

# CANADIAN SCHOOL OF PEACEBUILDING CANADIAN MENNONITE UNIVERSITY

## Course Title: Faith, Music & Inter-Ethnic Reconciliation

BTS-5754.3

SESSION – JUNE 25-29, 2012

### Course Syllabus

**INSTRUCTOR:** Ivo Markovic, M.A., Zagreb Catholic Faculty

**TIMES:** 9am-5pm

**E-MAIL:** [ivoirm@hotmail.com](mailto:ivoirm@hotmail.com)

### COURSE DESCRIPTION

This course will explore the role of faith and music in the journey to reconciliation and the theological implications for inter-faith conversations. Ivo Markovic's Pontanima choir has been performing for 15 years in the postwar context of Bosnia-Herzegovina, focusing on healing and reconciling people through the music of different religions in the area. The choir is a useful case study for the exploration and investigation of utilizing music as the vehicle for healing in the context of religious tensions and the need for reconciliation and social change. The spiral of conflict and the counter-spiral of reconciliation open up areas for theological examination. The Pontanima choir has developed skills to intervene within a multi-ethnic and religious conflict using music and theological reflection as the aid in healing and reconciliation.

*The course is offered either for training or for 3 hours of academic credit.*

### COURSE OBJECTIVES

- Analyze the role of religion and music in social change and inter-faith reconciliation processes
- Explore the theological implications and challenges for multi-faith dialogue
- Examine the Pontanima choir as a case study for the use of the expressive arts in community reconciliation processes

### CORE TEXTS

Huebner, Harry. *Peace and Justice : Essays from the Fourth Shi'i Muslim Mennonite Christian Dialogue (4th : 2009: Qom, Iran)*. Winnipeg: CMU Press, 2011.

<http://www.cmu.ca/cmupress.html#order>

Levine, Ellen G., and Stephen K. eds. *Art in Action: Expressive Arts Therapy and Social Change*. London, UK: Jessica Kingsley Publishers, 2011.

[www.amazon.ca/Art-Action-Expressive-Therapy-Social/dp/1849058202/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1333070164&sr=1-1](http://www.amazon.ca/Art-Action-Expressive-Therapy-Social/dp/1849058202/ref=sr_1_1?s=books&ie=UTF8&qid=1333070164&sr=1-1)

Lindbeck, George. *The Nature of Doctrine*. Philadelphia: Westminster Press, 1984.

[http://www.amazon.ca/Nature-Of-Doctrine-George-Lindbeck/dp/066423335X/ref=sr\\_1\\_1?ie=UTF8&qid=1333070086&sr=8-1](http://www.amazon.ca/Nature-Of-Doctrine-George-Lindbeck/dp/066423335X/ref=sr_1_1?ie=UTF8&qid=1333070086&sr=8-1)

Little, David, ed. "Would You Shoot Me, You Idiot?" Chapter 4 in *Peacemakers in Action, Profiles of Religion in Conflict Resolution*. New York: Cambridge University Press, 2007. (provided as a PDF once a student is registered)

Nation, R. Craig. *War in the Balkans, 1991-2002*. Carlisle: Strategic Studies Institute 2003. Focus on "The Land of Hate: Bosnia-Herzegovina, 1992-95." Chap. 4 in *War in the Balkans*, 149-223.  
<http://www.strategicstudiesinstitute.army.mil/pdf/files/00117.pdf>.

Perica, Vjekoslav. *Balkan Idols: Religion and Nationalism in Yugoslav States*. Oxford: Oxford University Press, 2002.  
<http://potdam.yorex.org/sites/potdam.yorex.org/files/Balkan%20Idols%20Vjekoslav%20Perica.pdf>

