

Arts and Peacebuilding
PCTS/IDS/POLS-2950C
CANADIAN SCHOOL OF PEACEBUILDING
CANADIAN MENNONITE UNIVERSITY
Syllabus for
Arts and Peacebuilding
PCTS/IDS/POLS-2950C

COURSE SYLLABUS

INSTRUCTOR

Rosanna “Dessa” Quesada-Palm, MA Political Science, New School for Social Research, New York

EMAIL

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TIMES

Monday to Friday, 9-5, June 20-24, 2016

VOLUNTARY WITHDRAWAL DATE

July 15, 2016 is the final date to withdraw from this course without academic penalty.

COURSE DESCRIPTION

The body, voice and mind are all sites of contestation for divergent interest. Key to the perpetuation of a culture of violence is the subjugation of critical thinking, open dialogue, and the freedom to own one's creativity. In this course, the group will explore the theory and practice of the arts and peacebuilding in an interactive format. Using drama, creative writing, music, visual arts and movement, students will examine the role and responsibility of the artist in envisioning, enhancing dialogue, healing and transcending conflict.

REQUIRED TEXTS

NOTE: It is the participant's responsibility to order texts online ahead of time.

Liebmann, Marian, ed., *Arts Approaches to Conflict*. London and New York: Jessica Kingsley Publishers, 1996. (*Available at Amazon.*)

Boal, Augusto. *Theatre of the Oppressed*. London: Pluto Press, 1979, 2000. (*Available at Amazon.*)

Green, Lesley Fordred. “Taming Chaos: The Dynamics of narrative and conflict,” *Track Two*, 8, no.1, (July 1999), <http://www.mediate.com/articles/fordred.cfm>

Hodgson, John, ed., *The Uses of Drama: Acting as a Social and Educational Force*. London: Eyre Methuen Limited, 1972. (*Available at Amazon.*)

Hare, Paul. *Social Interaction as Drama: Applications from Conflict Resolution*. London: Sage

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Publication, 1985. (Available at Amazon.)

Babu Ayindo, *Arts Approaches to Peace: Playing Our Way to Transcendence?*

* Will be emailed to students as a PDF file

TEACHING METHODS & ASSUMPTIONS ABOUT LEARNING

In addition to lectures, there will be opportunity for interactive and creative exercises (writing, visual, music, and drama), exploring case studies, small group activities, and student interaction. Students will be expected to read in advance of the course, as per assignments, keep up with readings for the week of the course and actively engage in class activities.

COURSE REQUIREMENTS

ASSIGNMENTS	DATE DUE**	VALUES
1. A book review	June 20, 2016	25%
2. Group Project	June 23, 2016	15%
3. Course Participation	June 24, 2016	10%
4. Reflection Paper	July 3, 2016	15%
5. Research paper	August 10, 2016	35%

ASSIGNMENT DESCRIPTION

1. A book review of *Arts Approaches to Conflict* by Marian Liebmann. Summarize the various ways that the arts have been harnessed in managing conflict. Are there art forms that have specific advantages over others in terms of their specific uses? In what ways?

Due: June 20, 2016 Length: 2-3 pages

2. A group project: a script utilizing Forum Theatre conventions during the course. The script for Forum Theatre is intended to pose a problem for which the audience (spect-actor) finds solutions. The group shall discuss and agree on an urgent issue shared by its members, and create a scenario where a social error is practiced by the protagonist (the oppressed) to provoke critical thinking and draw alternate strategies for change.

Due: June 23, 2016 Length: 2-3 pages

3. Course Participation: Class discussions and Creative Works

4. A reflection paper that synthesizes the various activities, conceptual frameworks and theories discussed during the course.

Throughout the week, which of the topics and/or processes did you find:

- Most interesting and useful
- Least relevant
- Most provocative

Please elaborate on your responses.

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Due: July 3, 2016

Length: 2-3 pages

5. Research paper: This assignment requires the analysis of an arts-based project that addresses a peace issue about which the student feels strongly. The paper should: a) examine the ways by which arts are used to respond to a peace issue, b) discuss the goals and nature of the project, c) describe the various players involved in the project, and d) indicate what has been the impact of the project on the stakeholders involved and the achievement of the stated goals.

Due: August 10, 2016

Length: 8-10 pages

STYLISTIC REQUIREMENTS

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

Hacker, Diana. *A Pocket Style Manual*. Fifth Edition. Boston: Bedford/St. Martin's, 2009.

Students should acquire this handbook (available at the CMU bookstore) and an up to date dictionary as reference tools for all written assignments. See "Guidelines for Academic Writing at CMU" in the *CMU Student Handbook* for more information.

