

**CANADIAN SCHOOL OF PEACEBUILDING
CANADIAN MENNONITE UNIVERSITY**

**ARTS APPROACHES TO COMMUNITY-BASED PEACEBUILDING
PCTS 3950**

Monday, 23 June – Friday, 27 June, 2014

Course Syllabus

INSTRUCTOR: Babu Ayindo, PhD student

TIMES: 09.00am — 05.00pm

E-MAIL: babuayindo@yahoo.com

COURSE DESCRIPTION

This interactive course will explore the under-theorized transformative potential of arts-based approaches to peace work, particularly community-based initiatives. Employing storytelling, handwork, image-theater, visual arts, dance, forum-theater and photography, the course will examine how the arts can, and should, be applied to deepen analysis, unlock imagination, and generate creative peace initiatives in various contexts. Drawing from arts-based case studies from diverse settings, participants will propose and develop their own arts-based projects that they can apply in their own organizations and communities. The course is designed for any peace worker interested in tapping into his/her own individual creativity and, more importantly, enhancing innovative approaches in breaking cycles of violence in general and transforming conflicts in communities in particular.

**The course is offered either for training or for 3 hours of academic credit.*

CORE TEXTS

Boal, Augusto, *Games for Actors and Non-Actors*. New York: Routledge, 2002

Cohen, Cynthia, *et al, Acting Together : Performance and the Creative Transformation of Conflict*

Oakland, CA: New Village Press, 2011

Drama for Life, *Applied Drama/Theatre as Social Intervention in Conflict and Post-Conflict Contexts*

Newcastle (UK): Cambridge Scholars, 2014

Fox, Jonathan, *Acts of Service: Spontaneity, Commitment, Tradition in the Non-Scripted Theater*. New York: Tusitala, 2003

Prentki , Tim and Preston, Sheila, *The Applied Theatre Reader*. London and New York: Routledge, 2009

Taylor, Philip, *Applied Theatre: Creating Transformative Encounters in the Community*. Portsmouth: Heinemann Drama, 2003

Links to e-journals to be emailed two weeks before the class for those taking the course for credit.

COURSE REQUIREMENTS AND DEADLINES (for credit)

The following are the general outlines of requirements for those taking the class for credit. Assignments can be submitted in person during the course or via email to the instructor, babuayindo@yahoo.com

ASSIGNMENTS	DUE DATE	VALUE
1. <i>Creative Expression</i>	27 June, 2014	30%
2. <i>Applied Project Proposal</i>	11 July, 2014	30%
3. <i>Reflection Paper</i>	08 August, 2014	40%

ASSIGNMENT GUIDELINES (for undergraduate credit)

1. Creative Expression (during the period of the course):

Since this is an interactive course, students will be expected to demonstrably engage in creative expression through storytelling, handwork, image-theater, visual arts, dance, forum-theater, photography or any other art form, individually or collectively. Use of ICT is highly encouraged through, for instance, blogs.

Due: 27 June 2014

Value: 30%

2. Applied Project Proposal (to be developed during the period of the course):

Students should do an applied project proposal (for a new initiative or strengthening an on-going project) relevant to the key questions that the course sought to confront. Creativity and imagination is strongly encouraged in the development of applied project proposals. Students will have an opportunity to present the draft proposal during the course and receive critical feedback. Clarity on how the project will create peaceful change will be emphasized. The final Applied Project Proposal, should be submitted a week after the course. Details of the project proposal will be discussed during the course.

Due: 11 July, 2014

Length: minimum of 1,000 words for undergraduate students.

Length: minimum of 2,000 words for graduate students.

Value: 30%

3. Reflection Paper:

Following the course students will do a reflection paper based on their learning and experience in the class and the core texts. The reflection should seek to answer the following questions: what in the course resonated the most with you and why was it significant for you? In your view, what key theories drive arts approaches to peacebuilding? In what ways does arts approaches interface with, or even detract, peacebuilding? In your view, in what ways could we persuade ourselves and others that “arts approaches” work?

Due: 08 August, 2014

Length: minimum of 1,500 words for undergraduate students.

Length: minimum of 3,000 words for graduate students.

Value: 40%

STYLISTIC REQUIREMENTS

CMU has adopted the following as its standard guide for all academic writing:

Hacker, Diana. *A Pocket Style Manual*. Fifth edition. Boston and New York: Bedford/St. Martin's, 2009.

The Reflection Paper should follow an accepted academic format for citations, bibliography, etc. (e.g. APA, Chicago). You may choose the format but whichever you use, be sure to use it properly and consistently.

EVALUATION

In general, I expect you to *follow the guidelines* of the assignment and to discuss deviations from them with me before turning it in. In evaluating your work, *quality* is more important than quantity. I appreciate creativity, clear expression of ideas, evidence of engagement with the reading and class sessions, and applied projects that are of real interest and value to you.

In your papers, be sure to avoid any form of *plagiarism*. If you have doubts about what is appropriate, a useful website is <http://www.indiana.edu/~istd/>. Plagiarism is a serious issue and will result in grade reduction or action by the university (see university policy on this).

Good communication skills are essential for arts, justice and peacebuilding work. Students will be expected to communicate creatively, knowledgeably, clearly, effectively, concisely and persuasively. All written work should be well informed, well organized and well documented.

Each completed assignment will be given a numerical grade (according to its value toward the final grade) and the corresponding letter grade. The final mark for each student is determined by the sum total of all numerical grades, which is then assigned a letter grade according to the scale below.

LETTER GRADE/PERCENTAGE SCALE

Letter Grade	Percentage	Grade Points	Descriptor
A+	95-100	4.5	Exceptional
A	88-94	4	Excellent
B+	81-87	3.5	Very Good
B	74-80	3	Good
C+	67-73	2.5	Satisfactory
C	60-67	2	Adequate
D	50-59	1	Marginal
F	0-49		Failure

SCHEDULE AND TOPICS, Draft– Subject to change

Monday, 23 June

Seeing Ourselves Seeing: Introduction to Image Theater and Storytelling

- How do the arts and various artistic traditions conceptualize the roles of storyteller, artist, poet and peacemaker?
- What critical issues and concepts relevant to the modern peacebuilder emerge from the theories or origins of drama/theatre as contemporary well as trends and forms of arts practice?

Tuesday, 24 June

From Spectator to Social Actor: Forum Theater and Conflict Transformation

- How can art be applied in discursive strategies for peacebuilding, dialogue, development and the movements towards a culture of peace?
- How can the arts be employed to deepen analysis, unlock imagination, and generate creative peace initiatives in various contexts?

Wednesday, 25 June

Interventions: Arts Approaches to Conflict, and Peace

- From existing case studies, what can we learn on how the arts enhance conflict transformation processes?
- When and how do arts approaches make change happen?

Thursday, 26 June

Arts approaches and Community Based Healing

- When and why is art therapeutic?
- What tools, frameworks and resources do arts approaches provide for healing and breaking cycles of violence from the ground up?

Friday, 27 June

Contextualizing: Applied Arts and Peacebuilding

- How can our learning be contextualized within our specific challenges and opportunities?
- What are the possible next steps, individually and collectively as a community of learning and practice?