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|  <p>THE CENTER FOR JUSTICE & PEACEBUILDING</p> <p>A PROGRAM OF EASTERN MENNONITE UNIVERSITY</p> | <p align="center">NONVIOLENT MOBILIZATION FOR SOCIAL CHANGE PAX 588</p> <p align="center">Spring 2021</p> <p align="center"><i>Tuesdays, 8:45-11:45 a.m. ET</i> <i>Hartzler Library CJP JAMAR Classroom/LB 121 & via Zoom</i></p> |
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INSTRUCTOR’S INFORMATION:

Faculty: Carl Stauffer, PhD., Associate Professor of Justice & Peacebuilding

Email: carl.stauffer@emu.edu

Phone: (540) 432-4462

Office Hours: Mondays & Thursdays - by appointment only

Online Office Location: <https://zoom.us/j/5404324462>

COURSE DESCRIPTION:

What does it mean to create social change nonviolently? We will look at the power of ordinary people to effect change through social movements, community organizing, public activism, advocacy / lobby campaigns, and policy formation. The course will be framed by the theory and practice of social movements, mass mobilization and community organizing. These course frameworks will be interrogated within the social change systems of violence and nonviolence. From this backdrop, we will take a careful and critical look at nonviolent strategic action, grapple with the inherent tensions between principled and functional nonviolence, and explore the possibilities of creating nonviolent forms of power, identifying tactics, and designing plans for social transformation. The final section of the course will delve into advocacy, lobbying and methods for influencing public policy. Throughout the course, participants will have a choice to engage in a variety of assignments including reading reflections, presentations on nonviolence and religion, letter writing, applying nonviolent frameworks to real-life case scenarios or policy change, and facilitating nonviolence training. A weekend trip to Washington DC to participate in the advocacy and lobbying efforts with government representatives will be built into the learning experience.

COURSE GOALS AND OBJECTIVES:

- Explore the theory, practice, and history of social change movements in varied contexts
- Understand the philosophy and practice of nonviolent action, activism and advocacy
- Create strategies for increasing power through community organizing and mobilization
- Increase understanding of the processes of legislative lobbying & public policy change

REQUIRED TEXTS AND OTHER RESOURCES:

Books:

1. Vinthagen, S. (2015). *A Theory of Nonviolent Action - How Civil Resistance Works*. London, UK: ZED Books. ISBN: 978-1780325156. \$29.95
2. Sharp, G. (2005). *Waging Nonviolent Struggle: 20th Century Practice and 21st Century Potential*. Porter Sargent Publishing. ISBN: 987-0875581613. \$19.95
3. Moyer, B., McAllister, J., Finley, M., & Soifer, S. (2001). *Doing Democracy: The Map Model for Organizing Social Movements*. New Society Publishers. ISBN: 987-0865714182. \$ 14.80
4. Smith-Christopher, D. (2000). *Subverting Hatred: The Challenge of Nonviolence in Religious Traditions*. Orbis Books. ISBN: 987-1570753237. \$6.24

Manuals:

5. Poppvic, S., Djinovic, S., Milivojevic, A., Merriman, H. & Marovic, I. (2007). *CANVAS Core Curriculum: A Guide to Effective Nonviolent Struggle*. Serbia: CANVAS. ISBN: 978-86-7596-087-4. **[PDF provided on Moodle]**
6. King, M. & Miller, C. (2006). *Teaching Model: Nonviolent Transformation of Conflict*. Addis Ababa, Ethiopia & Geneva, Switzerland: University for Peace – Africa Programme. ISBN: 9977-925-45-3. **[PDF provided on Moodle]**
7. Veneklasen, L., & Miller, V. (2007). *A New Weave of Power, People, and Politics: The Action Guide for Advocacy and Citizen Participation*. Practical Action Publishers. ISBN: 987-1853396441. \$36.93. **[Copy in Library]**

Other course requirements:

- Possible additional course fee (of \$50) may be applied to your student account for the Lobby Fieldtrip that we may take as a class to Washington DC. **[Note: this event may move online]**

REQUIRED ASSIGNMENTS:

Course Assignments - (3 Credit Hours)

You have a choice of assignments in this class. Choose the assignments you would like to complete for a total of **100 points**. (*Remember: the rule of thumb is that you will be expected to write a total of 20-25 pages for a 3 credit hour course*).

