

**CANADIAN SCHOOL OF PEACEBUILDING**  
**CANADIAN MENNONITE UNIVERSITY**  
**PCD-5190C Arts-based Approaches to Social Change**  
**SESSION II: JUNE 18-22, 2018**  
**Course Syllabus**

Instructor: Babu Ayindo (PhD, University of Otago)  
Email: [babuayindo@yahoo.com](mailto:babuayindo@yahoo.com)  
Lecture times: 8:30am-5:00pm, Monday to Friday  
Office hours: After class

Last date for voluntary withdrawal without academic penalty: July 15, 2018

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**COURSE DESCRIPTION**

This course explores the idea that the “arts are powerful” in peacebuilding and hold potential for enhancing our peacebuilding work. How are arts-based efforts creating works of meaning, beauty and imagination while also contributing to the challenges of building peace and justice? In this experiential learning process, participants will also engage in skills practice and, more importantly, draw from their learning and experience to propose initiatives relevant to their community or other settings.

**OBJECTIVES**

After successful completion of this course students should have:

- Warmed up to and celebrated their innate creative richness within a framework of diverse artistic expression;
- Deepened their theory in arts-based approaches to building peace and justice;
- Explored and enhanced their skills in the use of creative approaches in building just and inclusive communities; and
- Proposed arts-based projects or interventions relevant to their contexts.

**REQUIRED TEXTBOOKS**

**\*It is the participant’s responsibility to order texts online, as e-books or from local book-sellers ahead of time.**

**Books**

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker (eds). *Acting Together: Performance and the Creative Transformation of Conflict: Volume 1: Resistance and Reconciliation in Regions of Violence*. Oakland, CA: New Village Press, 2011.

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker (eds). *Acting Together: Performance and the Creative Transformation of Conflict: Volume 2: Building Just and Inclusive Communities*. Oakland, CA: New Village Press, 2011.

Prentiki, Tim and Preston, Sheila (eds). *The Applied Theater Reader*. London: Routledge, 2009.

**Required Journals**

**\*Journal articles/chapters will be sent to registered participants as pdfs.**

Benjamin, Robert D. “The Mediator as Trickster: The Folkloric Figure as Professional Role Model” in *Mediation Quarterly*, Winter 1995.

- Byerly, Ingrid Bianca. "Mirror, Mediator, and Prophet: The Music Indaba of Late Apartheid South Africa" in *Ethnomusicology*, Vol. 42 (1), Winter, 1998.
- Mani, Rama. "Women, Art and Post-Conflict Justice", *International Criminal Law Review*, 11(2011).
- Shank, Michael and Schirch, Lisa. "Strategic Arts Based Peacebuilding." *Peace and Change*, Vol. 33(2), April 2008.
- Thiong'o, Ngũgĩ W. "Notes Towards a Performance Theory of Orature" in *Performance Research*, Vol 12 (3), September 2007.
- Etherton, Michael and Tim Prentki. "Drama for change? Prove it! Impact assessment in applied theatre" *Research in Drama Education: The Journal of Applied Theatre and Performance*, 2006, Vol 11 (2).

### Supplementary reading

#### **\*not required but may be used for doing assignments or for personal interest**

- Barnes, Hazel and Coetzee, Marie-Helen (eds). *Applied Drama/Theater as Social Intervention in Conflict and Post-Conflict Contexts*. Newcastle (UK): Cambridge Scholars, 2014.
- Boal, Augusto. *Games for Actors and Non-Actors*. London: Routledge, 1992, 2002.
- Cohen-Cruz, Jan (ed). *Radical Street Performance: An International Anthology*. London: Routledge, 1998.
- Fox, Jonathan. *Acts of Service: Spontaneity, Commitment, Tradition in the Nonscripted Theatre*. New York: Tusitala, 1986.
- Barnes, Hazel. *Arts Activism, Education and Therapies in Transforming Communities Across Africa*. New York: Editions Rodopi, 2014.
- Urbain, Olivier (ed). *Music and Conflict Transformation Harmonies and Dissonances in Geopolitics*. London: I.B Tauris, 2008.
- Schutzman, Mady and Cohen-Cruz, Jan. *Playing Boal: Theatre, Therapy, Activism*. London: Routledge, 1994.
- Thiong'o, Ngũgĩ Wa. *Penpoints, Gunpoints and Dreams: Towards a Critical Theory of Arts and the State in Africa*. New York: Oxford University Press, 2003.
- Zinn, Howard. *Artists in Times of War*. New York: Open Media, 2003.
- Lederach, John Paul. *The Moral Imagination: The Art and Soul of Building Peace*. Oxford, MA: Oxford University Press, 2005.
- Liebermann, Marian (ed). *Arts Approaches to Conflict*. London: Jessica Kingsley, 1996.
- Njogu, Kimani (ed.) *Getting Heard: (Re)Claiming Performance Space in Kenya*. Nairobi: Twaweza Communications, 2008.
- Hohaia, Te Miringa, O'Brien, Gregory and Strongman, Lara (eds). *Parihaka: The Art of Passive Resistance*. Wellington: Victoria University Press, 2001.
- p'Bitek, Okot. *Artist the Ruler*. Nairobi: East African Educational Publishers, 1986.
- Bleiker, Roland. *Aesthetics and World Politics* (Basingstoke: Palgrave Macmillan, 2009).
- Chinyowa, Kennedy C. "Revisiting Monitoring and Evaluation Strategies for Applied Drama and Theatre Practice in African Contexts" in *RiDE: The Journal of Applied Theatre and Performance*, Vol. 16 (3), August 2011.
- Halba, Hilary. "Creating Images and Storytelling: Decolonizing Performing Arts and Image Based Research in Aotearoa/New Zealand" in *About Performance*, No.9, 2009.
- Rivers, Ben. "Narrative power: Playback Theatre as cultural resistance in Occupied Palestine" in *The Journal of Applied Theatre and Performance*, Vol. 20 (2), 2015.
- Walker, Polly O. "Decolonizing Conflict Resolution: Addressing the Ontological Violence of Westernization," in *American Indian Quarterly*, Vol 28 (3 and 4).
- Zehr, Howard. "The Art of Justice: A reply to Brunila Pali" in *Restorative Justice: An International Journal*, Vol 2 (4), 2004.

