



## STRATEGIES FOR TRAUMA AWARENESS AND RESILIENCE PAX 640: STAR LEVEL 2

Summer Peace Building Institute  
**Session 1 – 7 Days**  
(May 13 – 21, 2024)

### INSTRUCTOR INFORMATION:

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### COURSE DESCRIPTION:

Strategies for Trauma Awareness and Resilience (STAR) Level 2 invites participants, who have completed STAR 1, to deepen their knowledge, skills, and confidence. This training builds on the learnings from the STAR 1 experience by preparing participants to lead STAR activities, present STAR-based workshops, and adapt the STAR concepts for populations with whom they work.

STAR Level 2 expands upon the foundational content provided in STAR 1: the impact of trauma on the body, brain, beliefs and behavior; how unaddressed trauma can lead to cycles of harm, tools for interrupting these cycles and ways to cultivate resilience in a culturally responsive manner. The focus in STAR 2 is to review these concepts and go deeper into the impact of collective traumas (historical and current) on individuals and groups. Participants in STAR 2 will have the opportunity to join the STAR Practitioner learning community for ongoing connection and exchange, along with access to conceptual and practical resources.

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

- Bring a trauma and resilience-informed lens to their personal and professional life
- Conduct presentations and workshops, based on the STAR materials, in their communities and spheres of influence
- Deepen learning around the connection between personal and systemic trauma (individual healing and social justice)
- Explore the complex realities and implications of collective trauma - historical and current (racism, climate anxiety, pandemic, migration, etc.).
- Practice trauma-informed/responsive facilitation
- Review and share plans and questions, while connecting with others who are applying STAR learning in their lives and work.

### COURSE GOALS AND OBJECTIVES:

To build on STAR 1 learning, STAR 2 will focus on four key learning goals:

1. Review and deepen practices and concepts for addressing collective trauma and building collective resilience.

2. Deepen awareness of the connection between personal and systemic trauma, and explore processes for individual and collective healing.
3. Engage with tools and frameworks for facing and addressing historical and structural trauma.
4. Develop and articulate your own trauma-informed, healing-centered approach to community care, facilitation, teaching, and/or program design.

#### REQUIRED TEXTS AND OTHER RESOURCES:

Akbar, A. (2017), *Urban trauma: A legacy of racism*, Publish Your Purpose Press.  
ISBN: 978-1-946384-24-9

Generation FIVE (2007), *Transformative Justice Handbook* (PDF). Available free online (in English and Spanish) at: <http://www.generationfive.org/resources/transformative-justice-documents/>

Haines, S. K. (2019). *The politics of trauma*. North Atlantic Books. ISBN 1623173876.

Herman, J. (2023), *Truth and repair: How trauma survivors envision justice*. Basic Books.  
ISBN: 978-1-541600-54-6

Hooker, D. A. & Czajkowski, A. P. (2011). *Transforming Historical Harms*. Available free online at: <https://emu.edu/cjp/docs/transforming-historical-harms.pdf>

#### STAR Level 2 Workbook (on Moodle)

Yoder, C. (2020), *The little book of trauma healing: When violence strikes and community security is threatened*. Skyhorse Publishing. ISBN: 978-1-680996-03-6

**PLUS+ ONE of the following books on historical and/or structural trauma:** *We ask that you do NOT select this book prior to the course. We will provide additional guidance in class on selecting a text especially suited to accompany your personal journey and professional practice in this area.*

Burke Harris, N. (2018) *The deepest well: Healing the long-term effects of childhood adversity*. Houghton Mifflin Harcourt. ISBN: 978-0-544-82870-4

Cohen, E. W. (2018). *From generation to generation. Healing intergenerational trauma through storytelling*. Morgan James Publishing. ISBN-13: 978-1-683-50757-4

Dangarembga, T. (2004). *Nervous conditions*. Ayebia Clarke Publishing. ISBN: 978-0-954-70233-5

DeGruy, J. (2005). *Post-traumatic slave syndrome: America's legacy of enduring injury & healing*. Uptone Press. ISBN: 978-0-9852172-6-6

Menakem, R. (2017). *My grandmother's hands: Racialized trauma and the pathway to mending our hearts and bodies*. Central Recovery Press. ISBN-13: 978-1-942-09447-0

Mitchell, S. (2018) *Sacred Instructions: Indigenous wisdom for living spirit-based change*. North Atlantic Books. ISBN: 978-1-6231719-5-7

Piepzna-Samarasinha, L.L. (2018). *Care work: Dreaming disability justice*. Arsenal Pulp Press.  
ISBN: 978-1-551-52738-3

