoretical approaches, programs, projects, and policies.
3. Gain greater ability to evaluate the strengths and limitations of different approaches to development in normative terms, including ethical, political, social, environmental, and economic effects.
4. Develop a skill set in the areas of theory, critical analysis and methodology that is suitable for thinking, researching and writing about inequality, development, and intervention strategies.

ADDENDUM: STUDY AND STRUGGLE IN THE MIDST OF A PANDEMIC

We are living in the midst of multiple social, political, economic, and ecological crises. A health pandemic continues to disrupt all of our daily lives, though its economic effects are felt most sharply by those marginalized and made vulnerable in our communities. Racial injustice continues to impact all of us, while the burdens and costs are disproportionally felt by communities of color. And, in the midst of

all of this, individuals and communities are demonstrating tremendous care, resilience, and resistance in response to these historic events. This has real and clear (as well as not-so-clear) implications for learning individually and as a community. Much of what is happening in this moment relates in significant ways to what we are learning in this course. And I believe our learning together can aid in our efforts to deal with and process all that is going on around us—both individually and collectively. Given our course objectives, we will constantly be looking for ways to connect current events to our learning. For example, this includes 1) more direct engagement with media reports and 2) more direct engagement with your community. What are you learning about justice and peacebuilding, collective action and public institutions in these engagements? What are you learning about yourself? What are you reading (news, social media, music, art, etc.) that is really interesting and illuminating regarding this historic moment? And how does it relate to the questions, theories, analyses, and frameworks, we are learning about in this class? We are whole people and part of what justice and peacebuilding formation means is discovering ways to *integrate*, not dis-integrate. This is why the key words this semester will be *flexibility*, *adaptability*, and *grace*. We need to be flexible and adaptable because we simply do not know what to expect two months or even two weeks from now. We need to be gracious with each other because we are all walking this path and figuring it out as we go along. Our course learning objectives and community expectations will guide us as we navigate these trying times and find our way together!

REQUIRED TEXTS AND OTHER RESOURCES:

1. Mac Ginty, Roger and Andrew Williams. (2016). *Conflict and Development*, 2nd ed. London: Routledge.
2. McMichael, Philip. (2016). *Development and Social Change: A Global Perspective*, 6th ed. London: Sage.
3. Peet, Richard and Elaine Hartwick. (2015). *Theories of Development: Contentions, Arguments, Alternatives*, 3rd ed. New York: Guilford Press.
4. Additional readings will be posted on Moodle (see "References" section). **Some reading assignments may change over the course of the semester**.

Recommended Texts:
5. Chari, Sharad and Stuart Corbridge (Eds.). (2008). *The Development Reader*. New York: Routledge.
6. Seligson, Michael and John T. Passé-Smith (Eds.). (2014). *Development and Underdevelopment: The Political Economy of Global Inequality*, 5th ed. Boulder, CO: Lynne Rienner.
7. Wainwright, Joel. (2008). *Decolonizing Development: Colonial Power and the Maya*. Malden, MA: Blackwell.

REQUIRED ASSIGNMENTS:

The final grade will be based on the following course requirements:
- 20% Class participation and discussion   - 10% Policy brief
- 30% Reading responses   - 30% Final project
- 10% Presentation and facilitation

Students taking the course for 3 credits are required to complete all assignments. Students taking the course for 2 credits are not required to complete the final project. Students auditing the course (taking the course for professional development) are not required to complete the policy brief or final project.

Assignments should be double-spaced, 12-point, Times Roman Numeral font, one-inch margins, and include a word count. All references should be properly cited using a consistent reference style (e.g. APA, Chicago). Assignments are due at the beginning of class on the due date, submitted as hard copy and uploaded to Moodle. Late assignments will result in a deduction of half a grade for each day late.

Class participation and discussion (20%): This class will be in a seminar format, therefore student participation is essential. Students are expected to attend all classes, take an active and constructive role in class discussions and presentations, and support the learning and skills development of others in the course. This will be a "hybrid" or "blended" course, including a mix of "synchronous" and "asynchronous" parts that are both in-person and online.

Synchronous: We will meet in-person (either online or face-to-face) during our scheduled Monday class time. You are allowed one absence in this course; each absence thereafter will be a reduction in your participation grade. And please be on time. Ten minutes late is an absence. It is the responsibility of any student who misses a session to contact the instructor. Readings must be completed in advance of class. Students are also encouraged to consult news sources, websites, and other media related to global development (see Moodle for recommended websites as well as a participation rubric).

