

 <p><b>25</b> THE CENTER FOR JUSTICE &amp; PEACEBUILDING</p>	<p><b>RESTORATIVE JUSTICE: PRINCIPLES, THEORIES &amp; APPLICATIONS</b></p> <p><b>PAX 571</b></p> <p>Fall 2020</p> <p><i>Asynchronous</i></p>
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**INSTRUCTOR’S INFORMATION:**

**Dr. Johonna Turner**

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Office Phone: 540-432-4461 (leave a message)

Office: N/A Working remotely fall 2020

Office hours: Tuesdays, 1:30-3pm ET

**COURSE DESCRIPTION:**

This course provides a critical examination of the values, principles, and practices of restorative justice. It provides a unique opportunity to explore the philosophy of restorative justice from various perspectives, and as it is applied in various contexts. Our primary starting point is the U.S. criminal legal system and the problems posed by its dominant responses to harm and violence. We examine how restorative justice presents a contrasting philosophy of justice that addresses the needs of multiple stakeholders, draws from faith-based and indigenous approaches, and challenges interpersonal and structural forms of harm. We also explore intersections and applications of restorative justice with multiple fields and movements including racial justice, trauma healing, education, youth development, and transitional justice.

This iteration of the course will be taught in an asynchronous format via Voice Thread. Course participants will need to create a VoiceThread account (full name and email address required).

**COURSE GOALS AND OBJECTIVES:**

This course will equip participants to:

1. Compare and contrast multiple theories of justice, and their personal and social impacts.
2. Explain concepts, principles, and values of restorative justice (RJ) to various audiences.
3. Describe primary models of RJ practice generally, and in relation to specific settings.
4. Analyze critical issues in the RJ field, with sustained attention to race and gender.
5. Synthesize and critically examine theoretical and applied research on restorative justice using clear, concise writing as well as oral communication.
6. Apply restorative justice to a variety of cases and contexts, integrating analysis of the needs of multiple stakeholders through an intersectional social justice lens.

## REQUIRED TEXTS AND OTHER RESOURCES:

**Note:** This can be an expensive book list if you purchase brand-new copies of all of these texts. With the exception of the recent releases (books 7 – 9), check out [www.betterworldbooks.com](http://www.betterworldbooks.com) for used copies as low as \$3.98. For new copies, I encourage you to support local bookstores or buy direct from the publisher. If you prefer e-versions: many of these texts are also available as E-Books at a lower price.

1. Waziyatawin. *What Does Justice Look Like? The Struggle for Liberation in Dakota Homeland*. Living Justice Press, 2008. ISBN13: 9780972188654 (200 pages). List price: \$18.00
2. Howard Zehr, *Changing Lenses: Restorative Justice for Our Times*, 25th Anniversary Edition. MennoMedia, 2015. ISBN: 0836199472. (302 pages). List price. \$21.99
3. Michael Hadley, ed., *The Spiritual Roots of Restorative Justice*. New York: SUNY Press, 2001. ISBN: 978-0-7914-4852-6. (274 pages). List price: \$34.00.
4. Marc Mauer and Sabrina Jones, *Race to Incarcerate: A Graphic Retelling*. The New Press; 3rd edition, 2013. ISBN: 978-1595585417. (128 pages). List price: \$17.95
5. Angela Y. Davis, *Are Prisons Obsolete?* Seven Stories Press, 2013. ISBN: 978-1583225813. (115 pages). List price: \$15.95.
6. Carolyn Boyes Watson, *Peacemaking Circles & Urban Youth: Bringing Justice Home*. Living Justice Press, 2008. ISBN: 0972188649. (304 pages). List price: \$25.00.
7. Maisha Winn, *Justice on Both Sides: Transforming Education through Restorative Justice*. Harvard Education Press, 2018. ISBN: 978-1682531822. (216 pages). List price: \$30.00
8. Edward Valandra, editor. *Colorizing Restorative Justice: Voicing Our Realities*. Living Justice Press, 2020. ISBN: 9781937141233. (440 pages). List price: \$35.00.
9. Danielle Sered, *Until We Reckon: Violence, Mass Incarceration and A Road to Repair*. The New Press, 2019. ISBN: 978-1620974797. (320 pages). List price: \$26.99.