REQUIRED ASSIGNMENTS:

1. Reading Reflection Papers- (20 points each for a total of 40 points)

Write two, 2-page (single-spaced) response papers to the readings. Please do not only summarize the readings. I want you to interact and have a 'conversation' with the author(s) that includes your own thoughts, reactions and critiques of the readings.

2. Final Project - (Choose ONE of the 3 options listed below and depending on what *other* assignments you chose this project can be for 40, 50, or 60 points total – the points chosen will determine the page length of the assignment). **See guidance notes.**

- **Advocacy Campaign Design Paper** - Write a double-spaced research paper on a situation where nonviolent advocacy strategies should be tried or were applied unsuccessfully. This paper will have 3 major sections: Scenario description, context analysis, and a proposed NV intervention plan OR critique of attempted intervention plan.
- **Case Study for the Global Nonviolence Action Database** – develop a case study (research and write) for publication on the web – (a case study framework will be provided) - <http://nvdatabase.swarthmore.edu/content/about-database>
- **Training Workshop Design and Facilitation** – You (*and possibly a partner*) will be responsible to design and facilitate a three-hour workshop session (one full class session at the end of the semester). The basis of your training will be from any of the required manuals: *A New Weave of Power, People & Politics, CANVAS Curriculum: A Guide to Effective Nonviolent Struggle, OR Teaching Model: Nonviolent Transformation of Conflict*. You will be graded on the actual facilitation content (*what* new training material and lesson plan you develop) as well as the facilitation process (*how* you actually execute the facilitated training session) by both the instructor and peer reviews.

OPTIONAL ASSIGNMENTS: (You can choose 1 or 2, but not 3 optional assignments)

• Letter Project

Write a 2-page (single-spaced) letter to someone who you would like to convince of the power of nonviolent philosophy, theology and /or strategies. You will choose someone you know personally, professionally or a public figure that endorses violence as a

means of social change (political, educational, religious, business, military, judicial or civic leader, etc.) to engage with about nonviolence. This letter will be written in the form of a well-developed argument / debate format - identify the problem(s) with the use of violence (premise of argument), offer statistical data and logical arguments that back up that premise, and conclude with a proposed nonviolent alternative(s) and statistical and motivational arguments to support your proposed solution(s). (10 points)

- **Religious Teachings and Nonviolence Group Presentations**

Research the religious teachings on violence and nonviolence from the perspective of a particular religion or group of religious followers. Individually prepare a presentation for one of the five morning reflections in class. You will be evaluated by both the instructor and your peers on the professional level of your presentation, a presentation outline prepared before your presentation and any visuals or hard-copy hand-outs you provide. Sign up within the first 2 weeks of class. (10 points)

- **Observation of a Nonviolent Strategic Action or community organizing event**

Attend a local NV strategic action, community organizing or protest event (There will be regular announcements of local events in class). You will be asked to write a 2-page (single-spaced) paper on your overall observations and experiences of the event, how well was it organized, who was attending, did it have an effective framing message, what kind of leadership was given to the event, how successful did you feel the event was? (10 points)

Course Assignments - (2 Credit Hours)

You have a choice of assignments in this class. Choose the assignments you would like to complete for a total of **70 points**:

- One Reading Response/Reflection Paper (2 pages – single-spaced) = (20 points)
- Final Project: Choice of ONE of the 3 options = (50 points)

OR

- One Reading Response/Reflection Paper (2 pages – single-spaced) = (20 points)
- Final Project: Choice of ONE of the 3 options = (40 points)
- Choose one of the Optional Assignments = (10 points)

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 on Moodle.

Non-Credit/Professional Development

If you are taking this course for professional development, and not for academic credit, you will be expected to attend class and fully engage in the readings, class discussion, and in-class exercises (e.g. case studies, role-plays & simulations). No written assignments are required. However, you are welcome to supplement your learning experience by engaging in any assignments, presenting on NV & Religions, and/or attending the advocacy / lobby training options. This is up to your discretion.

