

**Conrad Grebel University College
University of Waterloo**

**Peace and Conflict Studies
&
Department of Music**

**MUSIC 391/PACS 301: MUSIC, PEACE, AND CONFLICT
Winter 2015**

Class Time: MW 9:30am-10:50am
Location: CGUC 1302

Instructor: Professor Reina Neufeldt
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N.b. Email replies within 48hrs, unless otherwise indicated. Make an appointment if office hours conflict with your course schedule.

Course Description:

From theme songs at political rallies, to blaring AC/DC as a weapon of war, to using music for mourning and healing, music is powerful. This course explores the power of music and its relationship to peace and conflict using examples from around the world. We will examine topics such as how music expresses political dissent and is used to mobilize resistance (violent and non-violent); how music helps people to cope with and recover from trauma, violence and war; and, how it brings people together across conflict lines. Fundamental questions we consider include: Why is music so powerful? How is music used both for conflict and peace? How can we better use music to transform conflict?

Prerequisite: second year (PACS); departmental consent (Music).

Required Materials: (must have access to LEARN, no purchases necessary)

1. Assigned readings are available as electronic resources on **LEARN** (link to Course e-Reserves OR uploaded under **Course Materials/Content/***) [free access]
2. Assigned listening available on/via **LEARN** (under **Course Materials/Content/***) OR internet links (details below)

Intended Learning Outcomes:

- Identify and articulate a variety of ways that music interacts with conflict contexts (i.e. interplay with conflict cycles, dimensions of change)
- Discuss the power of music with regard to its psychological and physiological impact on participants (music-makers, listeners)
- Analyze real-world cases and apply a tri-partite model of musical study (i.e., musical concept, behaviour, sound) to better understand the ways in which music contributes to building peace (e.g., wage conflict non-violently, prevent war, de-escalate conflict, transform conflict) in specific contexts
- Observe and listen to music with an increased openness, awareness, understanding and curiosity
- Acquire sensitivity to the limits of our interpretations in the absence of insider musical and contextual knowledge in the study of music
- Reflect critically on our society's relationship to music and its role in peace and conflict, and how this is reflected in various institutions (e.g., government, media, education), and in your personal day-to-day activities
- Participate in an exchange of ideas interpreting music (e.g., dynamics, tempo, key features) and its relationship to peace and conflict both orally and in writing

Assessment and Due Dates:

1. Class Participation	15%	
2. Assignment	15%	January 21
3. First Word/Tune-In	10%	Scheduled first week of class
4. Major Project	35%	
- Proposal (10%)		February 9, 11
- Project (25%)		March 18
5. Take Home Final	25%	April 8
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TOTAL	100%	

Course Work:

1. Participation (15%)

This course is a mixed format class; some classes will involve a traditional lecture format, others will involve significant active participation in order to discuss, question and explore the material. We will work to create a collaborative learning community, which requires respectful engagement with the material and each other, particularly when viewpoints differ. Regular class attendance is important, expected and factored into the grade (one absence will be excused without penalty or a medical note).

Part of the grade draws on your engagement throughout the course including discussions in and out of class, listening activities, responses to assigned AV material as well as readings, and attitude. Class participation goes considerably beyond attendance and will be assessed based upon:

- Active, constructive contributions to course discussions (e.g. remarking on one or more elements of the past week's readings or musical works that seemed worthy of comment, building-on another's ideas, providing constructive counter-points, and raising analytical questions);
- Evidence of thoughtful engagement with the reading material (failure to read will affect your grade);
- Contributions that are clear, logically consistent, original and use relevant evidence;
- Comments that are clear, enthusiastic and respectful;
- Completion of periodic in-class assignments, including a short video response in Week 4 (worth 3%).

2. Take-home assignment (15%)

"Fundamental Concepts of Ethnomusicology and Peace and Conflict Studies." Primarily focused on lectures and assigned readings. The assignment consists of short answer questions including definitions of terms and brief essay questions (100-200 words). You will also be expected to provide musical examples to support your answers. **Due Jan. 21**

3. First Word or Tune-In (10%)

A five-minute synopsis presented at the beginning of class that is based on the assigned readings and listening (*First Word*), or based on a music or video clip you select that complements the class topic of the day (*Tune-In*). You will be asked to hand in one page of notes (350–500 words, sentence or point form). You have the choice to do either *First Word* or *Tune-In*. Notify the instructors as early as possible which option you choose. **Scheduled the first week of class.**

4. Major Project (proposal + project = 35%)

a. Proposal (10%)