## TEACHING APPROACH

This is an interactive and experiential course. The learning methodology will, therefore, integrate mini-lectures, games, exercises, role plays, image theatre, movement, storytelling, practical experimentation, case studies, and small group projects. Students will be expected to participate in class activities and creative processes, as well as keep up with readings.

## COURSE REQUIREMENTS AND DEADLINES (for credit)

The following are the general outlines of requirements for those taking the class for credit. Others are encouraged to read as much as possible, however, in order to receive maximum benefit from the course. Assignments can be submitted in person during the course or via email to the instructor.

ASSIGNMENTS	DUE DATE	VALUE
1. Inception Reflection paper	June 18, 2018	20%
2. Participation		10%
3. Class presentation/written	July 22, 2018	20%
4. Research/Reflection paper	August 15, 2018	50%

## ASSIGNMENT DESCRIPTION

### 1. Inception Reflection Paper

Reflect on two questions: What comes to mind when you hear the phrase the “arts are a powerful tool for social change?” And, do you consider yourself an artist? Why or why not? Draw from experiences in your own context and from some of the required texts for the class.

Length: maximum: 5-page essay, 1.5 spaced, 12-point font

Due: June 18, 2018

**2. Participation:** You are expected to engage actively in games, exercises, role plays and other activities.

### 3. Class presentation on hypothetical project or reflection on applying course learnings to life

Based on course readings and inputs, create a 5-minute class presentation outlining a hypothetical project to which you could apply the learnings of the course or propose ways in which you could apply class learning in your life or context. Class participants will have an opportunity to interact with your presentation. The first draft of the proposal will be presented in class and students may submit the draft or make revisions and submit later.

Length: maximum: 3-page essay, 1.5 spaced, 12-point font

Due: July 22, 2018

### 4. Research/Reflection paper.

The Reflection/Research Paper offers the student the opportunity to creatively engage with the learning and the literature as well as explore creative processes relevant to their context. The paper should combine a critical appreciation of the new knowledge and skills with original thinking on arts-based approaches that could result in constructive social change in one’s own context. In particular, the paper should reflect on the key assertions, issues, questions in the resurgent field of peacebuilding and the arts and, more importantly, how the learning from the literature and the class can be applied in one’s context.

Length: 10-12 page essay, 1.5 spaced, 12-point font

Due: August 15, 2018



**ASSIGNMENT GUIDELINES (for credit)**

**STYLISTIC REQUIREMENTS**

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

Hacker, Diana. *A Pocket Style Manual*. Sixth edition. Boston and New York: Bedford/St. Martin's, 2012.

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

**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>). 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).
2. Assignments are due as scheduled. Assignments will be assessed a four percent (4%) late penalty per day until they are submitted. I will not accept assignments more than two weeks late except in cases of verifiable medical or family emergency.
3. I encourage all students to take up any concerns/questions regarding grades, first with the 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. So 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.

**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 projects that are of real interest and value to you.

Good communication skills are essential for justice and peacebuilding work. Students will be expected to communicate 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

Criteria	A - Excellent	B - Competent	C - Below Expectations
<b>CONTENT</b> (quality of the information/ideas and sources/details used to support them)	- has clarity of purpose - has depth of content - displays insight or originality of thought -demonstrates quality and breadth of resources	- has clarity of purpose - has substantial information and sufficient support - contains some originality of thought -uses quality resources	- 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
<b>STRUCTURE</b> (logical order or sequence of the writing)	- is coherent and logically developed -uses very effective transitions	- is coherent and logically developed -uses smooth transitions	- is coherent and logically (but not fully) developed -has some awkward transitions
<b>CONVENTIONS</b> (appearance of the writing: sentence structure, usage, mechanics, documentation)	- has virtually no errors of conventions	- has minimal errors of conventions	- is understandable <u>but</u> has noticeable problems of sentence structure, usage, mechanics or documentation
<b>STYLE</b> (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

**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.

#### FINAL DATE FOR WITHDRAWAL

Final date to withdraw from this course without academic penalty is July 15, 2018.

