

**Conrad Grebel University College
University of Waterloo**

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

**MUSIC 335/PACS 335: MUSIC, PEACE, AND CONFLICT
Winter 2017**

Class Time: MW 2:30–3:50 PM
Location: CGUC 1208

Instructor: Professor Reina Neufeldt
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Instructor: Professor Maisie Sum
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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	10%	
2. In-Class Test	15%	January 25
3. Intellectual Reflections (4)	10%	Jan. 23, Feb. 8, March 20, March 29
4. Major Project	35%	
- Proposal (10%)		February 13, 15
- Project (20%)		March 13
- Presentation (5%)		March 15, March 27, April 3
5. Take Home Final	30%	April 10
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TOTAL	100%	

Course Work:

1. Participation (10%)

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 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.

2. In-Class Test (15%)

This in-class test on **Jan. 25** is intended to consolidate knowledge of the fundamental concepts of Ethnomusicology and Peace and Conflict Studies covered in the first few weeks of the course. It is primarily focused on lectures and assigned readings. The test will include short answer questions, such as definitions of terms, and brief essay questions. You will also be expected to provide musical examples to support your answers.

3. Intellectual Reflections (10% total – 4 @ 2.5% each, written during class time)

You are encouraged to reflect on the way in which music is used, how it functions, and what it means through the peace and conflict cycles discussed over the course of the term. Four times in the term you will be asked to write down focused reflections following an in-class viewing of a film or a hands-on experience playing (unfamiliar) music in a Balinese (Indonesian) gamelan workshop. You will be given class time to reflect and write down your thoughts, including questions, concerns, connections to the day's readings, et cetera. Your reflection must be handed in at the end of class.

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

a. Proposal (10%)

A short 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 13 or 15. 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. 13 or 15**

b. Major Project (20%)

The Major Project may take one of the following forms:

ONE: A focused, thoughtful and documented research essay of 2250–2500 words that identifies and examines the work of a musician, a peacebuilder or an organization, who/that creates or employs music to protest war and/or build peace. 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, Mino Ode Kwewak N’Gamowak). This assignment works best if it is focused on a particular work, effort or initiative. Students are invited to use the internet or print sources and to formulate and compose a critical assessment of one such effort (i.e. provide background context, explain the focus/effort, analyze the content, and assess the effects of the song/artist/initiative).

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: A more conventional, scholarly research paper that makes explicit use of at least five peer-reviewed scholarly resources and 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 and deeper way a particular theme, artist or work covered in class.

Completed projects are **due March 13** at the start of class. We are willing to provide an automatic grace period up to the beginning of class, March 20 (*note that some presentations are scheduled for March 15).

c. Lightning Talks Presentation of Major Project (5%)

A 5-minute presentation that uses at least three Powerpoint slides and includes one or more music example(s) related to the topic or idea (1-minute maximum). You are encouraged to try some presentation techniques used in lightning talks worldwide (e.g., Ignite, Lessig Method, PechaKucha, et cetera, or a modified version of one of these). Submit a 750-word script on the day of your presentation, include a title, outline, and list the sources for any images on your slides.

Presentations in class on: **March 15, March 27, and April 3**

5. Take Home Final (30%)

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 10**

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. Late penalties: Late assignments will be automatically assessed a penalty of 5% (this penalty applies for the first 24 hours), with an additional 1% penalty assessed for every additional day the assignment is late. If you are concerned about an assignment, do come and talk to one of the professors in advance of the deadline. See point #8. **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

Weeks 1-3: Introduction to Key Concepts in Music, Peace and Conflict Studies

Jan 4: Welcome, Introductions, Syllabus Review

Jan 9: 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” Tradition Shona Mbira Music – <https://www.youtube.com/watch?v=j-WpMthq5tU>

Jan 11: Case Study: Egypt Music and Protest (applying key music concepts)

- 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)

Jan 16: 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.

Jan. 18: Case Study: Egypt Music and Protest (applying key conflict and peacebuilding concepts)

- Lederach, John Paul. 2005. “On Pied Pipers: Imagination and Creativity.” In *The Moral Imagination*, 151–162. New York: Oxford University Press.