- *I expect students to use University of Chicago Style with footnotes in all papers*
- Please put a title page on all papers
- Number the pages of your paper.
- 12-point font, Times New Roman, Double space all papers.
- Staple the paper together. Please do not use plastic folders.
- Type the papers and check for spelling and grammar before you turn them in.
- **Email papers in Word format**

EVALUATION

Good communication skills are essential for conflict transformation studies. Students will be expected to communicate knowledgeably, clearly, effectively, concisely and persuasively. All written work should be well informed, well organized and well documented. Further information regarding expectations for written assignments will be provided in class as required.

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

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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

<u>Criteria</u>	A - Excellent	B - Competent	C - Below Expectations
CONTENT (quality of the information/ideas and sources/details used to support them)	<ul style="list-style-type: none"> - has clarity of purpose - has depth of content - displays insight or originality of thought -demonstrates quality and breadth of resources 	<ul style="list-style-type: none"> - has clarity of purpose - has substantial information and sufficient support - contains some originality of thought -uses quality resources 	<ul style="list-style-type: none"> - has clarity of purpose -lacks depth of content and may depend on generalities or the commonplace - has little originality of thought -uses mostly quality resources
STRUCTURE (logical order or sequence of the writing)	<ul style="list-style-type: none"> - is coherent and logically developed -uses very effective transitions 	<ul style="list-style-type: none"> - is coherent and logically developed -uses smooth transitions 	<ul style="list-style-type: none"> - is coherent and logically (but not fully) developed -has some awkward transitions
CONVENTIONS (appearance of the writing: sentence structure, usage, mechanics, documentation)	<ul style="list-style-type: none"> - has virtually no errors of conventions 	<ul style="list-style-type: none"> - has minimal errors of conventions 	<ul style="list-style-type: none"> - is understandable <u>but</u> has noticeable problems of sentence structure, usage, mechanics or documentation

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STYLE (personality of the writing: word choice, sentence variety, voice, attention to audience)	- is concise, eloquent and rhetorically effective -has nicely varied sentence structure -is engaging throughout and enjoyable to read	- displays concern for careful expression -has some variation in sentence structure -is generally enjoyable to read	- has some personality <u>but</u> lacks imagination and may be stilted and may rely on clichés -has little variation in sentence structure -is not very interesting to read
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NOTE: The *CMU Student Handbook* is a useful guide for further information on CMU policies regarding grades, academic misconduct, and appeals. Grades are not final until vetted and approved by the Dean’s Office.

ADDITIONAL NOTES

1. All material referred to in any assignment **MUST** be appropriately referenced. Plagiarism is a serious matter. Students should be aware of CMU Academic Policies, particularly those regarding academic misconduct (plagiarism and cheating), which apply to all University courses. These are detailed on CMU’s website (<http://www.cmu.ca/students.php?s=registrar&p=policies>) and in the CMU Calendar (also available online: <http://www.cmu.ca/academics.php?s=calendar>).
2. Assignments are due as scheduled. Marks will be deducted for lateness (5% per day), unless previous arrangements have been made with the instructor.
3. I encourage all credit students to take up any concerns/questions regarding grades, first with your instructor, then with the Associate Dean of Program, Ray Vander Zaag. The CMU Calendar outlines its appeals process clearly.
4. Email: Substantive discussions are best done person to person, not electronically. Thus, email can be used to set up personal appointments, to send regrets if one has to miss class, and so on, but not for engaging in substantive discussions.
5. Grades submitted by instructors become final only after they are vetted by the Dean’s Council
6. All cell phones are to be turned off during class.

Accessibility Programs

CMU strives to provide a fair and supportive learning environment for academically qualified students with disabilities. If you are eligible for these services or have questions about becoming eligible, please contact Sandra Loeppky, Coordinator of Accessibility Programs at sloepky@cmu.ca or 204.487.3300 x.340.

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TOPIC SCHEDULE / READING LIST - DRAFT

*This is a DRAFT schedule that can be adjusted as required in terms of pace discussion, availability of guests, and other scheduling issues. The instructor will provide advance notice of any changes.

There are ten (10) class periods in the week, e.g. morning, afternoon.

Monday, June 20

Morning: Sharing of Expectations

Lifestories – Journeying into our individual and collective lifemaps

Afternoon: Our peace issues and understanding

Tuesday, June 21

Morning: Narratives and Chaos

Afternoon: Arts for Healing

Wednesday, June 22

Morning: Improvisations

Afternoon: Image Theater and Theory of Change

Thursday, June 23

Morning: Forum Theater: Rehearsal for Change

Afternoon: Artistic Production Work

Evening: Creative Sharing to the Community

Friday, June 24

Morning: Exhibit/Recital

Afternoon: Arts Approaches to Peacebuilding

Note: Each morning, body and voice warm-ups will be a regular part of the course. Please come in comfortable clothes and bring a water bottle.

Friday, All-CSOP Closing @ 3 p.m.

Coffee breaks are normally 10:30-11 and 3:30-4