

SYLLABUS: Learning through Music (Smithsonian Folkways World Music Pedagogy Seminar)

Dalhousie University, Fountain School for Performing Arts – in partnership with the Centre for Sound Communities at Cape Breton University

Instructor: Marcia Ostashewski
Fall 2025

Format: In-person Workshops on Campus (Sept 16-18, Oct 17-19), and Online/Asynchronous modules (both components are compulsory)

Off-campus community visits and attendance at performances are required:

- **Friday, Sept 26th:** Dalhousie U, Joseph Strug Concert Hall at 7:30pm, featuring Julian Kytasty (see here for more information: <https://www.dal.ca/faculty/arts/school-of-performing-arts/our-season/choral-ensemble-concert.html>)
- **Friday, Oct 17th:** Halifax downtown, Mi'kmaw Sound Walk (information will be provided in class)
- **Saturday, Oct 18th:** Halifax downtown, Nocturne Festival (including but not limited to the Mi'kmaw music and storytelling, featuring Graham Marshall)

Dalhousie University is in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People. This territory is covered by the "Treaties of Peace and Friendship" which Mi'kmaq and Wolastoqiyik (Maliseet) and Passamaquoddy People first signed with the British Crown in 1725. The treaties do not deal with surrender of lands and resources - they recognized First Peoples' title to the land and established rules for what was to be an ongoing relationship between nations. In the spirit of these treaties, mutual respect, care and support are foundational values in this course.

Instructor Information:

Name: Marcia Ostashewski

Email: marcia.ostashewski@gmail.com

Phone #: (780) 264-7624 (Best to use Whatsapp text to reach me! Please note that I am overseas for work in New Zealand until September 23rd, 2025, when I arrive in Halifax.)

COURSE DESCRIPTION

Our local communities are rich with diverse music-making engagement. This course introduces the role of music in teaching and learning through diverse cultural perspectives, in relationship with local culture bearers and communities. We critically consider the content and practices of teaching and learning through music in formal and informal settings, and ways that music can support learning in a variety of subject areas (arts practices, language arts, science, history, cultural studies, health, etc).

Values and principles of EDIA, Indigenization, Reconciliation, anti-racism and decolonization are foundational to this course. Opaskwayak Cree scholar Shawn Wilson describes cultural appropriation as when "someone comes and uses [cultural] knowledge out of its context, out of the special relationships that went into forming it" (2008:114). Mindful of this critique, in this course, we learn about, practice and develop respectful, culturally-responsive and culturally-sustaining pedagogies through learning and teaching experiences with culture bearers of diverse local communities and traditions.

Course teaching is rooted in the Mi'kmaw approach *Etuaptmumk*, or "Two-Eyed Seeing. In 2012, Bartlett, Marshall and Marshall defined "Two-Eyed Seeing" as bringing the strengths and knowledges of both Indigenous and non-Indigenous people and practices together. More recently, Elder Albert Marshall explained that personal

relationships are foundational to “Two-Eyed Seeing,” which is more broadly about engaging and learning from many different perspectives. He said that, “core to the concept is that knowledge transforms a person” and “the bearer has a responsibility of sharing that knowledge.” “Two-Eyed Seeing has to be action-oriented” and “it’s about ensuring the concept or action includes Indigenous ways of knowing and being.” “Two-Eyed Seeing,” he said, “is about co-learning and collaboration” to “mitigate damage done in the past” and work toward “transformative change.” For this reason, this course also uses a community music (Willingham 2021) approach – which focuses on relationships and ethical and praxis-based engagement and aims to support transformative education toward individual and community wellbeing.

"Perhaps now, more than ever before, we can consider ourselves to be living in a musical society. We can also assert that virtually everyone is, to some degree, musically educated by means of a variety of community-based contributors along with the ever-increasing role that media plays informally in individual musical lives (Willingham & Bartel, 2008). Studies reveal clearly that citizens who claim to have some musical understanding or experience did not become musical primarily in school. We ask then, what is the role of music in peoples' lives, where and how do they derive meaning from those musical experiences and to what degree does meaning with, in and through music making inform self-identity?... Community music practice is built on the premise that everybody has the right and inherent ability to create and participate in music." (from Higgins & Willingham, 2017)

The course is for people who are and would be music, arts and culture students, educators (all realms), curriculum developers, administrators, policy makers, musicians, researchers, and ethnomusicologists with an interest in processes of change and learning. It presents a framework to describe, analyze, and design music learning and teaching in ways that align with contemporary musical realities in our lives and communities, with a focus on current thinking regarding student-centered, competency-based, and “authentic” learning. It aims to contribute to creating stimulating learning environments for people of different backgrounds in the diverse cultural landscapes that characterize our world.

References.

Higgins, L. and L. Willingham. 2017. *Engaging in Community Music* (1st ed.) New York, London: Routledge.
Wilson, Shawn. 2008. *Research is Ceremony: Indigenous Research Methods*. Halifax, NS: Fernwood

COURSE OBJECTIVES

Students will:

1. participate in a variety of music activities led by culture bearers from different local practices and traditions
2. develop understanding of various epistemologies and worldviews to inform their future music making and teaching more broadly
3. explore and become conversant with principles for ethical teaching of cultural practices
4. develop skills in facilitating musical and cultural experiences for P-12 and community-based learners
5. become conversant with protocols and ethics of working with culture bearers in educational settings.

Through assignments and other course activities. students will further develop their transferable research, writing and critical thinking skills as well as meet personal and professional development goals.

