

 <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 (STAR) LEVEL 2 PAX 640</b></p> <p>Fall 2022</p> <p><i>Online Tuesdays and Thursdays 8:30-10:30am eastern US First class Tues Oct 13, last class Thurs Dec 8 (no class Thurs Nov 24 due to Thanksgiving holiday)</i></p>
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### INSTRUCTOR INFORMATION:

#### **Ram Bhagat, EdD**

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**Office:** Martin Luther King, Jr. Middle School, Richmond, VA, Rm. F-21

**Course office hours:** Thursdays 9-11pm or by appointment.

#### **Elena Barge**

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**Office:** TBD

**Course office hours:** TBD

### COURSE DESCRIPTION:

Strategies for Trauma Awareness and Resilience (STAR) Level 2 invites people who have started to bring trauma awareness into their life and work for greater resilience to deepen their knowledge and skills. In Level 2, participants have a chance to:

- review and deepen learning around trauma awareness and resilience
- explore the complex realities and implications of structural and historical harms
- practice and deepen capacity for trauma-informed/responsive facilitation, and
- share plans and questions, while connecting with others who are applying STAR learning in their lives and work.

STAR Level 1 provides foundational content for this course. In Level 2, we continue to focus on trauma's impacts on body, brain, beliefs and behavior; how those impacts often lead to cycles of violence; and possibilities for breaking free from cycles of violence and building resilience. Participants in STAR Level 2 will also have the opportunity to join the STAR Practitioner learning community for ongoing connection and exchange as well as conceptual and practical resources.

### COURSE GOALS AND OBJECTIVES:

To build on STAR 1 learning, STAR 2 will focus on four key learning goals:

1. Review and deepen practices and concepts for working with trauma and building resilience.
2. Starting with self, deepen awareness of social identity and systems of power.
3. Engage with tools and frameworks for facing and addressing historical and structural trauma.
4. Develop and articulate your own trauma-informed, healing-centered approach to community care, facilitation, teaching, and/or program design.

## REQUIRED TEXTS AND OTHER RESOURCES:

- **STAR Level 2 Workbook** (on Moodle)
- Anderson Hooker, David and Amy Potter Czajkowski, *Transforming Historical Harms*. Available free online at: <https://justpeaceumc.org/product/transforming-historical-harms-by-david-anderson-hooker-amy-potter-czajkowski/>
- **Haines, Staci K. *The Politics of Trauma*. Berkeley, CA: North Atlantic Books, 2019. ISBN 1623173876. Retail \$20.**
- Generation FIVE, *Transformative Justice Handbook* (PDF). Available free online (in English and Spanish) at: <http://www.generationfive.org/resources/transformative-justice-documents/>
- Mitchell, Sherri. *Sacred Instructions: Indigenous Wisdom for Living Spirit-Based Change*. Berkeley, CA: North Atlantic Books, 2018. ISBN 1623171954. Retail \$18.
- 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.
- Van Dernoot Lipsky, Laura. *Trauma Stewardship: An Everyday Guide to Caring for Self While Caring for Others*. \$17. San Francisco: Berrett-Koehler Publishers, 2009. ISBN 978-1576759448

**Plus ONE of the following books on historical and/or structural trauma:** *We ask that you do NOT select this book prior to the course. We will provide additional guidance in class on selecting a text especially suited to accompany your personal journey and professional practice in this area.*

Maysa Akbar. *Urban Trauma: A legacy of Racism* (Publish Your Purpose Press). **ISBN:** 978-1-946384-24-9

Emily Wanderer Cohen. *From Generation to Generation. Healing Intergenerational Trauma through Storytelling* (Morgan James Publishing, 2018). **ISBN-10:** 1683507576 **ISBN-13:** 978-1683507574

Tsitsi Dangarembga, *Nervous Conditions* (Ayeibia Clarke Publishing, 2004) **ISBN-10:** 9780954702335 **ISBN-13:** 978-0954702335