A two- to three-page Major Project Proposal, including a thoughtful and pointed statement of the central theme or argument, a brief outline of the project, and an Annotated Bibliography of research resources is due the day of the major project workshop on either February 9 or 11. The proposal consists of a thoughtfully developed statement identifying the subject and focus of your project and the general shape/direction the project is likely to take. You will present your proposal at the project workshop. Please note that failure to submit the Major Project Proposal on time and to participate in the Major Project Proposal Workshop will result in a grade of "0". More details about the proposal and workshop will be provided in class. **Due Feb. 9 or 11**

b. Major Project (25%)

The Major Project may take one of the following forms:

ONE: A thoughtfully-focused, coherent, carefully-documented analytical research essay (of 2250–2500 words) that identifies and explicates (some of) the work of a musician or artist or peacebuilder (or filmmaker or web-site or organization or institutional event) who/that has created or employed music to protest war or pursue peace. As the course demonstrates, numerous artists have devoted their creative energies to the cause of peace. The works covered in this course engage only a few of these. Music has been deployed powerfully with respect to building peace, from West African griots to youth peacebuilding initiatives that reintegrate child soldiers (e.g., War Dance). There are also organizations that work at combining peacebuilding and music (e.g., Musicians without Borders, Masterpeace). Students are invited to use the internet or print sources to locate artistic activities in the cause of peace, and to formulate and compose a critical assessment of one such effort.

TWO: This is a creative, more open-ended option. Students who are interested in preparing (alone, or in a group of two or three) a video-based project (i.e., in essence, you would be making a video of some sort rather than writing a paper) should make their wishes to pursue this option clear by **Week 3** of the term. You might write and produce music as part of this option.

THREE: Students who prefer to prepare a project that is more conventional, in a scholarly sense, are welcome to compose a research paper (which makes explicit use of at least five peer-reviewed scholarly resources) that offers an extended and fresh reading of any of the topics we have covered in course. The paper should be 2250–2500 words in length and explore in a clear way a particular theme, artist or work covered in class. Students are advised to explore in depth a particular aspect of a given text, paying attention to how the literary text in question addresses issues related to music and a quest for peace.

Completed projects are **due March 18** at the start of class. We are willing to provide an automatic grace period up to the beginning of class, March 25.

N.b. Students are not permitted to treat the same author or text in both a class presentation and a major project.

5. Take Home Final (25%)

This final assignment consists of a take-home essay. This assignment will invite students to reflect on how the readings, musical works, class discussions, and their independent research have informed their own understanding of the relationship between music, peace and conflict. Students will be expected to comment on selected musical works and required reading texts, as well as on any other material presented in the class. Students will choose from a set of essay prompts. **Due April 8**

Course Expectations, Policies and University of Waterloo

1. Coursework Deadlines

Coursework must be submitted in class or on LEARN (as instructed) by the due date. Electronic submissions will be closed by 11:59 pm. See point #9. **Accommodation Due to Illness** below for exceptional cases.

2. Laptop, Tablet and Phone Policy

The use of laptops and tablets in the classroom is a privilege. Please be considerate towards your peers as your use of these devices may disturb their learning. Laptops and tablets should only be used for taking notes and consulting course materials. Phones should be silenced and kept out of sight for the duration of the class period. The instructor reserves the right to modify this policy as needed throughout the term.

3. Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity Webpage \(https://uwaterloo.ca/academic-integrity/\)](https://uwaterloo.ca/academic-integrity/) and the [Arts Academic Integrity Office Webpage \(http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility\)](http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility) and <https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior> for more information.

4. Discipline

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71, Student Discipline \(http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties check [Guidelines for the Assessment of Penalties \(http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm\)](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

5. Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4 \(https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70\)](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

6. Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals \(http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm).

7. Access Ability Services - Accommodation for Students with Disabilities

<https://uwaterloo.ca/disability-services/>

The University of Waterloo and Grebel share a commitment to support the participation and access to university programs, services, and facilities by persons with disabilities.

Note for Students with Disabilities

- Contact the Office of AccessAbility Services at 519-888-4567 ext. 35082 or visit Needles Hall 1132. Book an appointment to meet with an advisor to discuss the available services and supports. The Office for Persons with Disabilities (OPD) collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the Office at the beginning of each academic term.