**From the Little Books of Justice and Peacebuilding series – Published by Good Books, an imprint of SkyHorse Publishing, in collaboration with CJP // Titles cost approx. \$5 each for a new book:**

1. Fania Davis, *The Little Book of Race and Restorative Justice: Black Lives, Healing and U.S. Social Transformation*, 2019. ISBN-13: 978-1680993431 (approx. 120 pages.)
2. Tom DeWolf and Jodie Geddes, *The Little Book of Racial Healing: Coming to the Table for Truth-Telling, Liberation, and Transformation*. 2019. ISBN-13: 978-1-6809-9362-2. (120 pages).
3. Kathy Evans and Dorothy Vaandering. *The Little Book of Restorative Justice in Education: Fostering Responsibility, Healing, and Hope in School*. 2016. ISBN-13: 978-1-6809-9172-7. (approx. 144 pages).
4. David Karp, *Little Book of Restorative Justice in Colleges and Universities: Building: Repairing Harm and Rebuilding Trust in Response to Student Misconduct*. 2013. Good Books. ISBN: 1-5614-8796-1. (92 pages).
5. Carolyn Yoder. *The Little Book of Trauma Healing: When Violence Strikes and Community Security is Threatened – Revised and Updated*. 2020.\* Skyhorse Publishing. ISBN-13: 978-1680-996-036. (152 pages).

\*If you already have a copy of the previous version of this title, you can use it for this course.

## Supplemental texts will include:

- Martha Minow, *Between Vengeance and Forgiveness: Facing History after Genocide & Mass Violence*. Beacon Press, 1999.
- James Ptacek, *Restorative Justice and Violence Against Women*. Oxford University Press, 2009.
- Web sites: *Transform Harm Hub* - [www.transformharm.org](http://www.transformharm.org) and *Restorative Justice Online* - [www.restorativejustice.org](http://www.restorativejustice.org)

**Note:** Additional readings from these and other sources will be made available through Moodle.

## REQUIRED ASSIGNMENTS (FOR 2 OR 3 GRADUATE CREDITS):

### Assignment Overview & Student Evaluation

- |                                 |      |  |
|---------------------------------|------|--|
| 1. <i>Class Participation</i>   | 20%  | Required for all students. Includes weekly posts to VoiceThread.   |
| 2. <i>Book Review</i>           | 30%: | 4-5 pages. Required for all students.  |
| 3. <i>Critical Issues Paper</i> | 40%: | 10-12 pages. Only required for 3-credit students. Requirements for arts and media-based projects must be arranged with the instructor at least 14 days before assignment submission. |
| 4. <i>Final Presentation</i>    | 10%: | Required for all students.   |

### Assignment Details

#### Weekly Participation (20%)

Participate in class activities, exercises and discussions, and elicit input from others through audio, video, and text comments on VoiceThread. Meet with a small group via Zoom twice/month to discuss course topics in more depth, refine ideas for course assignments, and provide helpful feedback to peers. Our academic week runs from Tuesdays through Saturdays, beginning Tuesday, September 1:  
*By Tuesdays at 8:45 a.m. EST* – Instructor posts lecture presentations and discussion questions on VT.  
*By Thursdays at 11:59 pm EST* – Students view presentations & provide responses to required questions.  
*By Saturdays at 11:59 p.m. EST* – Students and instructor comment on the responses of class colleagues.

#### Book Review (30%)

Write a book review on a book related to restorative justice that was published within the last ten years. Standard book reviews for academic journals range between 750 – 1000 words. Select a journal (or another publication outlet) that would be an appropriate forum to publish the book review. Your book review should be developed and formatted in accordance with your chosen publication's book review guidelines, which should be submitted along with your review. I recommend that you identify and review a book that will also serve as a source for your Critical Issues Paper, described below.

