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|  <p>25 THE CENTER FOR JUSTICE & PEACEBUILDING</p> | <p>Facilitation: Process Design & Skills for Dialogue, Deliberation & Decision-Making</p> <p>PAX 610 Spring 2020</p> <p>Fridays: January 17, 245; February 7, 28; March 13; April 3 8:45 a.m. – 4:45 p.m. in LB 121</p> <p><i>(break times TBD, as the class only meets 6 times we will have only short breaks, please see note below)</i></p> |
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INSTRUCTOR'S INFORMATION:

Catherine Barnes, Ph.D.

catherine.barnes@emu.edu

Weaver House, Room 202

If you would like to meet, please email me to arrange a time to talk via Skype, Zoom or phone (I do not live in Harrisonburg and therefore am rarely in the office but am very happy to make time to talk!)

COURSE DESCRIPTION:

This course is designed to develop participants' capacities as skillful facilitators and to enable them to design and lead effective group processes for dialogue, deliberation and decision-making. The course is structured around six all-day class sessions that are complemented by observation of real meetings and mentored, applied practice as facilitators in the community.

We will learn methods appropriate for guiding community and organizational meetings, conducting public processes, and for enabling difficult dialogues across conflict divides. Participants will learn how to assess the needs of the group and then to design processes to address them. This will include processes to help groups improve understanding, strengthen relationships, engage in collaborative problem solving and make effective decisions. Participants will become familiar with a variety of methods and techniques to achieve process goals, with groups ranging in size from three to 3,000.

Through a variety of readings, exercises and reflections, the course will assist participants' formation as reflective practitioners assisting group processes. We will focus on developing self-awareness and awareness of group dynamics, while cultivating openness and offering a calm presence even in the midst of high levels of anxiety and conflict. We will consider a variety of facilitator roles and functions and critically assess the ethics and appropriateness of these for different types of situations. While rooted in a North American peacebuilding paradigm, we will aim to also explore facilitation in other cultural traditions and raise awareness of the challenges of facilitating cross-culturally.

This course is designed for participants enrolled in CJP's graduate studies program and presumes knowledge of basic conflict analysis and peacebuilding concepts and methods. As such, Foundations I or an equivalent course is preferred. This class qualifies as a skills assessment course for the CJP MA degree.

COURSE GOALS AND OBJECTIVES:

By the end of the course, participants should be able to:

1. Exhibit an understanding of the multiple ways process design and facilitation can assist in developing healthy groups and communities, support conflict transformation and envision positive futures.
2. Operationalize an understanding of a range of functions that can be fulfilled through group processes (such as relationship and team building, dialogue, deliberation and decision-making) and identify appropriate process strategies to help groups fulfill them.
3. Experience, practice and assess basic facilitation techniques through role plays, simulations and applied practice in the community.
4. Master the basics of effective meeting process design, including crafting process agendas, using process methods appropriately, and enabling participatory deliberation and decision-making.
5. Through an applied practice experience, develop knowledge and skills through working with a client in the community to develop, design and implement a facilitated meeting process in collaboration with a partner from the class.
6. Observe and assess themselves and fellow students – including through a regular ‘reflective practitioner’ journal – and provide constructive feedback for improving facilitation skills and overall ‘presence’ in group situations.
7. Demonstrate self-awareness of personal characteristics and tendencies when working with groups in different sorts of situations and have a realistic understanding of both strengths and areas for growth.
8. Create a personal growth plan to shape further growth and deepen self-management capacities.

REQUIRED TEXTS AND OTHER RESOURCES:

The following are available for sale in the EMU bookstore:

EVERYONE SHOULD HAVE A COPY OF THE FOLLOWING TWO BOOKS:

- Kaner, Sam et al. 2014. *Facilitator's Guide to Participatory Decision-Making*. 3rd Edition. Jossey-Bass.
- Kraybill, Ron, and Evelyn Wright. 2007. *Cool Tools for Hot Topics: Group Tools to Facilitate Meetings When Things Are Hot. The Little Books of Justice and Peacebuilding*. Intercourse, PA: Good Books.

CHOICE OF ONE PROCESS METHOD BOOK

You will need to have at least one of the following books, as small groups will present on each of these methods during class sessions (and you may want more, if your budget permits...). Please try to scan through these books prior to the first class session so that you can identify your interests. Each participant will sign up on the first day of class for the method they want to present and you should wait to buy your book until after this is arranged.

- Brown, Juanita and David Isaacs. 2005 *The World Café: Shaping Our Futures Through Conversations That Matter*. Berrett-Koehler Publishers.
- Kahane, Adam. 2012. *Transformative scenario planning: Working together to change the future*. Berrett-Koehler Publishers.
- Owen, Harrison. 2008. *Open Space Technology: A User's Guide*. Berrett-Koehler Publishers

- Watkins, Jane Magruder, Bernard J. Mohr, and Ralph Kelly. 2011. *Appreciative inquiry: Change at the speed of imagination*. Vol. 35. John Wiley & Sons.
- Weisbord, Marvin and Sandra Janoff. 2010. *Future Search: Getting the Whole System in the Room for Vision, Commitment, and Action*. Berrett-Koehler Publishers.