If you cannot come to campus for face-to-face meetings—whether because you have been directly exposed to COVID-19, are under quarantine, or are showing symptoms—you must let me know ahead of time. Otherwise you are expected to attend and participate fully in our synchronous sessions.

Asynchronous: Students are expected to complete a weekly online exercise. That exercise (e.g. a VoiceThread) will be posted to Moodle at the end of each week and will be ***due Monday by 12 p.m. ET***

Because of the interactive format, we want to ensure a healthy, constructive space for conversation and learning. Among other things, this includes active listening, asking questions respectfully, openness to multiple voices, finding your own perspective while respecting others' perspectives, acknowledging your proximity to the issues and experiences being discussed, and being aware of the room; in other words participating in ways that invite the participation of your colleagues. Please turn off and put away all cell phones, tablets, and laptops when they're not being utilized for the course. If you are taking notes on your device, please refrain from engaging in other activities (e.g. social media). Be mindful and observe in-person as well as online decorum, refrain from using the Zoom chat function unless invited to do so, and uphold privacy and confidentiality in our sessions (e.g. do not audio or video record without consent).

This course will at times explore ideas and experiences that have caused harms and traumagenic responses in people's lives and communities. If you find yourself struggling with your mental or physical health this semester, please feel free to approach me. The increase in screen time also takes its toll. Practice eye care and back care as well as mental and social care. Discover and clarify your work-life balance and boundaries. You can always contact counseling services at 540-432-4317 and student life at 540-432-4133. And you can feel free to be in touch with me about your needs.

Reading responses (30%): Students are expected to submit a one-page (hard-copy, single-spaced, 400-500-word) response to the weekly readings for at least **8 classes**. Responses should demonstrate a careful reading of the week's assigned texts. I'm not looking for summaries but for engaged analysis demonstrating a careful, critical reading of the week's assigned texts. You should 1) identify key issues, concepts or debates discussed in the readings, 2) highlight points that you find interesting, that either perplexed or enlightened you, 3) compare, evaluate, and critique what you read, and 4) make connections to current events with specific references to news sources (see Moodle for recommended websites). ***Reading responses are due at the beginning of class.***

As this course is reading-intensive in design, student feedback has consistently expressed appreciation for some kind of structured time to talk about the readings with each other before class. To this end, students will be placed in a small group and are encouraged to meet in between class sessions to discuss and debate the readings for that week's topic. You do not need to produce anything from your

small group discussions. Instead, see these conversations as an opportunity to share your analysis, insights, and questions about the week's readings as a way to enhance your reading responses.

Presentation and facilitation (10%): Starting with Week 3, 2-3 students will kick off our collective discussion by sharing highlights from their Reading Responses for that week's assigned readings. Each student should plan to spend no more than 5 minutes talking, raising questions for class discussion; and collectively spend 30 minutes to facilitate a class discussion, moderating fruitful discussion among your classmates. Creative visuals and participatory learning methods are encouraged (e.g. this could be large group or small group conversations, world cafe, chalk talks, or other movement or arts-based approaches). Each group should collaboratively make an outline of their presentation, including discussion questions, and *upload to Moodle Sunday by 5 p.m. ET.* Groups should also be prepared to provide a closing practice each session.

Policy brief (10%): In week 11 we will debate the merits of foreign aid in class. The proposition is the following: "Development aid from wealthy nations to poorer nations should be significantly increased so as to ultimately improve conditions for the world's poor." [Last name A-L argues affirmative. Last Name M-Z argues negative.] Along with the in-class debate preparation, you will prepare a policy brief paper (500-750 words) on the question: "What, if any, are the merits of giving foreign aid for international development?" *Due date: March 29.*

Final project (30%): We will address a number of issues in this course. The final project is an opportunity to not only dig more deeply into one of those issues but struggle with the question, "how do we respond?" For this project, students will select an issue, which can include a topic from their own life experience or fieldwork, that deals with a particular aspect of development and 1) write an analysis of this topic based on the various themes, concepts and readings covered in class, 2) decide on a plan for actively addressing that issue in some public way, and then 3) actually fulfill that plan before the semester ends. Your final paper will include your analysis, a discussion of your plan, and a reflection on your action—why it feels important to you, what you did about it, and how your actions affected you. *Students are expected to submit a proposal including an abstract, outline, and bibliography by March 15*. Additionally, students will give a presentation on their project during the final class period. This in-class sharing is to provide an opportunity for group reflection and analysis of the various life experiences individuals have in the fields of Global Development and Peacebuilding. *Due date: April 30.*

