

 <p><b>THE CENTER FOR JUSTICE &amp; PEACEBUILDING</b></p> <p>A PROGRAM OF EASTERN MENNONITE UNIVERSITY</p>	<p><b>MUSIC AND PEACEBUILDING PAX 690</b></p> <p><b>SPI 2025</b> June 9-13 8:30 a.m. – 5:00 p.m.</p>
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### **INSTRUCTOR INFORMATION:**

**Benjamin Bergey, DMA**

[Benjamin.bergey@emu.edu](mailto:Benjamin.bergey@emu.edu)

Office: Lehman 004

Office Phone: 540-432-4223

Available to meet by appointment or on Zoom

### **COURSE DESCRIPTION:**

In this course we will examine various aspects of the potential application of music in peacebuilding activities. There is significant research showing the benefits of using the arts, and particularly music, in disciplines such as peacebuilding, conflict transformation, healing, and others. Furthermore, the cross-disciplinary synergy of music and peacebuilding, alongside music therapy, ethnomusicology, neuroaesthetics, neuroscience, empathy, diplomacy, protest, community engagement, and social justice to name a few, is significant and growing.

There are vast numbers of organizations actively promoting social justice and various issues in peacebuilding through music, and we will learn how to find and evaluate efficacy through various frameworks. Through this process, students will also define their project topics for this course.

The course will also spend significant time reading and discussing articles by active researchers in the field. Training from Musicians without Borders and Deep Listening will supplement the practical learning, with each student practicing musical facilitation in class.

### **COURSE GOALS AND OBJECTIVES:**

In this course, students will:

- Examine literature on music and peacebuilding, and similar fields.
- Actively discuss readings, theories, videos, concepts, and activities in class to distill important concepts and components to the use of music in peacebuilding.
- Undergo training on implementing arts-based tools in peacebuilding.
- Connect to the growing networks of practitioners and organizations.
- Research and learn about people and organizations using these approaches.
- Acquire theoretical foundations that allow them to investigate the potential application of music in peacebuilding activities.

## REQUIRED READING TO BE COMPLETED FOR THE FIRST DAY

Introductions, Chapters 1-2, from Urbain, O. *Music and Conflict Transformation*. (see textbook information below).

Lederach, J.P. (2016). "Foreword" in *Music and Peace Education: Special issue for the Journal of Peace Education* (see link below).

## REQUIRED TEXTS AND OTHER RESOURCES:

Urbain, Olivier, ed. 2015. *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. London, UK: I.B.Tauris & Co. Ltd. Approximately \$40. ISBN 9781780764252.

Golden, M.; Robertson, C.; Sandoval, E.; Urbain, O., eds. (2018 & 2020). All articles in "Keywords for Music in Peacebuilding": Two special issues for the journal *Music and Arts in Action* (Volume 6, Number 2, 2018 and Volume 7, Number 3, 2020).  
<https://musicandartsinaction.net/index.php/maia/issue/view/keywords-for-music-in-peacebuilding-vol-1>.

Schirch, Lisa and Michael Shank, "Strategic Arts-Based Peacebuilding" *Peace & Change* 33, no. 2 (April 2008): [217-42](#).

Various authors. 2016. "Music and Peace Education." *Journal of Peace Education* (Volume 13, Issue 3). <https://www.tandfonline.com/toc/cjpe20/13/3>.

Other reading provided online and via Moodle, TBA.

## OPTIONAL TEXTS FOR LATER READING

Barenboim, Daniel and Edward Said. 2004. *Parallels and Paradoxes: Explorations in Music and Society*. New York, NY: Vintage Books.

Higgins, Lee. 2012. *Community Music in Theory and in Practice*. Oxford: Oxford University Press.

King, Elaine and Caroline Waddington, eds. 2017. *Music and Empathy*. New York, NY: Routledge.

Levitin, D. (2006). *This is Your Brain on Music: The Science of a Human Obsession*. Penguin.

Pruitt, Lesley J. 2013. *Youth Peacebuilding: Music, Gender, and Change*. Albany, NY: State University of New York Press.

Shorner Johnson, Kevin. "Music and Peacebuilding Podcast."  
<https://www.musicpeacebuilding.com/music-and-peacebuilding-podcast>.

## REQUIRED ASSIGNMENTS:

*These are brief descriptions of required graded assignments for the course. More details for each assignment can be found on the "Guidance Notes" that will be provided in class.*

This course is offered for 2 credits, or no credits in the case of purely professional education, training, or auditing. The different expectations of those taking the course for credit or auditing are indicated below.

