

 <p><b>25</b> THE CENTER FOR JUSTICE &amp; PEACEBUILDING</p>	<p><b>PRAXIS: PROJECT PAX 508</b></p> <p>Spring 2021</p> <p>6-8 p.m. ET via Zoom Jan 22, Feb 19, March 19, April 16, May 7</p>
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### **INSTRUCTOR'S INFORMATION:**

Instructor: Matt Tibbles, MA  
Office: Roselawn 224  
Office Hours: Mondays/Wednesdays/Fridays 9 a.m. – 12 p.m. ET or by appointment  
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### **COURSE DESCRIPTION:**

Praxis Project involves the online experience of connecting to a practice community of other transformational leaders and coaching faculty while implementing a project in their organization or home community. A mix of asynchronous assignments and synchronous meetings allow students to engage in course material, engage in collective brainstorming of practice challenges/barriers, view transformational leadership through an emergence lens, and refine leadership skills in complex projects and programs.

Praxis Project is designed to be taken alongside another course to help students think through projects, programs, and/or interventions. Throughout the course, students will explore the MasterMind methodology and receive training in leading and participating in MasterMind groups, explore Human Systems Dynamics and the concept of the “the next wise step”, and live into trauma-informed and resilient interpersonal engagement.

Praxis Project is a one or two-credit pass/fail course; whether a student passes or fails is determined by whether a student attends course online sessions, and whether assignments are turned in on time, and meet all requirements laid out in the assignment’s guidance note.

### **COURSE GOALS AND OBJECTIVES:**

Students satisfactorily completing the course will:

- By the end of the semester students will learn, practice, and refine transformational leadership skills in emerging contexts
- By the end of the semester students will learn and practice collective engagement in process design, implementation, and evaluation of their project, program, or intervention
- By the end of the semester students will live into trauma-informed and resilient interpersonal engagement
- By the end of the semester students will practice giving and receiving feedback from peers using the MasterMind methodology.

## CLASSROOM CLIMATE:

This course might explore ideas and experiences that have caused harm and traumagenic responses in people's lives, organizations, and communities. With this in mind, we will be utilizing a Trauma-informed Classroom Care Model [Chess, J. D. & Goff, B. 2017. Teaching trauma: A model for introducing traumatic materials in the classroom. *Advances in Social Work*, 18(1), 25-38.]. Elements of this model include:

*Trauma Exposure* - Course objectives may expose students to elements of trauma and trigger traumatic stress.

*Reactions to Trauma* - How a student responds to traumagenic information or events varies from student to student and depends on personal history. This course will utilize three phases of trauma recovery: Safety, Remembrance and Mourning, and Reconnection (integration).

*Student Disclosure of Trauma* - Students have the opportunity to disclose personal experiences of trauma in a variety of ways. These might include individual meetings with the instructor, during on-campus/online discussions, or in writing through personal reflection, email, writing/class assignments.

*Flexibility* - Students with higher levels of reactivity to course content will be met with a higher level of flexibility.

*Course Progression* - The instructor will inform students of the topics and progression of the course.

*Assessment* - Assessments are used to not only measure progress toward stated objectives and student learning but also monitor student reactivity. This will be done through reflection papers, role-plays, circle processes, and projects.

In addition to the above elements, I am adding the following element:

*Identity* - Each of us have multiple identities at any given moment in time. Being aware of which identities we privilege in the classroom and which identities we choose not to reveal, this class is designed to welcome whichever identities you choose to live into in class by providing a space where your whole self is welcomed.

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

Similarly, please be sensitive in your class participation by not unfairly dominating discussions. Be aware of others' right to speak and welcome questions from your classmates. (*Adapted from Margaret Sallee and Kathryn Roulston*)

My goal is to create a space in which everyone feels that they can participate in scholarly dialogue and practical application that values critical thinking, the practice of transformation skills, professionalism, all the while holding the tension of others' lived experiences in dignity honoring ways.