SCHEDULE AND TOPICS:

Note: Video resources may be subject to change due to limited availability.

| Date: | Class Topic: | Readings: |
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| Jan 19 | <ul style="list-style-type: none"> • Introductions, Expectations, Overview of syllabus, sign-up sheets • Definitions and scope of the class • <i>Video: Bringing Down a Dictator (Serbia)</i> | <p>Pre-class Readings: <i>A Theory of Nonviolent Action:</i> Introduction (pp.1-24) <i>Waging Nonviolent Struggle:</i> - Author’s Preface & Ch. 1 – (pp. 1-23) <i>Subverting Hatred:</i> Introduction and Epilogue – (pp. 9-12; 167-177) <i>A New Weave:</i> - Introduction & Ch. 1 – (pp. 1-24)</p> |
| Jan 26 | <ul style="list-style-type: none"> • Theories of Social Movements • Social Transformation Diagram • The MAP Model • <i>Video: A Force More Powerful (South Africa)</i> | <p><i>Doing Democracy:</i> - Chs. 2-3 - (pp.21-86) & 5 - (pp.99-114) <i>CANVAS manual</i> – Chs. 1-2</p> <p>Supplemental Readings:</p> <p>Moodle Post: <i>Why Civil Resistance Works</i>, by Maria Stephen & Erica Chenoweth- (pp. 1-38)</p> |
| Feb 2 | <p><i>Reflections: Buddhism & NV</i></p> <ul style="list-style-type: none"> • Cycle of Mobilization • The Parabola Model • Advocacy Frameworks • <i>Video: The Democratic Promise – Saul Alinsky & His Legacy (USA)</i> | <p><i>Subverting Hatred:</i> Ch. 2 – (pp. 25-47) <i>A Theory of Nonviolent Action:</i> Ch. 1-2 (pp. 24-82) <i>CANVAS manual</i> – Chs. 3-4</p> <p>Supplemental Readings:</p> <p>Moodle Post: Ch. 3: Mobilizing for Change - (pp. 33-47) Moodle Post: <i>Training for Transformation (Book 3)</i> – Ch. 10: Building Organizations and movements – (pp. 85-131) Moodle Post: <i>Preventing Violence in Low Income Communities</i> by Mary Ohmer, et al. – (pp.1-22) Moodle Post: <i>Guidelines for Ethical Practice in Community Organizing Organization</i>-Donna Hardina-(pp.1-11)</p> |

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| <p>Feb 9</p> | <p><i>Reflections: Hinduism & NV</i></p> <ul style="list-style-type: none"> • Violence as a System – Origins, structures & motivations • Exploring Violence Scripts • Zimbabwe Case Study # 1 • <i>Video: A Force More Powerful (Denmark)</i> | <p><i>Subverting Hatred: Ch. 4 – (pp. 67-84)</i> <i>A Theory of Nonviolent Action: Ch. 3-4 (pp. 82-165)</i> <i>Waging Nonviolent Struggle: -Chapters 2,3, & 4 – (pp. 25-65)</i> <i>CANVAS manual – Chs. 5-6</i></p> <p>Supplemental Readings:</p> <p>Moodle Post: Violence Reader – (pp.1-28)</p> <p><u>*Due: Reading Reflection # 1</u></p> |
| <p>Feb 16</p> | <p><i>Reflections: Islam & NV</i></p> <ul style="list-style-type: none"> • Nonviolence as a System – Origins, structures & motivations • <i>Video: A Force More Powerful (Chile or Poland)</i> | <p><i>Subverting Hatred: Ch. 6 – (pp. 95-113)</i> <i>A Theory of Nonviolent Action: Ch. 5-6 (pp.165-255)</i> <i>Waging Nonviolent Struggle: -Part 3: Chapters 29-34 – (pp. 359-430)</i> <i>CANVAS manual – Chs. 7-8</i></p> |
| <p>Feb 23</p> | <p><i>Reflections: Judaism & NV</i></p> <ul style="list-style-type: none"> • Dynamics of NV Struggle • Zimbabwe Case Study # 2 • Gandhi & Satyagraha • <i>Movie Clips & discussion</i> • MLK - Enemy Love • <i>Video: Orange Revolution (Ukraine)</i> | <p><i>Subverting Hatred: Ch.7 – (pp. 115-139)</i> <i>A Theory of Nonviolent Action: Ch. 7 (pp. 255-299)</i> <i>CANVAS manual – Chs. 9-10</i></p> <p>Supplemental Readings:</p> <p>Moodle Post: <i>Beautiful Trouble – A Toolbox for Revolution - Theories – Conceptual Frameworks – (pp. 208-274)</i></p> |
| <p>Mar 2</p> | <p><i>Reflections: Christianity & NV</i></p> <ul style="list-style-type: none"> • Strategic Planning for NV Action: 12 Principles (Ackerman & Kruegler) • Forms of Strategic NV Action • Tactics & Responding to Repression • <i>Video: A Force More Powerful (Nashville or India)</i> | <p><i>Subverting Hatred: Ch. 8 – (pp. 141-165)</i> <i>A Theory of Nonviolent Action: Ch. 8 (pp. 299-329)</i> <i>Waging Nonviolent Struggle: Part 4: Chapters 35-39 – (pp. 433-524)</i> <i>CANVAS manual – Chs. 11-12</i></p> <p><u>* Due: Reading Reflection # 2</u></p> |