MUSIC AND CONFLICT ESCALATION

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

Jan 23: Waging Conflict Non-violently in Estonia

- Recommended reading: Becker, Judith. 2004. *Deep Listeners: Music, Emotion and Trancing*. Bloomington: Indiana University Press. (Read pp. 69–77, 117–130)
- Video viewing (during class): *The Singing Revolution*

In-Class Intellectual Reflection (2.5%)

Jan 25: Test

Week 5: Music and Protest

Jan 30: 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” (select a YouTube clip to watch)
- “The Bond of Africa” – First Movement of *Negro Folk Symphony* composed by William Levi Dawson [1934] – <https://www.youtube.com/watch?v=hBJggt6u97g>
- *African Portraits* composed by Hannibal Lokumbe – <https://www.youtube.com/watch?v=Jkg-6LB9jRc>
- “Fables of Faubus” composed by Charles Mingus – <https://www.youtube.com/watch?v=DXuZBywW4gA>

Feb 1: 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-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

Listening/Viewing:

- Samuel L Jackson’s challenge posted on his Facebook page at: <https://www.facebook.com/video.php?v=10152435099126954>
- “Don’t Shoot [Ferguson Anthem]” by The Game and others at: <https://www.youtube.com/watch?v=rCrRs2Lcnys>

Week 6: Music and Nationalism: On the Path to War

Feb 6: 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 8: Music and Nationalism: Moving Together into War – WWII and The Reich’s Orchestra (Germany)

- 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])
- Video viewing (during class): “*The Reichsorchester*”: *The Berlin Philharmonic and the Third Reich*

In-Class Intellectual Reflection (2.5%)

Week 7: Proposal and Major Project Workshop

Feb 13 & 15: No readings.

Week 8: Sound and Silence as Weapons

Feb 27: 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>

Listening/Viewing:

- “Barney [Theme Song]” – <https://www.youtube.com/watch?v=XnVQ24d4664>
- “Fire” Arthur Brown (1968) – <https://www.youtube.com/watch?v=GY0JmLpQfCQ>

- “Ride of the Valkyries” Richard Wagner – <https://www.youtube.com/watch?v=GGU1P6lBW6Q>
- “Hell’s Bells” AC/DC (1981) – <https://www.youtube.com/watch?v=etA1pkdhU9Q>

Mar 1: 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 9: Sound and Survival

March 6: 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=DhlPAj38rHc>
- “Bodies” by Drowning Pool – https://www.youtube.com/watch?v=sO_QntXc-c4

March 8: 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 10: Ending War, Crossing Divides

March 13: Building Support for Peace and Bridging Communities Through Music

- Guest speaker: Kelly Laurila (member of the Mino Ode Kwewak N’Gamowak “Good-hearted Women”)

Listening/Viewing:

- About the work of Mino Ode Kwewak N’Gamowak “Good-hearted Women” <https://www.youtube.com/watch?v=HWWZSGQed28>, https://www.youtube.com/watch?v=q7dyuL_z0W0

March 15: Personal Trauma Recovery/Coping – Korea

- Pilzer, Joshua. 2012. “Introduction.” In *Hearts of Pine: Songs in the Lives of Three Korean Survivors of the Japanese Comfort Women*, 3–13. New York: Oxford University Press [ML3752 .P55 2012]

Listening/Viewing:

- Songs of Korean Survivors on the Companion Website to Pilzer’s text at http://global.oup.com/us/companion_websites/9780199759576/songs/
Listen to Tracks 6, 7, 9, 14, 21, 22, 26 (accessible on the computers in the Grebel Library)

Presentations

Weeks 11 and 12: Music and Reconciliation

March 20: Music and Community Building – Bali

- Gamelan Workshop (Rm 1209)
- 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.

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)

In-Class Intellectual Reflection (2.5%)

March 22: Possibilities and Challenges in Contemporary Anti-War Efforts

- 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. – skim this reading)
- 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.
- Recommended reading: 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)

March 27: The Challenge of Reconciliation – South Africa

- 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>

Presentations

March 29: The Challenge of Reconciliation – South Africa (continued)

- In-class Viewing: Excerpts from *Amandla & Graceland*
- In-class Intellectual Reflection (2.5%)

Week 13

April 3: Presentations and Wrap-Up

Take-Home Essay Due April 10