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:

Date	Topic	Readings
Part 1. Basic Concepts		
Week 1 Jan 18	*Martin Luther King, Jr. Day – NO CLASS*	
Week 2 Jan 25	Introduction: the history and object of development.	McMichael (ch. 1) | Peet & Hartwick (ch. 1) | Mittelman | Enloe.
Week 3 Feb 1	Colonial legacy of development.	McMichael (ch. 2) | Rodney | Acemoglu & Robinson | Silver.
Week 4 Feb 8	Measurements of development: representation and reality.	McMichael (ch. 5) | Sen | Weber | Wade | Doty | Alkire.

Part 2. Approaches and Theories		
Week 5 Feb 15	Modernization theories.	Peet & Hartwick (ch. 4) | Inkeles & Smith | Rostow | Shilliam.
Week 6 Feb 22	Marxism, dependency, and world-systems theories.	Peet & Hartwick (ch. 5) | Gunder-Frank | Freire.
Week 7 Mar 1	Neoliberalism and Globalization	Peet & Hartwick (ch. 3) | Harvey | Appadurai | Broad & Cavanagh.
Week 8 Mar 8	Post-development and feminist theories.	Peet & Hartwick (chs. 6-7) | Pieterse | Kapoor.
Week 9 Mar 15	Religion, development, and justice. ***Final Project Abstract, Outline, and Bib. Due**	Tomalin et al. (various).
Part 3. Policy Debates, Challenges, and Successes		
Week 10 Mar 22	Institutions, actors, and agency.	McMichael (ch. 6) | Mac Ginty & Williams (chs. 2-3) | Rodrik et al. | Bratman.
Week 11 Mar 29	Foreign aid. ***Policy Brief Due**	Sachs | Easterly | Moyo | Morgenthau.
Week 12 Apr 5	Alternative development approaches: microfinance, ethical trade, rights-based, and human scale.	Various.
Week 13 Apr 12	Conflict, development, and peacebuilding.	Mac Ginty & Williams (chs. 4-6) | Jantzi & Jantzi.
Week 14 Apr 19	Sustainability, resilience, and resistance: the significance of political struggle in development. ****ACE Festival |**Comp. Exam Week***	McMichael (ch. 7, 9) | Gaillard | Brown | Scott.
Week 15 Apr 26	Rethinking the "subject" of development: indigenous conceptions and alternative politics. ***Final Project Due Apr 30**	McMichael (ch. 10) | Casas | De La Cadena.
Week 16 May 3	Conclusion. **Please note that we will meet on the regular day/time during final exam week.*	Peet & Hartwick (ch. 8) | Mac Ginty & Williams (conc.) | Haddad | UN.

APRIL 16-25 IS THE COMPREHENSIVE EXAM FOR THOSE STUDENTS TAKING FOUNDATIONS 2
APRIL 19-24 IS THE [ACE FESTIVAL](#) WEEK AT EMU

A NOTE ON PEDAGOGY, LEARNING GOALS, AND COLLABORATIVE LEARNING:

In all of my classes, I foreground the learning goals of self-reflexivity, critical thinking, and listening with particular attention to uncovering the relationship between power and knowledge (I'll say more about this in our first session). This is why one of my teaching strategies is to redirect your attention away from my voice to the voices of others, including *your* own voices. This is not to say that I am not a part of this—that I am not here in body, mind, heart, spirit, or that I don't have power and authority in the classroom. But rather to say that the dominant "banking" (vs. "conscientization") method of "I lecture,

you listen" is not what I am aiming for.[1] Yes, I will lecture at times, but only for the purpose of actively engaging you in conversation, which then gives you the opportunity to develop not only your listening skills but your skills of facilitation and engagement. This also means you all are responsible for your own learning. Or perhaps more appropriately, we are responsible for our learning. In *Teaching to Transgress*, bell hooks writes: "It's not just my job to make this class work. It's everyone's responsibility" (p. 155). The idea is that when students see themselves as mutually responsible for the development of a learning community, they get invested and offer constructive input. "Education can only be liberatory when everyone claims knowledge as a field in which we all labor" (p. 14).[2]