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| <p>Mar 9</p> | <p>Migrant Workers Movement</p> <ul style="list-style-type: none"> • <i>Case Study: Cesar Chavez</i> <p>Nonviolence & Feminism</p> <ul style="list-style-type: none"> • <i>Case Study: Dorothy Day</i> <p>Guest speaker:</p> <ul style="list-style-type: none"> • <i>Isabel Castello – Virginia Organizing – TBA</i> | <p>Moodle Post: <i>NV in Theory & Practice – Ch. 35 & 49 – (Chapters on Chavez)</i></p> <p>Moodle Post: <i>NV in Theory & Practice - Women and NV – Ch.16-20 - (pp. 121-172)</i></p> |
| <p>Mar 16</p> | <p>NV & Military Dictatorships</p> <ul style="list-style-type: none"> • <i>Case Study: People’s Power (The Philippines)</i> • <i>Video: Bishop Romero (El Salvador)</i> <p>NV & Leadership</p> <ul style="list-style-type: none"> • <i>The Life & Writings of Zinn</i> • <i>Video: Howard Zinn</i> <p>Guest speaker:</p> <ul style="list-style-type: none"> • <i>Boris Ozuna – Local organizer, FUEGO - TBA</i> | <p>Moodle Post: <i>NV in Theory & Practice – Ch. 44 – (The Philippines Case Study)</i></p> <p>Moodle Post: <i>The Indispensable Zinn - Forward & Introduction – (pp. xi-xxx)</i></p> <p>* <u>Due: Letter Project Assignment</u></p> |
| <p>Mar 21-23</p> | <p><i>Lobby Trip to Washington DC</i></p> | <p>Note: <i>This is a class requirement for a Lobby experience – it is a critical component of the legislative / policy dimension of this course. You will be receiving training on how to lobby and advocate for change with legislators. (More details will be given in class).</i></p> |
| <p>Mar 23</p> | <p><i>No Class</i> (due to Lobby Weekend)</p> | |
| <p>Mar 30</p> | <p>Contemporary Movements</p> <ul style="list-style-type: none"> • Arab Spring / African Uprising • NV & Liberation Struggles • Group NV Strategic Action Case Study: “Crisis in Malacanang” & Debrief | <p>Moodle Post: <i>The Arab Awakening – Introduction – (pp.1-5), and African Awakening – The Emerging Revolutions - Chapters 1 & 2 – (pp. 1-41)</i></p> |
| <p>Apr 6</p> | <p>Contemporary Movements</p> <ul style="list-style-type: none"> • Occupy Movement • Black Lives Movement | <p>Moodle Post: <i>Recovering NV History – Chapters 1 & 2 - (pp. 1-30)</i></p> |