The following are available on moodle and online

- Axelrod, Dick. N.d. "Facilitator Musings: The Inner Frontier." *Consulting Today*. Available on: http://www.axelrodgroup.com/articles/facilitators_musings.pdf
- brown, adrienne maree. 2017. *Emergent Strategy: Shaping Change, Changing Worlds*. Chico, CA: AK Press. (selected readings)
- Fritz, Robert. 2010. "The Yin and Yang of Creating" *Oxford Leadership Journal*. Vol 1 Issue 3. http://www.oxfordleadership.com/journal/vol1_issue3/fritz.pdf
- Groot, Theo. 2006. "From Strategic Planning to Open Space in East Africa" in Bunker and Alban, Eds. *The Handbook of Large Group Methods: Creating Systemic Change in Organizations and Communities*. Jossey-Bass.
- Herzig, Maggie and Laura Chasin. 2006. *Fostering Dialogue Across Conflict Divides: A Nuts and Bolts Guide from the Public Conversations Project*. Waterford MA: Public Conversations Project. http://www.publicconversations.org/sites/default/files/PCP_Fostering%20Dialogue%20Across%20Divides.pdf
- Hurley, Thomas J. and Juanita Brown. 2010. "Conversational Leadership: Thinking Together for a Change" *Oxford Leadership Journal*. Volume 1, Issue 2 http://www.oxfordleadership.com/journal/vol1_issue2/brown_hurley.pdf
- Johnson, Barry. 1998. Polarity Management: A Summary Introduction. www.jpr.org.uk/documents/14-06-19.Barry_Johnson.Polarity_Management.pdf
- Keelin, Tom, Paul Schoemaker and Carl Spetzler. 2009. *Decision Quality: The Fundamentals of Making Good Decisions*. Palo Alto, CA: Decision Education Foundation. <http://www.decisioneducation.org>
- Kelsey, Dee and Pam Plumb. 2004. *Great Meetings! Great Results!* Portland, ME: Hanson Park Press. – Chapters 11-12.
- Kimball, Lisa. 2011. "Liberating Structures: A New Pattern Language for Engagement" *OD Practitioner* Vol. 43 No. 3. <http://c.ymcdn.com/sites/www.plexusinstitute.org/resource/resmgr/files/odp-kimball.pdf>
- Mead, Loren B and Billie T. Alban. N.d. *Methods that Generate Change*. Alban Institute. <http://www.alban.org/conversation.aspx?id=6320>
- Neal, Craig & Patricia. 2011. *The Art of Convening: Authentic Engagement In Meetings, Gatherings and Conversations*. Berret-Koehler. (select reading)
- Owen, Harrison. N.d. "Opening Space for Emerging Order" *OpenSpaceWorld.com* Available on http://www.openspaceworld.com/emergent_order.htm
- Pruitt, Bettye and Philip Thomas. 2007. *Democratic Dialogue Handbook for Practitioners*. CIDA, International IDEA, the GS/OAS and UNDP. Available on: http://www.idea.int/publications/democratic_dialogue
- Schwarz, Roger 2005. "Understanding What Guides Your Behavior" in Schwarz, Davidson, Carolson and McKinney, *The Skilled Facilitator Fieldbook*. Jossey-Bass

REQUIRED ASSIGNMENTS:

Please note that as this course only meets six times over the course of the semester, **it is expected that participants will attend EVERY class session** so as to have the required 'seat time' for the class. **Absences will only be excused in exceptional circumstances**, such as an incapacitating illness, death in the family, or other

serious extenuating circumstance. This requirement also applies to students taking the course for reduced credits.

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.

Taking the course for 3 credits...

Class participation (250 points)

The quality of our class depends on the active engagement of all. Full attendance and active participation during class is expected and necessary for skills building (see above). You need to be able to demonstrate that you have **read the materials assigned** for each day and done any preparatory work assigned. Please note that because the class only meets on six days, the reading assigned for each class session is significant. As part of this participation grade, you will:

- **Process method presentation.** Working with other small group members, prepare a 25 minute presentation and / or activity to teach the class about a process method (Appreciative Inquiry; Future Search; Open Space; Scenario Planning; or World Café), outlining the underlying theories of practice and methods.

