

 <p>25 THE CENTER FOR JUSTICE & PEACEBUILDING</p>	<p>ENDING VIOLENCE, SHIFTING POWER</p> <p>PAX 684</p> <p>Fall 2020</p> <p>Wednesdays, 8:45-11:45 a.m. EST in Hartzler Library/LB 121 & via Zoom (tentative)</p>
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INSTRUCTOR'S INFORMATION:

Dr. Johonna Turner

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

Office: N/A - Working remotely in fall 2020

Office hours: TBD

COURSE DESCRIPTION:

Get ready to engage with activists and scholars advancing feminist, queer, and anti-racist perspectives through their books, zines, digital stories, webinars, blog posts, art, toolkits and workshop curricula!

This course introduces students to the rich body of thinking and practice emerging from feminist, antiracist and LGBTQ anti-violence movements. Using resources from these movements, we will examine critical, intersectional approaches for understanding interpersonal violence, systemic oppression, and institutional harm. We will also explore strategies for addressing interpersonal violence that involve grassroots organizing, cultural activism, and nonviolent collective action. We will place this work within the context of feminist activism led by women of color in the Global South and North, and draw further inspiration from indigenous movement-building to reclaim one's own traditions.

We will give special attention to the analysis, principles and practices emerging from the contemporary transformative justice and community accountability movement. The transformative justice movement works to prevent, intervene and respond to harm without reliance on incarceration, policing, and other punitive interventions. Transformative justice (TJ) is an approach that seeks safety, healing and accountability by addressing root causes of violence, while building personal and collective capacity for transformation that furthers individual and social change. TJ shares principles and values of restorative justice, but is also distinctive in its origins, analysis, social vision and key areas of focus.

While much of this praxis emerges from and focuses on U.S. and North American spaces in the 21st century, we will also be attentive to its implications for other geographic, social and political contexts.

As an advanced seminar course, most class time will be spent in learner-centered discussion.

COURSE GOALS AND OBJECTIVES:

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

- Articulate linkages among interpersonal violence, systemic oppression, and institutional harms.
- Develop a nuanced reflection on the social, cultural and political conditions that give rise to forms of interpersonal violence such as child sexual abuse and hate/bias violence.
- Define and contrast competing frameworks and visions for addressing interpersonal violence; Identify and analyze the policies and practices they enable.
- Explain the origins, analysis, principles, goals and strategies of transformative justice.
- Utilize resources from feminist, antiracist and LGBTQ anti-violence movements to guide emergent and abolitionist strategies for violence prevention, intervention and response.

REQUIRED TEXTS AND OTHER RESOURCES:

Books:

1. Incite! Women of Color Against Violence, editor, *Color of Violence: The INCITE! Anthology*. (Duke University Press, 2016). ISBN: 978-0-8223-6295-1. Retail price: \$25.95. (336 pp).
2. Patrisse Khan-Cullors and asha bandele, *When They Call You a Terrorist: A Black Lives Matter Memoir*. (St. Martin's Press, 2018). ISBN: 978-1-2501-7108-5. Retail: \$24.99 (272 pp.)
3. Christina B. Hanhardt, *Safe Space: Gay Neighborhood History and the Politics of Violence* (Duke University Press, 2013). ISBN: 978-0-8223-5470-3. Retail: \$28.95. (376)
4. Chandra Talhappe Mohanty and Linda Carty, editors. *Feminist Freedom Warriors: Genealogies, Justice, Politics and Hope*. (Haymarket Books, 2018). ISBN: 978-1-6084-6897-3. Retail: \$18.00. (240 pp.)
5. Leanne Betasamoske Simpson, *Dancing On Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence*. (Wilfrid Laurier Press, 2011). ISBN: 978-1-8940-3750-1. Retail: \$24.95. (168 pp.)
6. Ching-In Chen, Jai Dulani, and Leah Lakshmi Piepzna-Samarasinha, editors, *The Revolution Starts at Home: Confronting Intimate Violence in Activist Communities*. (AK Press, 2016). ISBN: 978-1-8493-5262-8. Retail: \$16.00. E-book available for \$1.99 at AK Press. (368 pp).
7. Ejeris Dixon and Leah Lakshmi Piepzna-Samarasinha, editors *Beyond Survival: Strategies and Stories from the Transformative Justice Movement*. (AK Press, 2020). Retail: \$18.00. E-book available for \$1.99 at AK Press. (260 pp).
8. **Recommended (but not required):** adrienne maree brown and Walidah Imarisha, editors, *Octavia's Brood: Science Fiction Stories from Social Justice Movements*. (AK Press, 2015). ISBN: 978-1-8493-5209-3. Retail: \$18.00. E-book available for \$1.99 at AK Press. (312 pp.)