8. Accommodation Due to Illness

From time to time students become ill or have ongoing medical conditions that prevent them from meeting academic obligations. The University is committed to assisting students who are ill and has established the following policy:

Documentation

- Students in on-campus courses who are ill and unable to meet assignment due dates or write a term test or final examination should seek medical treatment and provide confirmation of the illness to the instructor(s) **within 48 hours**. A doctor’s note or form created by the physician or clinic is acceptable
- In the case of a missed test (midterm or final exam), students must submit within 48 hours medical documentation that contains the same information specified on the UW Verification of Illness Form.

Course Schedule and Reading List

N.b. Schedule may change from time to time to reflect the pace of the course and to better refine the course schedule. Changes to this schedule will be announced in class and on LEARN.

INTRODUCTION

Week 1: Introduction and Key Music Concepts

Jan 5: Welcome, Introductions, Syllabus Review

Jan 7: Basic Concepts in Ethnomusicology; Exploring the Source of Music's Power

- Berliner, Paul. 1993[1981]. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Chicago: University of Chicago Press. (1-7)
- Nettl, Bruno. 2005[1983]. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Chicago: University of Illinois Press. (selected pages)

Listening/Viewing:

- “Nhemamusasa” Shona Mbira Music – <https://www.youtube.com/watch?v=j-WpMthq5tU>

Week 2: Key Concepts in Peace and Conflict Studies and Looking at the Big Picture (Case: Egypt)

Jan 12: Basic Concepts in Peace and Conflict Studies and Arts-based Peacebuilding

- Ramsbotham, Oliver, Tom Woodhouse and Hugh Miall. 2012. “Introduction to Conflict Resolution: Concepts and Definitions.” In *Contemporary Conflict Resolution*, 3rd Edition, 3–32. Malden, MA: Polity Press.
- Lederach, John Paul. 2005. “On Pied Pipers: Imagination and Creativity.” In *The Moral Imagination*, 151–162. New York: Oxford University Press.

Jan 14: A Big Picture Case – Music, Protest and the Conflict in Egypt

- Valassopoulos, Anastasia and Dalia Said Mosrafa. 2014. “Popular Protest Music and the 2011 Egyptian Revolution.” *Popular Music and Society* 37(5): 638–659.
<http://dx.doi.org/10.1080/03007766.2014.910905>

Listening/Viewing:

- “Songs of the New Arab Revolutions” – <https://www.youtube.com/watch?v=9u4v7R9yF0o> (0:00–7:00)

MUSIC AND CONFLICT ESCALATION

Week 3: Music and Protest

Jan 19: From the Civil Rights Movement to Ferguson

- Turino, Thomas. 2008. “Music and Political Movements.” In *Music as Social Life: The Politics of Participation*, 189–224. Chicago: University of Chicago Press. (Read pp.189–190, 210–224 [Music and the Civil Rights Movement in the United States])
- Blum, Stephen. 2010. “Musical Enactment of Attitudes toward Conflict in the United States.” In *Music and Conflict*, edited by John Morgan O’Connell, and Salwa El-Shawan Castelo-Branco, 232–242. Urbana: University of Illinois Press.

Listening/Viewing:

- “Selma–Montgomery March” <https://www.youtube.com/watch?v=BFhcR362RyE>
- “We Shall Overcome” on YouTube clip
- “The Bond of Africa” (First Movement of *Negro Folk Symphony* by William Levi Dawson [1934]) – <https://www.youtube.com/watch?v=hBJggt6u97g>
- “Fables of Faubus” by Charles Mingus – <https://www.youtube.com/watch?v=DXuZBywW4gA>

Jan 21: From the Civil Rights Movement to Ferguson/NY continued

- Chang, Jeff. Oct. 30, 2007. Fight the Power: A New Movement for Civil Rights: Can hip-hop get past the thug life and back to its radical roots? *Mother Jones*. Available on-line at: <http://www.motherjones.com/politics/2007/10/fight-power-new-movement-civil-rights>
- Bakare, Lanre. Nov. 27, 2014. ‘We Are Michael Brown’s Family’: How Rap and R&B Stars Responded to the Ferguson Protest” *The Guardian* On-line. Available at: <http://www.theguardian.com/music/2014/nov/27/michael-brown-rap-stars-responded-ferguson-protest>
- Kreps, Daniel. Nov. 25, 2014. Ferguson: Killer Mike, Pharrell, Macklemore React to Grand Jury Verdict. *Rolling Stone*. Available at: <http://www.rollingstone.com/music/news/ferguson-killer-mike-pharrell-macklemore-and-more-react-20141125>
- Branch, Chris. Dec. 30, 2014 updated. Rapper Petty Responds To Samuel L. Jackson's Challenge With Powerful Video. On *HuffPostLive*. Read the text and view the video clip Jonat: http://www.huffingtonpost.com/2014/12/30/petty-samuel-l-jackson-challenge_n_6396234.html
- Samuel L Jackson’s challenge posted on his Facebook page at: <https://www.facebook.com/video.php?v=10152435099126954>