## REQUIRED TEXTS AND OTHER RESOURCES:

Required:

Brown, A. M. (2017). *Emergent strategy: Shaping change, changing worlds*. AK Press. ISBN 9781849352604

Eoyang, G. H., & Holladay, R. J. (2013). *Adaptive action: Leveraging uncertainty in your organization*. Stanford Business Books. ISBN 9780804787116

Laszlo, C., & Brown, J. S. (2014). *Flourishing enterprise: The new spirit of business*. Stanford University Press. ISBN 9780804789134

Recommended:

Ellison II, G. C. (Ed.). (2020). *Anchored in the current: Discovering Howard Thurman as educator, activist, guide, and prophet*. Westminster John Know Press. ISBN 9780664260668

Haines, S. K. (2019). *The politics of trauma: Somatics, healing, and social justice*. North Atlantic Books. ISBN 9781623173876

Hicks, D. (2018). *Leading with dignity: How to create a culture that brings out the best in people*. Yale University Press. ISBN 9780300229639

Marshall, C., & Nielsen, A. S. (2020). *Motivational interviewing for leaders in the helping professions*. The Guilford Press. ISBN 9781462543847

Vivian, P., & Hormann, S. (2013). *Organizational trauma and healing*. CreateSpace. ISBN 9781479188512

## REQUIRED ASSIGNMENTS:

This course is designed to be pass/fail. The following assignments will be graded as pass/fail

### **Participation and Attendance Policy:**

You are expected to do all assigned reading and actively participate in class discussions, in-class activities (using Flexibility of the Trauma-Informed Care Model as a guide). If you will be late or absent, please let the instructor know before class (notification does not equal an excused absence).

It is the responsibility of the student to know what has been presented in class, in emails, and on the course Moodle page. This includes responsibility for all announcements made at the beginning and end of each class and information given on the first day of class. In the case of a school sponsored absence, the student is responsible for bringing it to the attention of the instructor in writing prior to the date of absence and for gathering all information missed during the absence. It is strongly recommended that students help each other when classes are missed. I am always happy to provide clarification and answer questions that may arise regarding the material.

### **Forum Reflections:**

Each week, you will be provided forum reflection prompts to aid in the engagement and application of the readings. You are expected to create a 5 minute forum response using VoiceThread. In addition to your own response, please respond to two other peers commenting on something that resonated with you in their response. Each peer response needs to be a maximum of 3 minutes. *There will be no forum reflections on week that we meet synchronously or when an assignment is due.*

### **Reflection Paper: Due by 5 p.m. ET on March 19<sup>th</sup>**

You will write a 3 page double-spaced paper reflecting on your application of personal formation concepts through reflexive practice. This paper builds on the skills and ways of being you learned in PAX 507, new skills and ways of being learned in this class, and the integration of these reflexive skills while navigating the emergent dynamics and contexts of your project. Grading is pass/fail.

### **Monitoring & Evaluation Plan: Due by 5 p.m. ET on May 7<sup>th</sup>**

You will write a monitoring and evaluation plan describing the method of evaluation, identifying indicators & data collection sources, how you will code and interpret the data, and how the evaluation data will be used to inform the next steps in your project. This paper is a 3-5 pages double-spaced. A template will be provided on Moodle. Grading is pass/fail.

### **Presentation: Due by 5 p.m. ET on April 30<sup>th</sup>**

A 10 minute VoiceThread presentation about what you have learned through your project this semester. The presentation will walk us through your project design, implementation, what you learned while engaging emergent contexts, what would you would change in your design/implementation, and explain the systems you are attempting to deconstruct and/or co-create. Grading is pass/fail

### **Additional Assignment for those taking this course for 2 credits:**

#### **Systems Analysis Paper Due by 5 p.m. ET on April 9<sup>th</sup> (Talk with Matt before you begin.)**

Using Dugan's nested model or the Social-Ecological model (which has its roots in Cree Tribal wisdom), write a 7-8 double-spaced page systems analysis of the context and emerging context of your project. Please include in your paper any and all theories, ideologies, and/or people that are currently influencing the context of your project. Use APA format. Make sure you cite your sources correctly. Grading is pass/fail.

### **SCHEDULE AND TOPICS:**

The schedule is a living document. General themes will be constant but weekly readings are subject to change due to student engagement with readings and the current needs of the class.