Van der Kolk, B. (2014), *The body keeps the score*. Viking Penguin. **ISBN:** 978-0-670-78593-3

Van Derhoot Lipsky, L. (2009). *Trauma stewardship: An everyday guide to caring for self while caring for others*. Berrett-Koehler Publishers. **ISBN:** 978-1-57675-944-8

## **MANUALS (ON MOODLE) AND OTHER RESOURCES:**

STAR Activities Index

STAR Level 2 Workbook

STAR for Sexual Harms (2020). Available for free online at: <https://emu.edu/now/peacebuilder/wp-content/uploads/sites/51/2020/09/STAR-SH-Manual-Complete-2.pdf>

Village STAR

## **RECOMMENDED TEXTS AND OTHER RESOURCES:**

*The following texts supplement the course content and delve into one or more areas in greater depth. You do not need to read all of these! You might choose one or more to support your own learning and practice:*

brown, a. m. (2017), *Emergent strategy: Shaping change, changing worlds*. AK Press.

Delgado, M. (2019). *Urban youth trauma: Using community intervention to overcome gun violence*. Rowman & Littlefield.

Ginwright, S. (2016), *Hope and Healing in Urban Education: How Urban Activists and Teachers are Reclaiming Matters of the Heart*. Routledge.

Haines, S. & Standing, S. (2015), *Trauma Is Really Strange*. Singing Dragon.

Herman, J. (1992), *Trauma and recovery: The aftermath of violence – from domestic abuse to political terror*. Basic Books.

Hicks, D. (2011), *Dignity: Its essential role in resolving conflict*. Yale University Press.

Levins Morales, A. (2019), *Medicine stories: Essays for radicals*. Duke University Press.

McCreary, M. L. (2023). *Trauma and race: A path to wellbeing*. Fortress Press.

Stanley, E. (2019), *Widen the Window: Training your brain and body to thrive during stress and recover from trauma*, Avery.

Vivian, P. & Hormann, S. (2013). *Organizational trauma and healing*. CreateSpace.

Wargo, J. (2010). *Green intelligence: Creating environments that protect human health*. Yale University Press.

Washington, H. A. (2019). *A terrible thing to waste: Environmental racism and its assault on the*

*human mind*, Little Brown Spark.

Wells-Wilbon, R. & Estreet, A. (2022). *Trauma and mental health social work with urban populations: African-Centered clinical interventions*. Routledge.

#### REQUIRED ASSIGNMENTS:

**FOR GRADUATE CREDIT: Please note that all assignments should be submitted via email to [rambhagatEdD@gmail.com](mailto:rambhagatEdD@gmail.com) by 11:59pm ET on the specified due date.**

Engaging in a course focused on trauma, whether for academic credit or for training purposes, can be challenging. We invite all participants to:

- **Show up to all sessions:** as the learning is designed as a cumulative, iterative, and community-based experience. We value your presence and insights. We also understand personal commitments may conflict with the schedule on some occasions. For optimal learning, we would discourage missing any sessions. If you need to miss, we encourage you to connect with another class participant about what went on in class, before the next session.
- **Commit to ongoing self-care during and beyond the course:** We will take time in the first session of the course to discuss touchstones and what kind of commitments make sense for us as individuals and as a community.
- **Identify and lean on your resilience network:** We will take time early in the course to identify who are some of the resource people you might lean on as you take the STAR learning journey.

#### Taking the course for Professional Education/Training

Homework assignments are designed to complement and enhance the course experience. These are not required of training participants, though you may find that they enrich your experience. If you choose to do the assignments, they are just for you – no need to submit to instructor.

#### Taking the course for Credit

Note that assignments are designed to enhance the learning experience you get during the class sessions and to meet course requirements.

**Please show up to all sessions of class.** Presence in class will account for **35% of your grade**. Presentation portions of class may be recorded, but much of the learning happens in the exchanges among participants, and most of that will not be recorded. As previously mentioned, the learning is designed as a cumulative, iterative, and community-based experience. We value your presence and insights. We also understand personal commitments may conflict with the schedule. However, for optimal learning during this 7-day intensive, we would discourage missing any sessions. If you need to miss, we encourage you to connect with another class participant about what went on in class, before the next session. Presence each day accounts for 5% of your grade (a total of 35% of the final grade).

**2-credit students:** The assignments below add up to 65% of your grade. There is no final project.

**3-credit students:** In addition to the assignments below which add up to 45% of your grade, there is a final project due, after the last session of class. The final project is 20% of your grade. You may choose one of the options listed below or design your own final project.