Listening/Viewing:

- “Don’t Shoot [Ferguson Anthem]” by The Game and others at: <https://www.youtube.com/watch?v=rCrRs2Lcnys>

Week 4: Music and Nationalism: Waging Conflict Non-violently

Jan 26: Waging Conflict Non-violently in Estonia

- Video viewing: *The Singing Revolution*
- Becker, Judith. 2004. *Deep Listeners: Music, Emotion and Trancing*. Bloomington: Indiana University Press. (Read pp. 77–82, 123–125)

Jan 28: Waging Conflict Non-violently in Estonia and the power of groups making music

- Guest Lecturer: Mark Vuorinen

Listening/Viewing

- TBA

Week 5: Music and Nationalism: On the Path to War

Feb 2: Music and Nationalism: Mourning and Standing Together Post-9/11 (on the brink of war)

- Garofalo, Reebee. 2007. “Pop Goes to War, 2001–2004: U.S. Popular Music after 9/11.” In *Music in the Post-9/11 World*, edited by Jonathan Ritter and M. Martin Daughtry, 3–26. New York: Routledge.

Listening/Viewing:

- Watch three video clips (of your choice) from the *Tribute to Heroes Concert* before class on YouTube (search *Tribute to Heroes Concert*)

MUSIC AND WAR

Feb 4: Music and Nationalism: Moving Together into War – WWII and The Reich’s Orchestra (Germany)

- Video viewing: “*The Reichsorchestra*”: *The Berlin Philharmonic and the Third Reich*
- Turino, Thomas. 2008. “Music and Political Movements.” In *Music as Social Life: The Politics of Participation*, 189–224. Chicago: University of Chicago Press. (Read only pp. 190–210 [Music in Nazi Germany])

Week 6: Proposal and Major Project Workshop

Feb 9 & 11:

No readings.

Week 7: Sound and Silence as Weapons

Feb 23: Sound/Silence as Weapon

- Volcler, Juliette. 2013. “‘Ears Don’t Have Lids’: Technical Aspects of Listening.” In *Extremely Loud: Sound as A Weapon*, 7–20. New York: The New Press.
- Cusick, Suzanne. 2006. “Music as Torture/Music as Weapon.” *Trans: Transcultural Music Review* 10. <http://www.sibertrans.com>

Feb 25: Sound/Silence as Weapon: Are non-lethal sound weapons more ethical in war?

- Class Discussion – to prepare for the discussion, teams will be formed in advance and assigned perspectives for which they will need to do independent research

Recommended reading:

- Volcler, Juliette. 2013. *Extremely Loud: Sound as a Weapon*. Chapters 4 and 5.
- Goodman, Steve. *Sonic Warfare*. MIT Press.
- Moyer, Justin. 2013. Can Sound or Silence be used to kill? *Washington Post*, July 1. http://www.washingtonpost.com/national/health-science/can-sound-or-silence-be-used-to-kill/2013/07/01/a8815144-de6e-11e2-b197-f248b21f94c4_story.html

Week 8: Sound and Survival

March 2: Music and Combat

- Pieslak, John. 2009. “Music as an Inspiration for Combat.” In *Sound Targets: American Soldiers and Music in the Iraq War*, 46–57. Bloomington: Indiana University Press.

Listening/Viewing:

- “Rocky [Theme Song]” – <https://www.youtube.com/watch?v=DhIPAj38rHc>
- “Bodies” by Drowning Pool – https://www.youtube.com/watch?v=sO_QntXc-c4

March 4: Music and Civilians in War: “Life Doesn’t Stop” – Bosnia

- Zelizer, Craig. 2005. “Artistic responses to the Siege of Sarajevo: the cellist and the film festival in Bosnia-Herzegovina.” In P. van Tongeren, M. Brenk, M. Hellema, and J. Verhoeven (Eds) *People Building Peace II: Successful Stories of Civil Society*. Boulder, CO: Lynne Rienner Publishers, pp.301-308.
- Burns, John F. 1992. “The Death of a City: Elegy for Sarajevo -- A special report.; A People Under Artillery Fire Manage to Retain Humanity” *The New York Times*, June 8, 1992. Available on-line at: <http://www.nytimes.com/1992/06/08/world/death-city-elegy-for-sarajevo-special-report-people-under-artillery-fire-manage.html?scp=1&sq=vedran%20smailovic&st=cse> .
- Sullivan, Paul. 1994. “The Cellist of Sarajevo” *River Music Notes*, Fall. Available on-line at: http://www.rivermusic.com/newsarchives/news_fall1994.html