Week 1 Jan 18<sup>th</sup>-22<sup>nd</sup>: Mapping Interior Landmarks for Leaders

Week 2 Jan 25<sup>th</sup>-29<sup>th</sup>: Listening to Emergent Contexts – Emergent Strategy

Week 3 Feb 1<sup>st</sup>-5<sup>th</sup>: Listening to Emergent Contexts – Trauma/Resilience and Individuals, Organizations, & Communities

Week 4 Feb 8<sup>th</sup>-12<sup>th</sup>: Listening to Emergent Contexts – Redemptive Organizations: Strengths & Shadows

Week 5 Feb 15<sup>th</sup>-19<sup>th</sup>: Skills – Bridging Differences & MasterMind Groups (synchronous)

Week 6 Feb 22<sup>nd</sup>-26<sup>th</sup>: Process Design – Adaptive Action

Week 7 Mar 1<sup>st</sup>-5<sup>th</sup>: Process Design – Application of What?, So what?, Now what?

Week 8 Mar 8<sup>th</sup>-12<sup>th</sup>: Process Design – Reflexive Practices

Week 9 Mar 15<sup>th</sup>-19<sup>th</sup>: Skills – Motivational Interviewing (MI) & Mastermind Groups (synchronous)

Week 10 Mar 22<sup>nd</sup>-26<sup>th</sup>: Implementation – Communication: Speaking the Language  
Week 11 Mar 29<sup>th</sup>- April 2<sup>nd</sup>: Implementation – Reframing Challenges  
Week 12 April 5<sup>th</sup>-9<sup>th</sup>: Monitoring & Evaluation: Types of Monitoring and Evaluation  
Week 13 April 12<sup>th</sup>-16<sup>th</sup>: Monitoring & Evaluation: Design & Indicators & MasterMind groups (synchronous)  
Week 14 April 19<sup>th</sup>-23<sup>rd</sup>: Monitoring & Evaluation: Data Collection, Theming, HSD Next Wise Steps  
Week 15 April 26<sup>th</sup>-30<sup>th</sup>: Presentations (VoiceThread + comments)  
Week 16 May 3<sup>rd</sup>-7<sup>th</sup>: Closing circle (synchronous)

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

## **SUPPLEMENTAL INFORMATION FOR COURSE SYLLABI:**

Last reviewed December 2020

### **Writing Guidelines:**

*Writing* will be a factor in evaluation: EMU has adopted a set of writing guidelines for graduate programs that include six sets of criteria: content, structure, rhetoric & style, information literacy, source integrity, and conventions (see page 3). It is expected that graduates will be able to write at least a “good” level with 60% writing at an “excellent” level. For the course papers, please follow the APA style described in CJP’s *GUIDELINES for GRADUATE PAPERS* (see CJP Student Resources Moodle page or request a copy from the Academic Program Coordinator), unless directed otherwise by the instructor.

### **Academic Integrity Policy (AIP):**

EMU faculty and staff care about the integrity of their own work and the work of their students. They create assignments that promote interpretative thinking and work intentionally with students during the learning process. Honesty, trust, fairness, respect, and responsibility are characteristics of a community that is active in loving mercy and doing justice. EMU defines plagiarism as occurring when a person presents as one’s own someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source (Adapted from the Council of Writing Program Administrators). This course will apply [EMU’s AIP](#) to any events of academic dishonesty. If you have doubts about what is appropriate, [Indiana University’s Plagiarism Tutorials and Tests](#) may be a useful resource.

### **Turnitin:**

Students are accountable for the integrity of the work they submit. Thus, you should be familiar with EMU’s Academic Integrity Policy (see above) in order to meet the academic expectations concerning appropriate documentation of sources. In addition, EMU is using [Turnitin](#), a learning tool and plagiarism prevention system. For CJP classes, you may be asked to submit your papers to Turnitin from Moodle.

### **Moodle:**

[Moodle](#) is the online learning platform that EMU has chosen to provide to faculty, administrators and students. Students will have access to course information within Moodle for any class they are registered for in a given term. The amount of time a student has access to information before and after the class is somewhat dependent on the access given to students by the individual faculty member. However, please note that courses are not in Moodle permanently – after three years the class will no longer be accessible. Please be sure to download resources from Moodle that you wish to have ongoing access to.