Please note that all assignments should be submitted via email to [rambhagatEdD@gmail.com](mailto:rambhagatEdD@gmail.com) by 11:59pm ET on the specified due date.

### Summary of Assignments

Assignment	Due date	2 credit students (% of grade)	3 credit students (% of grade)
<b>SHOWING UP</b>	All sessions	35	35
<p><b>1) Pre-Work: Intention and question inventory</b></p> <p>What have you already done with what you learned from STAR 1 and what are you hoping to do with what you learn in STAR 2?</p> <p>What questions do you want to dig into more deeply?</p> <p>What feels most life-giving and most challenging in learning about trauma awareness and resilience?</p> <p><b>Bring your responses on Day 1.</b></p>	<p>Day 1</p> <p>May 13</p>	2	2
<p><b>2) Lead a centering or release activity*</b></p> <p>Each class will open/close with a 5-minute activity to help center our energies (to welcome us into the learning space or prepare us to leave). Participants are invited to lead at least one of these.</p> <p>Participants will sign up for these in class.</p> <p>*In addition to brief opening/closing activities, the course will include 3 circle processes (symbols of resilience, symbols of hope, and one to be determined).</p>	At least once	3	3
<p><b>3) Reading response – From Haines’ Individual and Systemic Trauma Chapter (Ch 3) or Embodied Resilience (Ch 8) in <i>Politics of</i></b></p>	<p>Due</p> <p>May 28</p>	15	5

<p><i>Trauma</i>. Write what resonated with you, or raised questions for you, about each of the chapter. Feel free to write in the form of questions or poetry.</p>			
<p><b>4) Reading response</b> From Herman <b>Patriarchy</b> Chapter (Ch 2), <b>Acknowledgement</b> (Ch 4), or <b>Rehabilitation</b> (Ch 8). Write what resonated with you, or raised questions for you, about the chapter. Feel free to write in the form of questions or poetry.</p>	<p>Due May 31</p>	<p>15</p>	<p>5</p>
<p><b>5) Reading response</b> From Akbar <b>Part II, Section One</b> (Choose 2-3 characteristics. Write what resonated with you, or raised questions for you, about each of these characteristics. Feel free to write in the form of questions or poetry.</p>	<p>Due Jun 4</p>	<p>15</p>	<p>5</p>
<p><b>6) Response to Practitioner Spotlight or Field Trip</b> We will have one or two sessions with a practitioner who is applying STAR principles and practices. In addition, we will take a field trip. Write a 1-2 page letter (single-spaced) sharing with the practitioner what you learned during those sessions, questions you are chewing on, and any other appreciation you care to share. Or, write a 1-2 page reflection (single-spaced) describing what you learned during the field trip, questions that you have, what stood out for you, and any other impression you care to share.</p>	<p>Due Jun 7</p>	<p>15</p>	<p>15</p>
<p><b>7) Share outline of your presentation</b> (e.g. unhealed trauma, cycles of violence, breaking free)</p>	<p>Due May 17</p>		<p>5</p>
<p><b>8) Draft of project plan</b> (i.e. you present / share insights, receive recommendations)</p>	<p>Due May 21</p>		<p>5</p>
<p><b>9) Final project* (3 credit participants</b></p>	<p>Due</p>		<p>20</p>

<p>only)</p> <p><b><i>*Project should <u>cite</u> and incorporate ideas from the <u>four</u> required texts. 10 pages minimum, 12 pages maximum, double-spaced.</i></b></p> <p><b>Final project options:</b></p> <p><b>1. Project/funding proposal</b></p> <p><b>2. Healing Historical Harms project</b></p> <p>The Transforming Historical Harms Framework names self-reflection as a critical step for individuals to take in the process of healing historical trauma. This assignment asks that you engage in this process.</p> <p>After carefully reading the <i>Transforming Historical Harms Manual</i> and <i>Urban Trauma</i>, identify a historical harm that has deeply impacted your own experience. Then use Vanessa Jackson’s Healing Questions (provided in the appendix to the THH manual) to reflect on the historical harm that you identified and its impacts.</p> <p>Begin with the preliminary question: How, if at all, am I/We wounded? After exploring this question in writing or the art form of your choice, choose a subsequent question or set of questions to reflect upon in another format.</p> <p><b>ARTFULNESS:</b> Your concluding project should integrate reflective writing and art (e.g., poetry, drawing, painting, mixed media, video) to chronicle the current stage of your journey in recognizing and healing the impacts of historical harm, individually and collectively.</p>	<p>June 14</p>		
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<p><b>3. Appreciation, analysis and discussion</b> of ways your organization/work/life can <b>integrate trauma awareness and resilience.</b></p> <p><b>4. Design your own assignment.</b> You may choose another way to share how you have integrated the readings and experiential learning from this course. Please check with the instructors to clarify your plan during office hours.</p>			
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**SCHEDULE AND TOPICS:**

The course Moodle page and the STAR Level 2 Workbook lay out the topics we are likely to explore. Topics and schedule are subject to change, based on the needs and preferences of the group.