Additional Resources will include:

9. Feminist Freedom Warriors Digital Archive Project: <http://feministfreedomwarriors.org>
10. Generation FIVE. *Ending Child Sexual Abuse: A Transformative Justice Handbook* (Online).
11. *Creative Interventions Toolkit* (Online). Note: Highly recommended to print the contents of the toolkit and assemble it in a large binder. This may cost you approx. \$35-40 in printing costs.)

Additional resources will be listed and made available on the Moodle course web site.

REQUIRED ASSIGNMENTS:

This class is not available for Professional Education/Training. *This class can be taken for two or three credits. For those taking the class for two credits, the Study-into-Action Curriculum Project is not required.*

Weekly essays – 30% - Provide a reflection to the weekly reading assignments through the development of a short 1-2 page (single-spaced) essay that critically engages with each week’s topic in relation to the course objectives. You may incorporate creative elements into your essay such as visual art, poetry and fictional writing. Essays must be submitted via Moodle a full 24 hours before class time.

Dangerous Intersections: Community Engagement Project– 30% - Community engagement is a necessary foundation for preventing, intervening and responding to interpersonal harms. Identify a ‘community’ to which you belong that will serve as the site of intentional engagement. Design and carry out a project to engage members of your community in deepening understanding of the intersections among interpersonal violence, systemic oppression and institutional harm. For example, you might plan and hold a film screening and discussion via Zoom or in an outdoor venue. The proposal must address how the design and implementation is trauma-sensitive and resilience-generative. Final project proposals are due Mon., Oct. 5 by 12 p.m. EST. Project reports are due Monday, Nov. 2 by 12 pm EST.

Study-into-Action Curriculum – 40% - The study-into-action framework, a key component of social justice movements and critical pedagogy, sees collaborative study as critical to building and deepening relationships, developing shared frameworks, supporting personal and institutional transformation, and informing concrete, collective action. During this course, you will become acquainted with the use of study-into-action models within the transformative justice and community accountability movement – such as the Challenging Male Supremacy Project’s Study-into-Action process (a nine-week curriculum). You will work on your own or in small groups to design a small study-into-action project that engages a group of people outside of this course in: developing an intersectional analysis of violence; understanding key principles, values, and strategies of transformative justice; and practicing skills for advancing safety, healing, and accountability, while transforming social conditions and cultural norms. Final projects are due Mon. Dec. 7 by 12 pm EST via Moodle, and will also be presented during class.

These are brief descriptions of required graded assignments for the course. More details for each assignment can be found on the “Guidance Notes” that will be provided in class.

SCHEDULE AND TOPICS:

The week-by-week schedule 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)

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
Goals & Audience <i>Are the goals or learning objectives of the project clear? Have they been met?</i> <i>Is the intended audience clearly specified?</i> <i>Is the project appropriate for this audience?</i> <i>Does the project communicate to the intended audience?</i>	-audience & goals/learning objectives clearly identified. -project appropriate for, and likely to meet, its goals -project is appropriate for specified audience -project understandable to & likely to engage and/or communicate to audience	-audience and goals identified though not as clearly as they could be - project may meet its goals but this is not entirely clear - project is at least somewhat appropriate for, and likely to communicate to audience.	-audience and goals inappropriate or inadequately identified -project unlikely to meet its goals and/or communicate to the audience	
Methodology <i>Is the overall methodology clear and appropriately used?</i> <i>Has the project incorporated specific methods required by the assignment?</i> <i>If intended as a form of intervention, has thought be given to how it will be implemented?</i>	-project incorporates inquiry methods required by the assignment -all methodologies & technologies have been appropriately used, with attention to ethical and methodological issues -if intended as intervention or advocacy, project has given adequate thought to implementation -sources & methods are adequately identified	- methodology basically appropriate to the project and appropriately used, but could be strengthened -sources and methods identified but not as fully as they could be -more thought should be given to implementation issues	-methodology inadequate and/or inadequately articulated. -sources not appropriately identified -inadequate attention to implementation issues	
Analysis <i>Is there evidence of critical thinking and analysis?</i>	- evidence of critical thinking about methods, sources, information and analysis or editing. -uses analysis/editing methods appropriate for the project -method of analysis or editing is adequately articulated	- some evidence of critical thinking but could be stronger -analytical approach and the analysis itself is basically appropriate but could be stronger and/or articulated better.	-inadequate evidence of critical thinking -analysis lacking or inadequate -analytic approach inappropriate or inadequately specified	
Craft & Coherence <i>Is the level of artistic and/or technical craft adequate for the specified goals and audience?</i>	- level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards) -project is coherent & likely to resonate	-level of craft is minimally adequate for the audience and goals -project coherence could be stronger	-level of craft inadequate for purposes and/or audience -project is not coherent	

<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).