**Technology Requirements and Communication/Zoom Best Practices:**

Communication will largely be accomplished via the Moodle platform utilized by EMU and your EMU email. Check both frequently during the semester. [Zoom](#) will be used for synchronous online course sessions. Please review these [best practices](#) for online classes!

**Graduate & Professional Studies Writing Center:**

Please utilize the [writing program](#)! They offer free individual sessions with a graduate student writing consultant. Please visit the website to schedule an appointment or request additional information from CJP's Academic Program Coordinator.

**Institutional Review Board (IRB):**

All research conducted by or on EMU faculty, staff or students must be reviewed by the [Institutional Review Board](#) to assure participant safety.

**Grading Scale & Feedback:**

In most courses *grades* will be based on an accumulation of numerical points that will be converted to a letter grade at the end of the course (several CJP courses are graded pass/fail). Assignments will receive a score expressed as a fraction, with the points received over the total points possible (e.g. 18/20). The following is the basic scale used for evaluation. *Points may be subtracted for missed deadlines.*

95-100 = A outstanding	90-94 = A- excellent	85-89 = B+ very good
80-84 = B good	76-79 = B- satisfactory	73-75 = C+ passing
70-72 = C unsatisfactory	Below 70 = F failing	

Graduate students are expected to earn A's & B's. A GPA of 3.0 for MA students and 2.75 for GC students is the minimum requirement for graduation.

*Regarding feedback on papers/projects:* Students can expect to receive papers/assignments back in a class with faculty feedback before the next paper/assignment is due. This commitment from faculty assumes that the student has turned the paper in on the agreed upon due date.

**Library**

The [Hartzler Library](#) offers research support (via e-mail, chat, phone, or SSC campus) and the library home page offers subject guides to help start your research.

**Office of Academic Access:**

*If you have a physical, psychological, medical or learning disability that may impact your work in this course, it is your responsibility to contact the [Office of Academic Access](#). They will work with you to establish eligibility and to coordinate reasonable accommodations. All information and documentation is treated confidentially.*

**Class Attendance (for in-person and synchronous online courses):**

Students are expected to attend all class meetings. If unusual or emergency circumstances prevent class attendance, the student should notify the professor in advance if possible. Multiple absences from class will result in lower grades. The student is responsible for the material presented in classes missed (from EMU Graduate Catalog). Students should be aware of the importance of regular class attendance, particularly in the case of CJP classes that only meet once a week or over several weekends. Being absent for more than one class leads to a student missing a large portion of the class content. In addition to consistent class attendance, students should make every effort to arrive to class on time out of respect for the learning process, fellow students and faculty.

**Course Extensions and Outstanding Grades:**

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

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

Eastern Mennonite University expects all its faculty, staff, and students to adopt [inclusive written and spoken language](#) that welcomes everyone regardless of race or ethnicity, gender, disabilities, age, and sexual orientation. We will use respectful and welcoming language in all our official departmental documents and correspondence, including those put forth by way of Internet communication, and throughout all academic coursework, inclusive of classroom presentations and conversations, course syllabi, and both written and oral student assessment materials (see CJP Student Resources moodle page or request a complete copy along with best practices from the Academic Program Coordinator).