Nadine Burke Harris, *The Deepest Well: Healing the Long-Term Effects of Childhood Adversity* (Houghton Mifflin Harcourt, 2018). **ISBN-10:** 0544828704 **ISBN-13:** 978-0544828704

Resmaa Menakem, *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (Central Recovery Press, 2017) **ISBN-10:** 1942094477 **ISBN-13:** 978-1942094470

Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice* (Arsenal Pulp Press, 2018) **ISBN-10:** 9781551527383 **ISBN-13:** 978-1551527383

## Recommended Texts

*These texts supplement the course content and delve into one or more areas in greater depth. You do not need to read all of these!! And for those who get a lot from reading, these are helpful resources. You might choose one or more to support your own learning and practice:*

- brown, adrienne maree. *Emergent Strategy: Shaping Change, Changing Worlds*. AK Press, 2017. (ISBN-10: 1849352607)
- Ginwright, Shawn. *Hope and Healing in Urban Education: How Urban Activists and Teachers are Reclaiming Matters of the Heart*. New York: Routledge, 2016. (ISBN 113879757X) If you did not engage this reading in STAR Level 1 or other classes, his work weaves together needs for justice and wellbeing.
- Steve Haines and Sophie Standing. *Trauma Is Really Strange*. (Singing Dragon, 2015). ISBN-10: 9781848192935 ISBN-13: 978-1848192935. \$12. This is now a required text for STAR Level 1, as it offers a visually oriented, simplified explanation of the impacts of trauma on the nervous system.
- Hicks, Donna. *Dignity: Its Essential Role in Resolving Conflict*. \$18. New Haven and London: Yale University Press, 2011. ISBN-10: 9780300188059
- Levins Morales, Aurora. *Medicine Stories: Essays for Radicals* (Duke University Press, 2019) ISBN-10: 147800309X ISBN-13: 978-1478003090.
- Pat Vivian and Shana Hormann, *Organizational Trauma and Healing*. \$30. North Charleston, SC: CreateSpace, 2013. ISBN 978-1479188512.

Note: **Carolyn Yoder's *Little Book of Trauma Healing, Revised and Updated*, was released in 2020.** If you took STAR Level 1 prior to its release, it is worth a look.

## 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 some 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 and beyond the course.** 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 course experience. These will be assigned each week in class (with assignment details also available on Moodle). These are not required of training participants, though you may find they enrich your experience. If you choose to do the assignments, they are just for you – no need to submit to instructor.

### Taking the course for Credit

Note that assignments are designed to enhance the learning experience you get during the class sessions.

**Please show up to all sessions of class.** Presence in class will account for **40% of your grade**. Presentation portions of class will be recorded, but much of the learning happens in the exchanges among participants, and most of that will not be recorded. 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 some 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. Presence each week accounts for 5% of your grade (a total of 40% of the grade).

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

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

Assignment	Due date	2 credit students (% of grade)	3 credit students (% of grade)
<b>SHOWING UP</b>	All sessions	40	40
<b>1) Intention and question inventory</b> What are you hoping to do with what you have learned in STAR 1 and 2? What questions do you want to dig into more deeply? What feels most life-giving and most challenging in learning about trauma awareness and resilience?  <b>Submit:</b> 1-2 single-spaced pages (can be stream of consciousness, all questions, whatever works for you).	Second week of class	8	8
<b>2) Lead a centering or release activity*</b> Each class will open/ close with a 1–2-minute activity to help center our energies (to welcome us into the learning space or prepare us to leave). Participants are invited to lead at least one of these.  *In addition to brief opening/closing activities, the course will include 3 circle processes (symbols of resilience, masks, and symbols of hope) and an opportunity to facilitate an emotional first aid/ re-centering session after the Symbols of Resilience Circle (may run several of these concurrently).	At least once	5	3