DAY	REVIEW	DEEPEN
1	<b>Definitions and Sources of Stress/Trauma</b>	Historical/Structural Trauma Transforming Historical Harms (THH)
2	<b>The Trauma Experience &amp; Unhealed Trauma Cycles of Harm</b>	Climate Anxiety & Trauma Somatic Approaches (EFT)
3	<b>Breaking Free Villages of Truth, Mercy, Justice, and Peace</b>	Healing Racial Trauma
4	<b>Resilience, Window of Tolerance,</b>	Shaping Trauma and Resilience Informed spaces/orgs & AITM – Addressing the Impact and Trauma of Migration
5	<b>Field Trip</b>	Massive Resilience
6	<b>Self and Collective Care</b>	Understanding our stories: Facilitating community dialogue
7	<b>Action Plans</b>	Challenges and Concerns



### **SPI ATTENDANCE POLICY:**

It is expected that individuals registering for an SPI session will attend the entire course (barring unforeseen travel delays or emergencies). Please contact SPI directly at [spi@emu.edu](mailto:spi@emu.edu) before registering if you know you will have to miss any days of a course. SPI certificates are provided to participants only if they miss no more than one class day unless prior arrangements have been made with the SPI team and confirmed with the instructor. For-credit participants are expected to attend all class sessions unless they are given permission from the instructor to miss a session. SPI courses rely on active student participation in a learning community. If a participant misses class repeatedly and this disrupts the learning for others, they will be asked to leave the course and no money will be refunded for remaining course time.

### **GRADING CRITERIA AND OTHER POLICIES:**

SPI provides all students taking the course for graduate credit some supplemental information that will serve as a resource after SPI when students are working on course assignments. This includes information on library resources, EMU's academic integrity policy, and guidelines for writing graduate papers, information regarding the grading scale and course deadlines, and then some suggestions we have for you in order to make your experience of taking SPI courses for graduate credit as successful as possible! These [documents](#) are all available online.

### **Criteria for Evaluating Arts-Based Peacebuilding Projects**

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).

## Rubric for Evaluating Arts-Based Peacebuilding Projects

CRITERIA	A – Excellent	B – Minimal expectations	C – Below expectations	Comments
<p><b>Goals &amp; Audience</b>  <i>Are the goals or learning objectives of the project clear?</i>  <i>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></p>	<p>-audience &amp; goals/learning objectives clearly identified.                      -project appropriate for, and likely to meet, its goals                      -project is appropriate for specified audience                      -project understandable to &amp; likely to engage and/or communicate to audience</p>	<p>-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.</p>	<p>-audience and goals inappropriate or inadequately identified                      -project unlikely to meet its goals and/or communicate to the audience</p>	
<p><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></p>	<p>-project incorporates inquiry methods required by the assignment                      -all methodologies &amp; 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 &amp; methods are adequately identified</p>	<p>- 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</p>	<p>-methodology inadequate and/or inadequately articulated.                      -sources not appropriately identified                      -inadequate attention to implementation issues</p>	
<p><b>Analysis</b>  <i>Is there evidence of critical thinking and analysis?</i></p>	<p>- evidence of critical thinking about methods, sources, information and analysis or editing.</p>	<p>- some evidence of critical thinking but could be stronger</p>	<p>-inadequate evidence of critical thinking                      -analysis lacking or inadequate</p>	

	-uses analysis/editing methods appropriate for the project -method of analysis or editing is adequately articulated	-analytical approach and the analysis itself is basically appropriate but could be stronger and/or articulated better.	-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? Did it involve an appropriate amount of work? Does the final product have coherence and “resonance?”</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 with the intended audience -product shows an appropriate amount of effort for this assignment	-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	
<b>Content</b> <i>Is the content appropriate &amp; adequate, given the goals, audience &amp; assignment? Is there evidence of insight, originality &amp;/or creativity?</i>	- information conveyed is clearly adequate for goals, audience & assignment -shows depth & breadth of content -shows insight, originality &/or creativity	-information conveyed is adequate but could be strengthened  -some evidence of insight, originality, or creativity	-inadequate information  -little or no evidence of insight, originality and/or creativity	
				<b>Grade</b>