Listening/Viewing:

- VIJECNICA // Vedran Smailovic // “Adaggio” Albinoni <https://www.youtube.com/watch?v=1HgZnd5KZCY>
- David Wilde composition “The Cellist of Sarajevo” performed by Yo-Yo Ma

MUSIC AND CONFLICT DE-ESCALATION

Week 9: Protesting War and Crossing Divides

March 9: Music and Anti-War

- Lynskey, Dorian. 2011. “Plastic Ono Band: ‘Give Peace a Chance’.” In *33 Revolutions per Minute: A History of Protest Songs, from Billie Holiday to Green Day*, 126–142. New York: HarperCollins.
- _____. 2011. “Green Day, ‘American Idiot’.” In *33 Revolutions per Minute: A History of Protest Songs, from Billie Holiday to Green Day*, 521–534. New York: HarperCollins.

Listening/Viewing:

- “Give Peace a Chance” (by Plastic Ono Band) – <https://www.youtube.com/watch?v=0yU0JuE1jTk>
- “American Idiot” (by Green Day) – https://www.youtube.com/watch?v=Ee_uujKuJMI

March 11: Music and Community Building – Bali

- Gamelan Workshop (Rm 1209)

Listening/Viewing:

- “Baris” <https://www.youtube.com/watch?v=I4BJA0hRzkc>
- Documentary: *The Miracle of Bali: The Midday Sun* <https://www.youtube.com/watch?v=EsznyyXWuf0> (5:40–13:20; 24:09–end)

Week 10

March 16: Bridge-building Between Groups (enemies) – Korea

- Howard, Keith. 2010. “Music across the DMZ.” In *Music and Conflict*, edited by John Morgan O’Connell, and Salwa El-Shawan Castelo-Branco, 67–85. Urbana: University of Illinois Press.

Listening/Viewing:

- TBA

March 18: Personal Trauma Recovery/Coping – Korea

- Guest Lecturer: Joshua Pilzer
- Pilzer, Joshua. 2012. *Hearts of Pine: Songs in the Lives of Three Korean Survivors of the Japanese Comfort Women*. Oxford University Press. (pp. TBA)

Week 11: Music and Reconciliation

March 23: Possibilities and Challenges

- Cohen, Cynthia. 2008. “Music: A Universal Language?” In *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, edited by Olivier Urbain, 26–39. New York: I.B. Taurus & Co Ltd.
- Schlachmijlder, Lena. 2004. “The Rhythm of Reconciliation: A Reflection on Drumming as a Contribution to Reconciliation Processes in Burundi and South Africa.” Brandeis University International Center for Ethics, Justice and Public Life, working papers. (28 pp.)

March 25: The Challenge of Reconciliation – South Africa

- Video Viewing (excerpts): DVD *Under African Skies* – about Paul Simon’s *Graceland* album controversy OR documentary *Amandla* (a Xhosa and Zulu word meaning “power”. The word was a popular rallying cry in the days of resistance against Apartheid, used by the African National Congress and its allies)
- Muller, Carol Ann. 2008[2004]. “*Graceland* (1986): World Music Collaboration.” In *Music of South Africa*, 2nd Edition, 53–70. New York: Routledge. [ML3760.M85 2008]

Listening/Viewing:

- “Gumboots” by Paul Simon – <https://www.youtube.com/watch?v=DMaoEywSOIk>
- “Homeless” by Paul Simon and Ladysmith Black Mambazo – <https://www.youtube.com/watch?v=UzZu25QukYs>

Week 12

March 30: Music and Contemporary Global Anti-War Movements

- Video viewing (excerpts): *Sacred Sounds: Music of the World, Songs of the Soul*
- Blumenfeld, Larry. 2007. “Exploding Myths in Morocco and Senegal: Sufis Making Music After 9/11.” In *Music in the Post-9/11 World*, edited by Jonathan Ritter and M. Martin Daughtry, 217–224. New York: Routledge.
- Kapchan, Deborah. 2008. “The Promise of Sonic Translation: Performing the Festive Sacred in Morocco.” *American Anthropologist* 110(4): 467–483. (Read pp.467–473, 477–481)
- Creative Presentations (if there are some)

April 1: Tying together loose ends and concluding thoughts