**Due Saturday, October 10, 2020 by 11:59 p.m. EST**

### **Critical Issues Paper (40%)**

What is a burning question that this class has brought to mind? What do you see as a critical issue or challenge in the RJ field or relevant to RJ philosophy? This paper gives you an opportunity to delve deeper into this question or issue by discussing existing perspectives, developing an original analysis, and delivering specific recommendations and/or a vision for change. Papers must include your critical question, a clear thesis statement and analysis of your position, and a brief review of varying perspectives on the issue that references scholarship, grey literature and other credible sources. Examples of critical questions are: Is restorative justice appropriate to address gender-based violence? What is the relationship between movements for restorative justice and racial justice? Is restorative justice relevant for countries with little to no rule of law? If you would like to submit an arts or media-based projects as an alternative format, you must submit a proposal describing audience, goals, methodology, and project format (including details such as project length) for instructor review and approval at least three weeks before the assignment is due. Arts and media-based projects must also be accompanied by a written literature review. **Due Saturday, December 5, by 11:59 p.m.**

### **Final Presentation (10%)**

Present your critical issues papers through an audiovisual presentation that consists of a set of slides, and an accompanying audio narration and/or another multi-media format that can be shared through the VoiceThread platform. Presentations should be no less than five minutes and no more than 8 minutes. **Due Saturday, December 12, by 11:59 p.m.**

*All assignments should be submitted online through Moodle in the designated submission areas unless otherwise noted. Please do not e-mail your assignments to me without prior approval.*

I appreciate creativity, evidence of engagement with the reading and class sessions, integration of your personal and professional experiences, as well as papers and projects that are of great interest and value to you. Aim to express your ideas using clear, concise writing; *Quality* is more significant than quantity.

*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 and on Moodle.*

### **SCHEDULE AND TOPICS:**

The Weekly Agenda of topics and reading assignments will be provided to course participants.

**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 tutoring from a graduate student tutor. 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 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	

<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><b>Content</b> <i>Is the content appropriate &amp; adequate, given the goals, audience &amp; assignment?</i> <i>Is there evidence of insight, originality &amp;/or creativity?</i></p>	<p>- information conveyed is clearly adequate for goals, audience &amp; assignment -shows depth &amp; breadth of content -shows insight, originality &amp;/or creativity</p>	<p>-information conveyed is adequate but could be strengthened  -some evidence of insight, originality, or creativity</p>	<p>-inadequate information  -little or no evidence of insight, originality and/or creativity</p>	
				<b>Grade</b>

### Criteria for Evaluating Arts-Based Peacebuilding Projects

**Background notes:**

- Arts approaches can be used in several different stages of a project:
  1. To gain or create knowledge. (For example, research “subjects” or participants might be engaged in an arts-based project as a way of soliciting information or encouraging insight.)
  2. To add complexity or nuance to created knowledge. (For example, an arts practice may serve as one method in a multi-method research project, creating an integrated, reflective methodology for the project. Alternatively, an arts practice could be used to analyze and/or interpret data collected by conventional methods.)
  3. To test knowledge. (For example, researchers might verify their interpretation of findings from a more traditional research process by creating a play or exhibit and testing it for resonance with their subjects.)
  4. To share findings. (For example, a play or exhibit might be created to (re)-present data collected or analyzed via conventional methods in order to impart the particular kinds of meaning the researcher considers important, and as a way to reach and engage a broader audience.)
  5. As a form of intervention. (For example, a project might be designed to raise awareness of an issue or conflict, to promote dialogue on a contested issue, or to advocate for a cause.)
  
- Arts-based products often do not specify methodologies used. Thus it may be important for a project to be accompanied by a short paper discussing analysis, theory of change, audience, goals, and methods used.
  
- Patricia Leavy, in *“Method Meets Art: Arts-based Research Practice”* (New York: Guilford Press) 2009, argues that “[t]raditional conceptions of validity and reliability, which developed out of positivism, are inappropriate for evaluating artistic inquiry.” (p. 15). She suggests that authenticity, trustworthiness, and validity can be assessed through attention to such elements as aesthetics, resonance, and vigor.
  
- For a discussion of standards, see “Method Meets Art” (Leavy, 2009: 15ff and Chapter 8).