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| | <ul style="list-style-type: none"> • Ferguson Protests • George Floyd Protests <p><i>Guest speaker:</i></p> <ul style="list-style-type: none"> • <i>Rev. Stan Maclin, Local community organizer & Director of the Harriett Tubman Cultural Center - TBA</i> | <p>Selected Readings – TBA</p> <p><u>* Due: Event Observation Assignment</u></p> |
| Apr 13 | <p>NV & Food Justice / Ecology</p> <ul style="list-style-type: none"> • <i>Video: The Garden</i> • <i>Guest facilitator: Jonathan McRay - TBA</i> | <p>Selected Readings - TBA</p> |
| Apr 20 | <p>Student-Facilitated NV / Advocacy Workshop – Session 1</p> | <p><i>A New Weave: Part 1: Chapters 2,3, & 4 (pp. 11-74) + Other readings from the course manuals to be decided by the student facilitators.</i></p> <p>Moodle Post: Advocacy Training Package (pp. 1-16)</p> |
| Apr 27 | <p>Student-Facilitated NV / Advocacy Workshop – Session 2</p> | <p><u>* Due: Final Project Assignment</u></p> |
| May 4 | TBA | |

**** APRIL 16-25 IS THE COMPREHENSIVE EXAM FOR THOSE STUDENTS TAKING FOUNDATIONS 2****

*** APRIL 19-24 IS THE [ACE FESTIVAL](#) WEEK AT EMU***

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.*

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| 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 |
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| Content <i>(quality of the information, ideas and supporting details)</i> | <ul style="list-style-type: none"> shows clarity of purpose offers depth of content applies insight and represents original thinking follows guidelines for content | <ul style="list-style-type: none"> shows some clarity of purpose offers some depth of content applies some insight and some original thinking mostly follows guidelines for content | <ul style="list-style-type: none"> 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 <i>(logical order or sequence of the writing)</i> | <ul style="list-style-type: none"> shows coherence, and logically developed paragraphs uses very effective transitions between ideas and sections constructs appropriate introduction and conclusion | <ul style="list-style-type: none"> shows some coherence and some logically developed paragraphs uses some effective transitions between ideas & sections shows some construction of appropriate introduction and conclusion | <ul style="list-style-type: none"> 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 <i>(appropriate attention to audience)</i> | <ul style="list-style-type: none"> is concise, eloquent and rhetorically effective effectively uses correct, varied and concise sentence structure is engaging to read writes appropriately for audience and purpose | <ul style="list-style-type: none"> 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 | <ul style="list-style-type: none"> 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 <i>(locating, evaluating, and using effectively the needed information as appropriate to assignment)</i> | <ul style="list-style-type: none"> 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 | <ul style="list-style-type: none"> 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 | <ul style="list-style-type: none"> 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 <i>(appropriate acknowledgment of sources used in research)</i> | <ul style="list-style-type: none"> 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 | <ul style="list-style-type: none"> 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 | <ul style="list-style-type: none"> 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 <i>(adherence to grammar rules: usage, spelling & mechanics of Standard Edited English or SEE)</i> | <ul style="list-style-type: none"> makes virtually no errors in SEE conventions makes accurate word choices | <ul style="list-style-type: none"> makes some errors SEE conventions almost always makes accurate word choices | <ul style="list-style-type: none"> makes many errors in SEE conventions makes many inaccurate word choices | |
| <p>The weighting of each of the six areas is dependent on the specific written assignment and the teacher's preference. Plagiarism occurs when one presents as one's own "someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (adapted from Council of Writing Program Administrators).</p> | | | | |

Criteria for Evaluating Arts-Based Peacebuilding Projects

| CRITERIA | A – Excellent | B – Minimal expectations | C – Below expectations | Comments |
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| Goals & Audience <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 | |
| Methodology <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 | |
| Analysis <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 | |
| Craft & Coherence <i>Is the level of artistic and/or technical craft adequate for the</i> | - level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards) | -level of craft is minimally adequate for the audience and goals -project coherence could be stronger | -level of craft inadequate for purposes and/or audience -project is not coherent | |

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