This is related to my understanding that all space—including the classroom—is politicized, racialized, gendered (etc.) in particular ways. A critical pedagogy is willing and ready to name this and reflect on the social and political construction of learning spaces. This is part of the learning process and part of preparing students for critical engagement outside of the classroom. As one colleague states it, the classroom is "a productive space which joins, blurs, and brings into critical focus national, cultural, political, racial, and gender differences. Student interaction in itself makes the classroom both a political space and a politicising space where global political and economic power relations are both in evidence and at play."[3]

I feel like my explorations and reflections on pedagogy and collaborative learning are ultimately trying to answer the question, "what is the classroom for?" It is my hope that we can pick up hooks' challenge, who writes that the classroom, "with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom" (p. 207).

This is probably why, in the end, I understand teaching (and research and writing) as a vocation, a calling, a purpose-for-being. I believe teachers must be passionate not only about content but about pedagogy and learning as critical elements of constructive change in the world. Which is why the classroom needs to be connected to (our) lived experiences, and to movements on the street, conceiving the work of education as doing social movement, not just professionalization.[4]

EXPECTATIONS FOR ONLINE LEARNING AND BEING COMMUNITY:

The learning process requires presence and participation. This applies to classes taught online as well as in-person. To participate fully in online classes, students are expected to be engaged via Zoom during all normally scheduled class times, with camera turned on and microphone and keyboard available for class engagement when appropriate. Students should do the best they can, given their particular situation, to create an environment that will foster learning. Students should not be working, driving, or otherwise distracted during scheduled class times. If students are not actively engaged in class discussions or responding to a professor's question, they may be marked absent for the class period, regardless of whether they were "logged into" the class. Students should consult with their professor for permission to have their camera off during class; exceptions can be granted on a case-by-case basis.

---

[1] See Paolo Freire, *Pedagogy of the Oppressed* (New York: Continuum, 2000) for a discussion on "banking" vs. "conscientization" approaches to teaching.
[2] bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994).
[3] See Lisa Tilley's reflection on pedagogy here: http://www2.warwick.ac.uk/study/csde/gsp/eportfolio/directory/pg/pormai.
[4] See James Baldwin, "A Talk to Teachers," in *James Baldwin: Collected Essays*, edited by T. Morrison (New York: Library of America, 1998).

Online meetings become our virtual classrooms and are a university setting. This shared time and space is an extension of the EMU learning community. Therefore, Zoom expectations live within the EMU community expectations detailed in the Standards of Conduct. Display of offensive symbols in a Zoom class is a violation of EMU policy and expectations.

CLASSROOM CLIMATE:

The free discourse of ideas should be expected in this class. The classroom is a space that thrives on the open exchange of ideas, thoughts, emotions, and convictions. You may find that some of the class readings and/or discussions challenge your views and theoretical frameworks. As your instructor, I expect you to be open to differences and maintain a willingness to analyze issues from frameworks that may or may not be quite feel comfortable for you. I have opinions, which I may express from time to time. I invite you to respectfully express either agreement or disagreement without fear of consequences. While we in this class may challenge your views, be assured that you will experience no adverse consequences for disagreeing with me as your instructor. 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.

Similarly, 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 sincere goal is to create a safe space in which everyone feels that they can participate in scholarly dialogue that values thinking, study, and professionalism. (Adapted from Margaret Sallee and Kathryn Roulston)

SUPPLEMENTAL INFORMATION FOR CJP GRADUATE COURSE SYLLABI: Last reviewed December 2020

Academic Program Policies:
For EMU graduate program policies and more CJP-specific graduate program policies, please see the complete graduate catalog.

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.

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	

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	- level of craft is clearly adequate for the audience & to	-level of craft is minimally adequate for the audience and goals	-level of craft inadequate for	

Is the level of artistic and/or technical craft adequate for the specified goals and audience? *Did it involve an appropriate amount of work?* *Does the final product have coherence and "resonance?"*	meet project goals (whether or not it meets "artistic" standards) -project is coherent & likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment	-project coherence could be stronger	purposes and/or audience -project is not coherent	
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).