Participants will sign up for these in class.			
<b>3) Reading response</b> –From either brown’s piece on <b>fractals</b> from <i>Emergent Strategy</i> or Haines’ <b>Individual and Systemic Trauma</b> chapter (Ch 3) in <i>Politics of Trauma</i> . Choose 3-4 sentences from <u>one</u> of these. Write what resonated with you, or raised questions for you, about each of these sentences/thoughts. Feel free to write in the form of questions or poetry.	Due by Nov 21; We encourage you to read/write it when it’s assigned.	5	3
<b>4) Reading response</b> From either brown’s piece on <b>resilience</b> from <i>Emergent Strategy</i> or Haines’ <b>Embodied Resilience</b> chapter (Ch 8) in <i>Politics of Trauma</i> . Choose 3-4 sentences from one of these. Write what resonated with you, or raised questions for you, about each of these sentences/thoughts. Feel free to write in the form of questions or poetry.	Due by Nov 21; We encourage you to read/write it when it’s assigned.	5	3
<b>5) “Haiku” autobiography</b> Detailed assignment in class/on Moodle.	Due by Haiku sharing circle.	5	3
<b>6) Response to Practitioner Spotlight</b> We will have one or two sessions with a practitioner who is applying STAR principles and practices. Write a 1-2 page letter (single-spaced) sharing with the practitioner what you learned during those sessions, questions you are chewing on, and any other appreciation you care to share.	Due by Dec 8.	5	3
<b>7) Share outline of your creative presentation</b> (unhealed trauma, cycles of violence, breaking free)	Due by Dec 8.	6	5
<b>8) Create a 2-sided mask – short reflection</b>	Due by mask sharing circle.	6	5
<b>9) Draft project plan with questions for focus group</b>	Due by day you present/share/solicit feedback.	10	10
<b>10) Fill out Trauma-informed, resilience-oriented assessment worksheet</b>	Due by Dec 9.	5	3
<b>11) Final project* (3 credit participants only)</b>  <i>*Project should <u>cite</u> and incorporate ideas from <u>five</u> of the required texts. 10 pages minimum, 12 pages maximum, double-spaced.</i>  Final project options  1. Project/funding proposal 2. Healing Historical Harms project	Due no later than Dec 16.	NOT REQUIRED FOR 2-CREDIT PARTICIPANTS	14

<p>The Transforming Historical Harms Framework names self-reflection as a critical step for individuals to take in the process of healing historical trauma. This assignment asks that you engage in this process.</p> <p>After carefully reading the <i>Transforming Historical Harms Manual</i> and the text you chose on historical or structural trauma, identify a historical harm that has deeply impacted your own experience. Then use Vanessa Jackson’s Healing Questions (provided in the appendix to the THH manual) to reflect on the historical harm that you identified and its impacts.</p> <p>Begin with the preliminary question: How, if at all, am I/We wounded? After exploring this question in writing or the art form of your choice, choose a subsequent question or set of questions to reflect upon in another format.</p> <p>Your concluding project should integrate reflective writing and art (e.g., poetry, drawing, painting, mixed media, video) to chronicle the current stage of your journey in recognizing and healing the impacts of historical harm, individually and collectively.</p> <p><b>1. Appreciation, analysis and discussion</b> of ways your organization/work/life can <b>integrate trauma awareness and resilience</b>.</p> <p><b>2. 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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*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:**

The course Moodle page and the STAR Level 2 Workbook lay out the topics we are likely to explore. Topics and schedule are subject to change, based on the needs and preferences of the group.

Class meetings will be every Tuesday and Thursday (except Thurs Nov 25 – a US holiday - we will not meet) beginning Tues Oct 19 through Thurs Dec 9, 8:30am-11am.

**SUPPLEMENTAL INFORMATION FOR COURSE SYLLABI:**

Last reviewed July 2022

**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 coach. 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

80-84 = B good

70-72 = C unsatisfactory

90-94 = A- excellent

76-79 = B- satisfactory

Below 70 = F failing

85-89 = B+ very good

73-75 = C+ passing

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.