Facilitation Analysis Paper + Alternate meeting agenda and process notes (250 points)

Paper due NO LATER THAN Monday 30 March - *The analysis portion of the paper should be **no longer than 2-3 pages** single spaced; the alternate process agenda and notes can be whatever length is needed.* You will intentionally observe a formally organized meeting, where you do not have a stake in the outcome. (Note: you should not be a participant or member of the group.) Your task is to analyze the effectiveness of the process design and the characteristics of the meeting facilitator and / or chair. You should identify the implicit theories of change and theories of practice in use and assess their efficacy in meeting the purpose of the group. Integrating the readings and the ideas and methods you are learning in class, you will then design an alternate process agenda for achieving the implicit and explicit goals and objectives of the meeting that addresses the issues you identified in the first part of this assignment.

Applied facilitation practice: + Peer Feedback Memo (300 points)

Designing & conducting a facilitated process. You should complete the facilitation practice before 3 April (so you can share experience in class)– You will work with a class partner to design and facilitate a process for a ‘client’ on campus or in the wider community. You will need to design the process in advance together with your client, preparing a memo of understanding and a process agenda. CJP’s Practice Director will assist with finding opportunities and liaising with clients. Drafts of the MOU and Agenda will be shared in advance with the class instructor and CJP’s practice director for feedback.

Peer feedback memo to facilitation partners – due no later than 9 April (essential to inform their personal assessment) – please prepare a *2 page memo* for your facilitation team member, giving feedback on your observations from the experience of working together, from this class more generally and, if relevant, from your experiences together at CJP.

Reflective Practitioner Journal, Self-Assessment and Growth Plan Paper (200 points)

- **‘Reflective practitioner journal’.** Following your applied facilitation practice, you will write a short reflective practitioner journal, as per the instructions in the Guidance Note, to articulate your learning points from practice and to develop your habits as a reflective practitioner. This can be turned in at the same time as the Self-assessment paper (see below)– *75 points*
- **Self-assessment and growth plan paper - due no later than Monday 27 April, at 8:00am.** *This paper should be no longer than 3-4 pages single spaced.* The purpose of this paper is have an opportunity to honestly evaluate your own personal strengths and challenges in group processes – as a member of a group, as a facilitator or leader, and as a process designer – in settings where you expect to find yourself in the future. You are encouraged to use insights from your reflective practitioner journal, as well as feedback received from the facilitation practice experience. You should also refer to key ideas from your readings and class to deepen your assessment, using proper citations for all references. – *125 points*
- **Instructor feedback and coaching meeting.** During the week of 27April – 1 May, you will have a one-to-one meeting with the class instructor, who will provide feedback and opportunities for discussion of your development as a practitioner.

Taking the course for 2 credits...

- **Class participation,** including all readings and participating in process method presentation. (300 points)
- **Applied facilitation practice + peer feedback memos** (700 points)

Taking the course for Professional Education/Training

Class participation, including all readings. Please note, there may be class activities that will be more difficult to participate in fully due to the nature of gearing the course for those taking it for credit.

SCHEDULE AND TOPICS:

Class schedule. Please note that this class only meets on six occasions and therefore we only have a few, short breaks each day so as to have sufficient ‘seat time’. It is likely that we will have a **one-hour lunch break and 15 minute breaks in the morning and afternoons.** We will adjust the precise length and time for these breaks depending on whether there are participants who plan to attend the mosque for Friday prayers.

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| Jan 17 | <p>Why group processes and why facilitation? <i>Readings before class:</i></p> <ul style="list-style-type: none"> • Kaner – forward, introduction, chapters 1-4 (pp xi-64), chapter 13 pp(197-214) • Lisa Kimball, <i>Liberating Structures</i> • Schwarz, extracts from <i>The Skilled Facilitator’s Fieldbook</i>, pp 27-60 • <i>The Change Handbook</i> – pages 1-20 and pp28-58 • Craig & Patricia Neal. extracts from <i>The Art of Convening</i> pp 13-39 |
| Jan 24 | <p>Process design strategy: purposes, methods, ‘tools’ and constructing process agendas + Process methods for exploring the future</p> <ul style="list-style-type: none"> • <i>Skills:</i> Constructing process design and agendas |