## DISCRETIONARY READING

1. Conrad, Keziah. "Ivo Markovic: A Priest and Scholar, Founder of the Interfaith Pontanima Choir in Sarajevo." The New Beyond Intractability. The Beyond Intractability Project. March, 2007.  
<http://www.beyondintractability.org/node/2818>.
2. Vanderwerf, Mark. "National Identity in Bosnia-Herzegovina. Part 2: The Paradigm Applied." *Global Missiology English* 3, no. 6 (April 2009):  
<http://ojs.globalmissiology.org/index.php/english/article/view/193/541>.
3. Face to Face Interreligious Service. "Pontanima Interreligious Choir."  
<http://www.pontanima.ba/pontanima.html>.
4. Marković, Ivo. "Andrija Pavlič's Bosnian Mass." *Spirit of Bosnia* 5, no. 1 (January 2010):  
<http://www.spiritofbosnia.org/volume-5-no-1-2010-january/andrija-pavlics-bosnian-mass/>.
5. Markovic, Ivo. "An Interview with Ivo Markovic." Interview by Stojan Obrdovic.  
[http://www.pontanima.ba/pdfs/Interview\\_Blackmailing%20People.pdf](http://www.pontanima.ba/pdfs/Interview_Blackmailing%20People.pdf).
6. Tanenbaum Center for Interreligious Understanding. "Friar Ivo Markovic."  
<https://www.tanenbaum.org/programs/peace/peacemaker-awardees/friar-ivo-markovic-bosnia>.
7. Kostadinova, Tonka. "A Three Piece Puzzle: the Relationship between Culture, International Relations and Globalization: Cultural diplomacy in war-affected societies: international and local policies in the post-conflict (re)construction of religious heritage in former Yugoslavia." *Academy for Cultural Diplomacy (June 10-17, 2011)*: <http://www.culturaldiplomacy.org/culturaldiplomacynews/participant-papers/academy/Tonka-Kostadinova-Cultural-diplomacy-in-war-affected-societies.pdf>.
8. Koneska, Cvete. "Reflections on 'Reconciliation and Trust- Building in Bosnia and Herzegovina' Workshop in New College, University of Edinburgh, 14-15 December 2011."  
<http://relwar.wordpress.com/activities/research/rebuilding-after-conflict-in-bosnia-herzegovina/workshop-on-reconciliation-in-bosnia-herzegovina-december-2011/reflections-on-the-december-workshop/>.
9. Peace Building Initiative. "Religion & Peacebuilding: Actors & Activities."  
<http://www.peacebuildinginitiative.org/index.cfm?pageId=1828>.
10. Scruton, Roger. *The Aesthetics of Music*. Oxford: Oxford University Press, 1997.  
(available on Amazon)

## 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.

ASSIGNMENT	DUE DATE	VALUE
Pre-Course Reading	June 25	25%
Movie Reviews	August 19	25%
Research Paper	August 19	50%

## ASSIGNMENT GUIDELINES (for credit)

1. Pre-Course Reading: It is essential for students to have some knowledge of the Balkan context before the course begins. Choose 3 sources to review and identify key components of the history, conflict and religious context. You may choose out of this list or others of your choosing. Your readings should cover a minimum of 600 pages.

1. Nation, R. Craig. *War in the Balkans, 1991-2002*. Carlisle: Strategic Studies Institute 2003. Focus on "The Land of Hate: Bosnia-Herzegovina, 1992-95." Chap. 4 in *War in the Balkans*, 149-223. <http://www.strategicstudiesinstitute.army.mil/pdf/files/00117.pdf>.
2. Malcom, Noel. *Bosnia: A Short History*. New York: University Press, 1996.
3. Hastings, Adrian. *The Construction of Nationhood: Ethnicity, Religion, and Nationalism*. Cambridge: Cambridge University Press, 1997.
4. Velikonja, Mitja. *Religious Separation and Political Intolerance in Bosnia-Herzegovina*. College Station, TX: Texas A&M University Press, 2003.
5. Vanderwerf, Mark. "National Identity in Bosnia-Herzegovina. Part 2: The Paradigm Applied." *Global Missiology English* 3, no. 6 (April 2009): <http://ojs.globalmissiology.org/index.php/english/article/view/193/541>.
6. Little, David, ed. "Would You Shoot Me, You Idiot?" Chapter 4 in *Peacemakers in Action, Profiles of Religion in Conflict Resolution*. New York: Cambridge University Press, 2007. (provided as a PDF once a student is registered)
7. Scruton, Roger. *The Aesthetics of Music*. Oxford: Oxford University Press, 1997. (available on Amazon)
8. Markovic, Ivo. "Interreligious Culture and Relations in Bosnia and Herzegovina." *Dani*, November 11, 2011, 34-36. Provided upon registration in the course.

Due: June 25

Length: 7-9 pages

2. Movie review(s): Students will choose two movies to review from the movies shown in class. The review should include a brief description as well as analysis of key characters and the context.

Due: August 19

Length: 2-4 pages/review

3. Research paper: Students will choose an aspect of the course to pursue from a theological perspective in a research paper. The topic should be approved by the instructor.

Due: August 19

Length: 12-15 pages

## STYLISTIC REQUIREMENTS

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

Hacker, Diana. *A Pocket Style Manual*. Fifth edition. Boston and New York: Bedford/St. Martin's, 2009.

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

## EVALUATION

In general, it is expected that students will *follow the guidelines* of the assignment and to discuss deviations from them with the instructor before turning it in. In evaluating the work, *quality* is more important than quantity.