### **Student Health & COVID-19**

As Eastern Mennonite University monitors the emerging variants of Covid, students who are attending classes *in-person* must adhere to the university's protocol in regard to the pandemic. Students can find more information about EMU's current and past pandemic protocols at <https://emu.edu/coronavirus/>. You will also receive emails from university as decisions involving student wellbeing and safety in relation to the virus are made. Please note that during the school year, EMU Health Services is open and available for in-person full-time students to seek medical advice and treatment (and part-time students who choose to fill out the health form in order to access services). To learn more about the services available, and how to schedule an appointment, go to <https://emu.edu/studentlife/health/>.

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

EMU's [Life Together](#) statement describes the sort of learning community that we aspire to be. Learning thrives where there is free and open exchange of ideas, thoughts, emotions, and convictions. Open discourse requires trust and safety. While I anticipate that you may find that some aspects of the class



challenge your views and theoretical frameworks, I invite you to respectfully express either agreement or disagreement without fear of consequences. If you feel that I am violating this commitment, please make an appointment to meet outside of class so that we can discuss the issue.

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

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

#### **Course Extensions and Outstanding Grades:**

For fall and spring semesters, all coursework is due by the end of the semester. **If a student will not be able to complete a course on time, the student must submit a request one week before the end of the semester for an extension (up to 6 months), by emailing the instructor, academic advisor and the Academic Program Coordinator.** If the request is granted the student will receive an "I (incomplete) for the course which will later be replaced by a final grade when the work has been turned in on the agreed upon date. If the request for an extension is denied, the student will receive a grade for the work that has been completed up until the time the course was expected to have been completed. If no work has been submitted, the final grade will be an F (or W under unusual circumstances and with permission of the Program Director). Extensions will be given only for legitimate and unusual situations. Extensions are contracted by the student with the program for up to a maximum of 6 months after the deadline for the course work. *PLEASE NOTE: Grades for coursework submitted late may be reduced at the instructor's discretion and in line with their course policy on turning in coursework after the due date. If the extension deadline is not met, the instructor will submit the final grade based on what has been received to date.*

#### **Inclusive, Community-Creating Language Policy:**

Eastern Mennonite University expects all its faculty, staff, and students to adopt [inclusive written and spoken language](#) that welcomes everyone regardless of race or ethnicity, gender, disabilities, age, and sexual orientation. We will use respectful and welcoming language in all our official departmental documents and correspondence, including those put forth by way of Internet communication, and throughout all academic coursework, inclusive of classroom presentations and conversations, course syllabi, and both written and oral student assessment materials.

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

**Bias Response:**

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

**Title IX:**

*The following policy applies to any incidents that occur (on or off campus or online) while you are a student registered at EMU. It does not apply if you are talking about incidents that happened prior your enrollment at EMU.* It is important for you to know that all faculty and staff members are required to report known or alleged incidents of sexual violence (including sexual assault, domestic/relationship violence, stalking). That means that faculty and staff members cannot keep information about sexual violence confidential if you share that information with them. For example, if you inform a faculty or staff member of an issue of sexual harassment, sexual assault, or discrimination they will keep the information as private as they can, but is required to bring it to the attention of the institution's [Title IX Coordinator](#). You can also report incidents or complaints through the [online portal](#). You may report, confidentially, incidents of sexual violence if you speak to Counseling Services counselors, Campus Ministries' pastors, or Health Services personnel providing clinical care. These individuals, as well as the Title IX Coordinator, can provide you with information on both internal & external support resources.

**Academic Program Policies:**

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

## Criteria for Evaluating Arts-Based Peacebuilding Projects

CRITERIA	A – Excellent	B – Minimal expectations	C – Below expectations	Comments
<b>Goals &amp; Audience</b> <i>Are the goals or learning objectives of the project clear? Have they been met? Is the intended audience clearly specified? Is the project appropriate for this audience? 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? 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?</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? Did it involve an appropriate amount of work? Does the final product have coherence and “resonance?”</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 with the intended audience -product shows an appropriate amount of effort for this assignment	-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><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).