If a student is unable to complete the requirements of a course by the end of the semester, the student must submit a written appeal for an “incomplete” to the Registrar’s office: [spenner@cmu.ca](mailto:spenner@cmu.ca). The student should seek the instructor’s support for the appeal and submit the appeal before August 21. If the student’s appeal is granted, the instructor will enter a grade of I (for incomplete) accompanied by a temporary grade (which is based on completed work and assigns a value of zero for uncompleted work). Instructor grades are due by August 21<sup>st</sup>. If the student completes the remaining work within the extension period, the grade will be recalculated and the incomplete status will be removed. If the student does not complete the work within the extension period, the incomplete status will be removed and the grade will remain as originally entered. The maximum extension is: December 1, for courses ending in August.

### **SCHEDULE, TOPICS & READINGS\***

\*This schedule, along with assigned readings, may be adjusted slightly in response to pace of the learning process and other scheduling issues. The instructor will provide advance notice of any changes.

The textbooks will provide a basis for each day's discussions and should be read ahead of the course. Journal article reading will be specified by day.

Monday, June 18, 2018

#### **All Humans are Artists: (Re)Engaging the Voice, Body, Mind**

Readings:

Thiong'o, Ngũgĩ Wa. 'Notes Towards a Performance Theory of Orature' in *Performance Research* Vol 12 (3), September 2007.

*Supplementary References:*

Boal, Augusto. *Games for Actors and Non-Actors* (London: Routledge, 1992, 2002).

Fox, Jonathan. *Acts of Service: Spontaneity, Commitment, Tradition in the Nonscripted Theatre* (New York: Tusitala, 1986).

Tuesday, June 19, 2018

#### **Arts-Based Approaches: Issues, Questions and Theories**

Readings:

Prentiki, Tim and Sheila Preston (eds.) *The Applied Theater Reader* (London: Routledge, 2009).

Etherton, Michael and Tim Prentki. "Drama for change? Prove it! Impact assessment in applied theatre" *Research in Drama Education: The Journal of Applied Theatre and Performance*, 2006, Vol 11 (2).

Shank, Michael and Schirch, Lisa. 'Strategic Arts Based Peacebuilding.' *Peace and Change*, Vol. 33(2), April 2008.

*Supplementary References:*

Urbain, Olivier (ed). *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics* (London: I.B Tauris, 2008).

Thiong'o, Ngũgĩ Wa. *Penpoints, Gunpoints and Dreams: Towards a Critical Theory of Arts and the State in Africa* (New York: Oxford University Press, 2003).

Zinn, Howard. *Artists in Times of War* (New York: Open Media, 2003).

Wednesday, June 20, 2018

#### **The Building Blocks of Arts-Based Approaches to Building Peace and Justice**

Readings:

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker (eds). *Acting Together: Performance and the Creative Transformation of Conflict: Volume 1: Resistance and Reconciliation in Regions of Violence* (Oakland, CA: New Village Press, 2011).

Cohen, Cynthia E., Roberto Gutiérrez Varea, and Polly O. Walker (eds). *Acting Together: Performance and the Creative Transformation of Conflict: Volume 2: Building Just and Inclusive Communities*. (Oakland, CA: New Village Press, 2011).



Benjamin, Robert D. "The Mediator as Trickster: The Folkloric Figure as Professional Role Model" in *Mediation Quarterly*, Winter 1995.

*Supplementary References:*

Cohen-Cruz, Jan (ed). *Radical Street Performance: An International Anthology* (London: Routledge, 1998).

Schutzman, Mady and Cohen-Cruz, Jan. *Playing Boal: Theatre, Therapy, Activism* (London: Routledge, 1994).

Thursday, June 21, 2018

**Contextualizing Arts-Based Approaches to Social Change work**

Readings:

Byerly, Ingrid Bianca. "Mirror, Mediator, and Prophet: The Music Indaba of Late Apartheid South Africa." *Ethnomusicology*, Vol. 42 (1), Winter, 1998.

Mani, Rama. "Women, Art and Post-Conflict Justice." *International Criminal Law Review*, 11 (2011).

*Supplementary References:*

Barnes, Hazel. *Arts Activism, Education and Therapies in Transforming Communities Across Africa* (New York: Editions Rodopi, 2014).

Barnes, Hazel and Marie-Helen Coetzee (eds). *Applied Drama/Theater as Social Intervention in Conflict and Post-Conflict Contexts* (Newcastle, UK: Cambridge Scholars, 2014).

Friday, June 22, 2018

**Making Change Happen Artfully: Affirming and Supporting Proposed Projects**

Class presentations

**SCHEDULE NOTES:**

Coffee Breaks are normally 10:30-11:00 am and 3:30-4 pm.

Class photos will be taken on Monday or Tuesday, plan for 15 minutes for the photo taking.

Course evaluations need to be completed on Friday.

Aug 17 Last day for credit students to hand in assignments to instructors

Aug 21 Last day for instructors to hand in marks for credit students