**Title IX:**

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

**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)**

<b>Criteria</b>	<b>A excellent</b>	<b>B adequate expectations</b>	<b>C below expectations</b>	<b>Comments</b>
<b>Content</b> <i>(quality of the information, ideas and supporting details)</i>	<ul style="list-style-type: none"> <li>• shows clarity of purpose</li> <li>• offers depth of content</li> <li>• applies insight and represents original thinking</li> <li>• follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows some clarity of purpose</li> <li>• offers some depth of content</li> <li>• applies some insight and some original thinking</li> <li>• mostly follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal clarity of purpose</li> <li>• offers minimal depth of content or incorrect content</li> <li>• applies minimal insight and original thinking</li> <li>• does not follow guidelines for content</li> </ul>	
<b>Structure</b> <i>(logical order or sequence of the writing)</i>	<ul style="list-style-type: none"> <li>• shows coherence, and logically developed paragraphs</li> <li>• uses very effective transitions between ideas and sections</li> <li>• constructs appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows some coherence and some logically developed paragraphs</li> <li>• uses some effective transitions between ideas &amp; sections</li> <li>• shows some construction of appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal coherence and logically developed paragraphs</li> <li>• uses minimal transitions between ideas and sections</li> <li>• shows minimal construction of appropriate introduction and conclusion</li> </ul>	
<b>Rhetoric and Style</b> <i>(appropriate attention to audience)</i>	<ul style="list-style-type: none"> <li>• is concise, eloquent and rhetorically effective</li> <li>• effectively uses correct, varied and concise sentence structure</li> <li>• is engaging to read</li> <li>• writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• is somewhat concise, eloquent, and rhetorically effective</li> <li>• generally uses correct, varied, and concise sentence structure</li> <li>• is somewhat engaging to read</li> <li>• generally writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal conciseness, eloquence, and rhetorical effectiveness</li> <li>• uses incorrect, monotonous or simplistic sentence structure</li> <li>• is not engaging to read</li> <li>• lacks appropriate writing for audience and purpose</li> <li>• uses inappropriate jargon and clichés</li> </ul>	
<b>Information Literacy</b> <i>(locating, evaluating, and using effectively the needed information as appropriate to assignment)</i>	<ul style="list-style-type: none"> <li>• uses academic and reliable sources</li> <li>• chooses sources from many types of resources</li> <li>• chooses timely resources for the topic</li> <li>• integrates references and quotations to support ideas fully</li> </ul>	<ul style="list-style-type: none"> <li>• uses mostly academic and reliable sources</li> <li>• chooses sources from a moderate variety of types of resources</li> <li>• chooses resources with mostly appropriate dates</li> <li>• integrates references and quotations to provide some support for ideas</li> </ul>	<ul style="list-style-type: none"> <li>• lacks academic and reliable sources</li> <li>• chooses sources from a few types of resources</li> <li>• chooses a few resources with inappropriate dates</li> <li>• integrates references or quotations that are loosely linked to the ideas of the paper</li> </ul>	
<b>Source Integrity</b> <i>(appropriate acknowledgment of sources used in research)</i>	<ul style="list-style-type: none"> <li>• correctly cites sources for all quotations</li> <li>• cites paraphrases correctly and credibly</li> <li>• includes reference page</li> <li>• makes virtually no errors in documentation style</li> <li>• makes virtually no errors in formatting</li> <li>• incorporates feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• correctly cites sources for most quotations</li> <li>• usually cites paraphrases correctly and credibly</li> <li>• includes reference page with some errors</li> <li>• makes some errors in documentation style</li> <li>• makes some errors in formatting</li> <li>• incorporates some feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• provides minimal sources for quotations</li> <li>• sometimes cites paraphrases correctly and credibly,</li> <li>• includes reference page with many errors</li> <li>• makes many errors in documentation style</li> <li>• makes many errors in formatting</li> <li>• lacks incorporation of feedback given in previous written assignments</li> </ul>	
<b>Conventions</b> <i>(adherence to grammar rules: usage, spelling &amp; mechanics of Standard Edited English or SEE)</i>	<ul style="list-style-type: none"> <li>• makes virtually no errors in SEE conventions</li> <li>• makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes some errors SEE conventions</li> <li>• almost always makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes many errors in SEE conventions</li> <li>• makes many inaccurate word choices</li> </ul>	
<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
<b>Goals &amp; Audience</b> <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	
<b>Methodology</b> <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	
<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</i>	- level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards)	-level of craft is minimally adequate for the audience and goals  -project coherence could be stronger	-level of craft inadequate for purposes and/or audience  -project is not coherent	

<i>specified goals and audience? Did it involve an appropriate amount of work? Does the final product have coherence and "resonance?"</i>	-project is coherent & likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment			
<b>Content</b> <i>Is the content appropriate &amp; adequate, given the goals, audience &amp; assignment? Is there evidence of insight, originality &amp;/or creativity?</i>	- information conveyed is clearly adequate for goals, audience & assignment -shows depth & breadth of content -shows insight, originality &/or creativity	-information conveyed is adequate but could be strengthened -some evidence of insight, originality, or creativity	-inadequate information -little or no evidence of insight, originality and/or creativity	
				<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).