Students are expected to complete all of the listed readings and written assignments. Much of the learning from the on-campus time is supplemented and enriched by reading the selected materials. This will need to be done outside of class.

### **Class Participation: 30%** [expected of all participants]

Students are expected to attend every class session prepared to participate in exercises, discussion, and musical or movement activities. You are expected to:

- Attend every scheduled class session prepared to participate actively.
- Read assigned texts and articles and be prepared to engage in class discussions.
- Watch assigned videos or listen to assigned songs and be prepared to reflect actively in class.
- Complete class work such as small group work, in-class activities, or facilitations, etc.

### **Song Sharing and Storytelling: 5%** [expected of all participants]

Bring in a song or musical style that's meaningful to you and represents some aspect of your life. Be ready to share a story or something about it, i.e.: why it is meaningful, how it is representative of you/your background/your passion, or whatever else seems pertinent.

### **Reading Summary of Choice: 5%** [expected of all participants]

Using the extended reading bibliography on Moodle, choose an article of interest (particularly if it intersects with other work you do), and write a one-page summary on the article. Credit-seeking students will briefly share about the article during class time.

### **In-Class Facilitation: 10%** [expected of all participants, 2-credit students complete this twice]

Facilitate one of the learned concepts within class time. This can be movement related, musical facilitation, breathing exercises, or other Deep Listening exercises that we cover during the course. Those receiving 3 credits will be asked to do this twice.

### **Research Project: 20%** [only for participants receiving credit]

Research an organization of interest found on MOMRI (that has a working website). Find out as much as possible on their website, videos available, or others' discussion of their work. Write a short descriptive paper on their concepts and strategies. Discuss the potential efficacy of their work using the information available. Be prepared to present briefly to the class.

### **Musical Integration Project: 30%** [only for participants receiving credit]

Determine two possible projects you could complete that contain peace effort goals where you can integrate concepts of musicking as discussed in this course into the planning and execution of the project. Use other theories and frameworks from other classes as needed. Write out methodologies of how these two different projects would work, how they would be designed for success, and how music would amplify the goals, particularly relating to the overarching goals of utilizing music in peacebuilding efforts. Choose one of the two projects and carry it out with friends or volunteers around you. After the event, through informal conversation or survey follow-up, receive feedback on how participants felt

about the event. The summative paper will include your planning for both projects, as well as reflections and analysis on the one that actually took place. Grading for these projects will use the Arts-Based Peacebuilding Projects rubric. The paper should be between 6-12 page.

**DAILY CLASS SCHEDULE:**

8:30 – 12:00 Class time (30-minute coffee and tea break at 10:00 a.m.)

12:00 – 1:30 Lunch break (*except for the day of the Horizons Luncheon*)

2:00 – 5:00 Class time (15-minute break each afternoon, time TBD at the discretion of each instructor)

*Note, this course schedule is subject to change with advance notice given to students.*

June 9	
8:30am	Welcome, Introductions Music Identity Map
10:30am	Syllabus What is the field of Music and Peacebuilding? Exploration of resources
2:00pm	Discussion of chapters in preparation for first day Musical Empathy Empathy activity
June 10	
8:30am	Morning centering Deep Listening introduction, and exercises
10:30am	Discussion of homework reading Group sharing of Keywords Articles Ambivalence of Music Music in Protest Music and Nationalism
2:00pm	Song Sharing Assignment Sharing Universality of Music Musicking—Introduction and Exploration
June 11	
8:30am	Morning centering and movement Musicians without Borders—exploration, training, and facilitation
10:30am	Discussion of homework readings Literature review Facilitation Practice
2:00pm	Deep-dive into music and peacebuilding organizations Individual exploration of organization of choice
June 12	
8:30am	Morning centering and movement, including student-led Facilitation feedback
10:30am	Student presentations of organizations studied Continued literature review Other arts-based peacebuilding connections
2:00pm	Discussion of large projects for course Power relations in musical activities

	Deep-dive into El Sistema
June 13	
8:30am	Morning centering and movement, including student-led Facilitation feedback
10:30am	Neuroscience of music and meaning Music and Healing/Music Therapy Drum Circles
2:00pm	Concluding connections Discussion of projects Group reflections

### **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.

Pay particular attention to the [Supplemental Information document](#), which not only outlines specific details about writing and policies, but also includes the rubric for evaluating the Arts-Based Peacebuilding Projects.