

 <p>25 THE CENTER FOR JUSTICE & PEACEBUILDING</p>	<p>STRATEGIES FOR TRAUMA AWARENESS AND RESILIENCE LEVEL 2</p> <p>PAX 640</p> <p>Fall 2019</p> <p><i>Discipleship Center</i> <i>November 18-22. M-Th 8:30 a.m. – 5 p.m., Fri 8:30 a.m. -1 p.m.</i></p>
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INSTRUCTOR’S INFORMATION:

Katie Mansfield

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Location: Brunk House, EMU

Lisa Collins, Co-trainer

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Katie’s office hours are irregular due to training and travel. Please email her to schedule.

COURSE DESCRIPTION:

Strategies for Trauma Awareness and Resilience Level 2 invites people who have started to bring trauma awareness into their life and work for greater resilience to strengthen and sharpen their praxis. In Level 2, participants have a chance to:

- review and deepen the learning around trauma awareness and resilience
- grapple with the complex realities and implications of structural and historical harms
- practice and deepen capacity for trauma-informed 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 of cycles of violence and building resilience. To build on STAR 1 learning, STAR 2 will focus on four key areas:

1. Starting with self (including focused work on social identity and systems of power).
2. Reviewing and deepening skills and concepts for working with trauma and building resilience.
3. Developing a healing-centered pedagogy and practice.
4. Facing and healing historical and structural trauma.

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:

The general objective of the course is to equip participants to comprehend and apply STAR concepts and models. It is not expected that participants will be prepared to replicate a STAR Level 1 seminar. This course prepares participants to:

- Bring a trauma-informed and resilience-oriented lens to their personal and professional life.
- Confidently integrate trauma awareness and healing concepts and activities into their programs (for example, adapting STAR content for use with various populations).
- Develop and articulate their own trauma-informed, healing-centered approach to facilitation and teaching.
- Help organizations and communities understand the importance of trauma-sensitive work.
- Utilize frameworks and practices for recognizing and healing historical and structural trauma.

REQUIRED TEXTS AND OTHER RESOURCES:

Required reading materials and texts include:

- **STAR 2 Manual** (handed out at first class session)
- Anderson Hooker, David and Amy Potter Czajkowski, *Transforming Historical Harms*. Available free online at: http://comingtothetable.org/wp-content/uploads/2013/10/01-Transforming_Historical_Harms.pdf
- Ginwright, Shawn. *Hope and Healing in Urban Education: How Urban Activists and Teachers are Reclaiming Matters of the Heart*. \$43. Routledge, 2016. ISBN 978-1138797574
- Van der Kolk, Bessel. *The Body Keeps the Score: Brain, Mind and Body in the Healing of Trauma*. \$16. New York, NY: Viking, 2014. ISBN 978-0-670-78593-3
- 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.*

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 might choose one or more to support your own learning and practice:

- Aurora Levins Morales, *Medicine Stories: Essays for Radicals* (Duke University Press, 2019) ISBN-10: 147800309X ISBN-13: 978-1478003090.
- Steve Haines and Sophie Standing. *Trauma Is Really Strange*. (Singing Dragon, 2015). ISBN-10: 9781848192935 ISBN-13: 978-1848192935.
- Donna Hicks. *Leading with Dignity: How to Create a Culture that Brings Out the Best in People*. \$18. New Haven and London: Yale University Press, 2018. ISBN 978-0300229639
- Pat Vivian and Shana Hormann. *Organizational Trauma and Healing*. \$30. North Charleston, SC: CreateSpace, 2013. ISBN 978-1479188512

REQUIRED ASSIGNMENTS: *Those auditing or taking the course for Professional Education/Training are expected to attend and participate in all class sessions and encouraged (though not required) to read the texts above. Assignments below pertain only to those taking the course for 2 graduate credits.*

	% of grade	Due dates
A. Attendance	35%	In class
B. Class sharing and feedback gathering process	10%	In class
C. Funding proposal OR Philosophy statement	15%	December 6
D. Integrative Essay	40%	December 13

- A. Attendance (35%)** This course requires 5 days of in-class learning; therefore, class attendance and participation is weighted heavily at 35% of the grade. Students are expected to actively participate in all simulations and exercises (there will be multiple ways to participate). This will, on occasion, require preparation between class sessions.
- B. Class Sharing and Feedback Gathering (10%)** During the week, you will work on a plan for implementing a trauma awareness and healing educational process with a particular group (not the replication of STAR I) as well as articulating your own philosophy of trauma-informed teaching and facilitation. During STAR 2 you will share your plans and reflections in brief to gather insights, questions and suggestions from classmates. You will also be asked to participate in collective feedback sessions, offering insights, suggestions and questions to others).
- C. Philosophy statement OR Funding Proposal (15%)** Choose one of the projects noted above to develop into a polished piece:
- *Philosophy of Teaching and Facilitation:* 3-5 page double-spaced statement articulating the principles and practices that characterize your approach to trauma-informed pedagogy and practice. OR
 - *Funding proposal/Letter of Intent:* 3-5 page double-spaced written overview of your action plan that could be used to promote and seek funding for planned activities.

- D. Integrative Essay (40%)** Participants are expected to read the assigned texts, including the text of your choice. Write **an integrative essay responding to the readings** in light of the course, your experience with the course content and your respective interests in this field of practice. The essay should include a brief summary of the main point(s), concepts, and/or arguments of each text as well as an analysis of the texts' key implications for your ongoing work. How do these texts, as a unit, help you to develop a holistic and integrated approach to trauma awareness, healing, resilience-building, and social justice? (8-10pp. double-spaced)

All assignments completed after the course should be submitted via email to Katie Mansfield, professor of record, at katie.mansfield@emu.edu. It is anticipated that papers and projects may include charts, diagrams, and images (which are in excess of the written page specifications for each project). If these charts and other graphic material are not produced electronically, they should be scanned and included with the electronic submission of materials submitted via e-mail. If that is not possible, hard copies can be submitted via campus mail to Katie. Participants who do not come to campus regularly should make special arrangement with the professor of record regarding the submission of any material that cannot be transmitted digitally.

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: Detailed daily schedule will be distributed on the first day of class.

GRADING CRITERIA AND OTHER POLICIES:

Last updated August 2019

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.*

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
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
<p>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></p>	<ul style="list-style-type: none"> -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 	<ul style="list-style-type: none"> -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. 	<ul style="list-style-type: none"> -audience and goals inappropriate or inadequately identified -project unlikely to meet its goals and/or communicate to the audience 	
<p>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></p>	<ul style="list-style-type: none"> -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 	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> -methodology inadequate and/or inadequately articulated. -sources not appropriately identified -inadequate attention to implementation issues 	
<p>Analysis <i>Is there evidence of critical thinking and analysis?</i></p>	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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. 	<ul style="list-style-type: none"> -inadequate evidence of critical thinking -analysis lacking or inadequate -analytic approach inappropriate or inadequately specified 	
<p>Craft & Coherence <i>Is the level of artistic and/or technical craft adequate for the specified goals and audience?</i></p>	<ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> -level of craft is minimally adequate for the audience and goals -project coherence could be stronger 	<ul style="list-style-type: none"> -level of craft inadequate for purposes and/or audience -project is not coherent 	

<p><i>Did it involve an appropriate amount of work?</i> <i>Does the final product have coherence and “resonance?”</i></p>	<p>with the intended audience -product shows an appropriate amount of effort for this assignment</p>			
<p>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).