Creativity, clear expression of ideas and evidence of engagement with the reading and class sessions is appreciated and the hope is that the projects that are of real interest and value to the student.

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).

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

<u>Criteria</u>	A - Excellent	B - Competent	C - Below Expectations
<b>CONTENT</b> (quality of the information/ideas and sources/details used to support them)	<ul style="list-style-type: none"> <li>- has clarity of purpose</li> <li>- has depth of content</li> <li>- displays insight or originality of thought</li> <li>-demonstrates quality and breadth of resources</li> </ul>	<ul style="list-style-type: none"> <li>- has clarity of purpose</li> <li>- has substantial information and sufficient support</li> <li>- contains some originality of thought</li> <li>-uses quality resources</li> </ul>	<ul style="list-style-type: none"> <li>- has clarity of purpose</li> <li>-lacks depth of content and may depend on generalities or the commonplace</li> <li>- has little originality of thought</li> <li>-uses mostly quality resources</li> </ul>
<b>STRUCTURE</b> (logical order or sequence of the writing)	<ul style="list-style-type: none"> <li>- is coherent and logically developed</li> <li>-uses very effective transitions</li> </ul>	<ul style="list-style-type: none"> <li>- is coherent and logically developed</li> <li>-uses smooth transitions</li> </ul>	<ul style="list-style-type: none"> <li>- is coherent and logically (but not fully) developed</li> <li>-has some awkward transitions</li> </ul>

<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, 2012.

## SCHEDULE AND TOPICS Draft– Subject to change

Draft of the course:

### Monday

10:00 -12:00 Background and main war and reconciliation determinants in the Balkans 1991-1995.

Readings: Ivo Marković, Bosnia and Herzegovina: Post-War Reconstruction through Religion, available from the author: ivoirm@hotmail.com.

1:00 – 5:00 Contemporary processes for developing relationships amongst different religious traditions both globally and locally.

Religious and Christian paradigms; Jewish, Islamic, Christian.

Readings: Paradigm Shifts in Christianity, working paper -- Kueng-paradigm-shifts-christianity, [http://www.global-ethic-now.de/gen-eng/0b\\_weltethos-und-religionen/0b-pdf/paradigm-shifts-christianity.pdf](http://www.global-ethic-now.de/gen-eng/0b_weltethos-und-religionen/0b-pdf/paradigm-shifts-christianity.pdf).

Nathan C. Funk, Religious and Cultural Dimensions of Peacebuilding, <http://www.religionconflictpeace.org/node/15>

### Tuesday

9:00 – 12:00 How music comes to exist and how it influences people personally and socially  
How music heals individuals, groups and communities  
Contemporary scientific research on music

Readings: listening to some examples of music.

1:00 – 5:00 Pontanima music genres: spiritual/religious, sacred, mystic, liturgical, ritual.  
Religion-specific musical paradigms and their relationship to the contemporary (inter)religious paradigm, the influences of inter-faith dialogues on music  
Readings: Aco Jvedzevic, Pontanima, 45 minutes movie on Pontanima  
Listening to some music of Pontanima.

### **Wednesday**

9:00 – 12:00 Project Pontanima – short history, organizing and leading the choir, choir as community, enthusiasm, mission. Discussion of the theological underpinnings of the origin of the choir  
Readings: Keziah Conrad, *Portrait of Pontanima, Sarajevo 2009*.  
Movie: Namik Kabil, *Believers*, 20 minute movie on Potanima

1:00 – 5:00 Social methods applied in the promotion of Pontanima projects.  
Discussion of its work with different categories of people: religious workers, journalists, governments, local power-wielders, cross-border actions , media.  
Listening to recordings from the concerts of Pontanima.

### **Thursday**

9:00 – 12:00 Research of effectiveness and results of Pontanima’s mission with its Symphony of Religions.  
Survey of the writings on Pontanima’s mission.

1:30 – 5:00 New age, syncretism and Pontanima’s Symphony of Religions.  
Pontanima’s mission as Christian mission.

Readings: Readings will be provided

### **Friday**

9:00 – 12:00 Applying these ideas into the contexts of the participants in the course.  
Pontanima’s mission in the interreligious and ecumenical context.  
Atheists and music of religions.

Readings: TBA

1:00 – 3:00 Experiences of Pontanima in context of the crisis of faith, faith in God, faith in church institutions and faith in the possibilities of reconciling peoples of different faiths.

Note: Coffee Breaks are normally 10:30-11:00 am and 2:30-3:00 pm.