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| | <p><i>Readings before class:</i></p> <ul style="list-style-type: none"> • Kaner – read Chapters 10-12 (pp145-196) • adrienne maree brown, “Tools for Emergent Strategy Facilitation” pp213-270 • Mead and Alban – <i>Methods that Generate Change</i> • Democratic Dialogue Handbook, Part 1 (pp 6-45) + Part 2.2 and 2.3 (pp54-103) • Watch: 6 min video about a Future Search process in Salford, England <p><u>Small group presentations on:</u></p> <ul style="list-style-type: none"> • Weisbord, Marvin and Sandra Janoff. 2010. <i>Future Search: Getting the Whole System in the Room for Vision, Commitment, and Action.</i> |
| Feb 7 | <p>Processes for transformative dialogue</p> <p><i>Skills:</i> ‘Creating the container’; fostering safe(-er) and braver spaces</p> <p><i>Every reads before class:</i></p> <ul style="list-style-type: none"> • Democratic Dialogue Handbook, <u>review</u> Part 1 (assigned for session 1) and <u>thoroughly READ</u> Part 2.4, 2.5, 2.6 (pp104-159) and <u>skim</u> Part 3 (cases) • Herzig, Maggie and Laura Chasin. 2006. <i>Fostering Dialogue Across Conflict Divides: A Nuts and Bolts Guide from the Public Conversations Project</i>. Waterford MA: Public Conversations Project. (Focus on Sections 2-6; pp.5-94) • Johnson. 1998. <i>Polarity Management: A Brief Introduction</i>. • Saha, Shayamal. 2013. <i>Appreciative Inquiry to Promote Local Innovations among Farmers Adapting to Climate Change: A Facilitator’s Guide</i>. • Watch or listen to dialogue in practice (50 minutes): Civil Conversations Project with Krista Tippet - “Pro-Life, Pro-Choice, Pro-Dialogue with David Gushee + Frances Kissling”: https://onbeing.org/programs/david-gushee-frances-kissling-pro-life-pro-choice-pro-dialogue-2/ <p><u>Small group presentation on:</u></p> <ul style="list-style-type: none"> • Watkins, Jane Magruder, Bernard J. Mohr, and Ralph Kelly. 2011. <i>Appreciative inquiry: Change at the speed of imagination</i>. |
| Feb 28 | <p>Processes for deliberation and problem solving – and facilitation skills to enable them</p> <p><i>Skills:</i> Chart Writing and Graphic Facilitation; creating processes for externalizing innovative thinking</p> <p><i>Readings before class:</i></p> <ul style="list-style-type: none"> • Kaner – chapters 5-9 (pp65-144) Chapters 15-17 (pp229-261) • Kelsey & Plumb – Chapters 11-12 (pp187-210) • Hurley and Brown, <i>Conversational Leadership</i> article |

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| | <p><u>Small group presentation on:</u></p> <ul style="list-style-type: none"> • Brown, Juanita and David Isaacs. 2005 <i>The World Café: Shaping Our Futures Through Conversations That Matter</i>. |
| March 13 | <p>Processes for dealing with conflict and decision-making</p> <p><i>Skills:</i> Listening and paraphrasing</p> <p><i>Readings before class:</i></p> <ul style="list-style-type: none"> • Kaner – Part4 and Part 5 (pp262-370) • Kraybill & Wright – read Section 4 and 5 (pp30--76) • Keelin, Schoemaker and Spetzler. Decision Quality: The Fundamentals of Making Good Decisions (Skim read only) <p><u>Small group presentation on:</u></p> <p>Kahane, Adam. 2012. <i>Transformative scenario planning: Working together to change the future</i>.</p> |
| April 3 | <p>New frontiers and integration</p> <ul style="list-style-type: none"> • Gearing up: taking processes to scale • Exploratory conversations: the facilitator’s journey and the ‘inner work’ <p><i>Readings before class:</i></p> <ul style="list-style-type: none"> • Robert Fritz – <i>The Yin and Yang of Creating</i> • Harrison Owen – <i>Opening Space for Emerging Order</i> • Axelrod – <i>Facilitator Musings</i> • adrienne maree brown, “Conversations and Self-Assessment” • Neal, Craig & Patricia. 2011. <i>The Art of Convening: Authentic Engagement In Meetings, Gatherings and Conversations</i>. Berret-Koehler. (select reading) • Groot, Theo. 2006. “From Strategic Planning to Open Space in East Africa” <p><u>Small group presentation on:</u></p> <ul style="list-style-type: none"> • Owen, Harrison. 2008. <i>Open Space Technology: A User's Guide</i> |

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 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 (if joining a class by zoom):

Communication will largely be accomplished via the Moodle platform utilized by EMU and your EMU email. Check both frequently during the semester. In addition, during class synchronous sessions, it will be expected that you will use a noise-reducing headset to minimize background noise and disruption. Remember to keep your headsets UNMUTED during the sessions and avoid moving, brushing, touching or fumbling with them as it creates unwanted noise in the class space.

Graduate & Professional Studies Writing Center:

Please utilize the [writing program](#)! They offer free individual tutoring from a graduate student tutor. Please visit the website to schedule an appointment.

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](#) in the Academic Success Center on the third floor of the Hartzler Library. They will work with you to establish eligibility and to coordinate reasonable accommodations. All information and documentation is treated confidentially.

Class Attendance:

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) 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 he/she will keep the information as private as he/she 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 specified goals and audience?</i> | - level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards) -project is coherent & likely to resonate | -level of craft is minimally adequate for the audience and goals -project coherence could be stronger | -level of craft inadequate for purposes and/or audience -project is not coherent | |

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