COURSE ORGANISATION AND BASIC REQUIREMENTS

Class meetings consist of participatory activities structured around practice-based learning, reading/listening/viewing and other materials. Various strategies and methods of student-centred teaching/learning are employed including dialogue and sharing, creative practice and performance, workshops with culture bearers, group work and small assignments geared to focusing discussion and developing both discipline-specific experience as well as transferable skills.

Multiple off-campus community visits and attendance at performances are required:

- **Friday, Sept 26th:** Dalhousie U, Joseph Strug Concert Hall at 7:30pm, featuring Julian Kytasty (see here for more information: <https://www.dal.ca/faculty/arts/school-of-performing-arts/our-season/choral-ensemble-concert.html>)
- **Friday, Oct 17th:** Halifax downtown, Mi'kmaw Sound Walk (information will be provided in class)
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Please take every opportunity to **attend live performances and workshops** of music of a variety of genres and cultures. **If you hear of performance and/or music related events on campus or in the area, please bring the information to share with the class!**

Please stay connected and updated – **we are communicating via an email group**. I will share updates regularly – and please let me know if you have questions along the way!

It is expected that you appropriately acknowledge sources of information including culture bearers! If you are not already completely competent with citation and bibliography skills – skills which I expect you already have developed at this level in your education. For guidance, refer to Purdue Owl and/or your course instructors.

REQUIRED COURSE TEXTS, AUDIO RECORDINGS & EQUIPMENT

Please see course schedule below for readings required ahead of each class meeting – including ahead of the first day of class.

**If you have instruments that you like to play (and others to share), please feel free to bring them! String instruments, Orff-type xylophones and glockenspiels, and drums will be especially useful.*

COURSE SCHEDULE

Fall 2025 – Dalhousie University, in partnership with the Centre for Sound Communities (Cape Breton University campus, Sydney, NS)

Course title: “LEARNING THROUGH MUSIC”

PRE-READING and Video to watch prior to Sept 26th (see assignment guidelines, below, for Reading and Discussion Group Reflections)

- Campbell, P. S. (2018). World Music Pedagogy as Learning Pathway. In Music, Education, and Diversity: Bridging Cultures and Communities (pp. 108-130). Teachers College Press.
- **Watch** 2 videos, P. Campbell’s sessions explaining WMP and providing examples (links will be provided – a single reading response (see graduate student assignments below) can be submitted for both videos)
- Stark, J. (2021). Reflections of a white music educator on decolonizing music education. Canadian Music Educator, 63(2), 60-68.
- **Watch** Chimamanda Ngozi Adichie’s TED talk: The danger of a single story (<https://www.youtube.com/watch?v=D9lhs241zeg>)

COMPULSORY ATTENDANCE at PERFORMANCES/SHARING (graduate students to submit responses within 24 hours of the event, for each of these separately, concert, Sound Walk and Festival, see assignments, below)

- **SEPTEMBER WEEKEND: Friday, September 26th at 7:30 pm, Strug Concert Hall.** Julian Kytasty, with Mamadou Koita and Marcia Ostashewski – free of charge – information available on the Dalhousie U

website here: <https://www.dal.ca/faculty/arts/school-of-performing-arts/our-season/choral-ensemble-concert.html>

- This is a music course so attendance at this concert is akin to “required reading” for the course. The songs, stories and other concert content/material including the sounds, participants (performers, audience, etc) and settling will be addressed in detail during the weekend workshops and in your assignments. Make notes throughout the concert, and be ready to discuss the very next morning!
- **OCTOBER WEEKEND: Friday, Oct 17th:** Halifax downtown, Mi’kmaw Sound Walk (more information will be provided in class about how to access the Sound Walk content online, which works in conjunction with a walk along a downtown pathway;) and **Saturday, Oct 18th:** Halifax downtown, Nocturne Festival (including but not limited to the Mi’kmaw music and storytelling, featuring Graham Marshall)
 - Information on festival programming is available here (<https://nocturnehalifax.ca/nocturne-2025-ground/>).

WORKING SCHEDULE for WEEKEND WORKSHOPS: Sept 26-28th and Oct 17-19th. While the times of each day will remain the same, it is possible that the content of session may change.

Time	Sat, Sept 17th	Sunday, Sept 18th		Sat, Oct 18th	Sun Oct 19th
9:00 - 9:45am	Pjilita’q – Welcome and Land Acknowledgement Overview of course, assignments Sample WMP lesson (Marcia Ostashewski)	Smithsonian Folkways Music Pathways - Lassana Diabate and Balafon (Jen Mellizo, Marcia Ostashewski)		Mi’kmaw Music, Stories and Song – and a Sound Walk! (Graham Marshall)	(TBA) workshop
Break					
10:00-11:00	African Canadian music workshop (Mamadou Koita)	Making sense of the readings (Marcia Ostashewski)		Folkways Mi’kmaw Music Pathways Resource (Leim Joe)	WMP (Exploring a Culture through Music) presentations (Assignment D) (Students)
11:00-12:00	“Ten Years of Sunjata in Unama’ki” (Marcia Ostashewski, Lassana Diabate by video) Dalhousie U String Quartet, Learning “Sunjata’s Time” (Students of Dalhousie U string quartet)	Smithsonian Folkways Music Pathways – Julian Kytasty and the Bandura (Marcia Ostashewski, Julian Kytasty)		Making Sense of the Readings (“21 Things” puzzle) (Marcia Ostashewski)	Cont’d WMP (Exploring a Culture through Music) presentations (Assignment D)

Lunch					
1:00-2:30	<p>A Black People's History of Canada (Afua Cooper)</p> <p>https://www.blackpeopleshistory.ca/</p> <p>Putting it all Together! Creative Practice Workshop - Music, Poetry, Dance (Afua Cooper and Mamadou Koita)</p>	<p>Ukrainian music workshop (Julian Kytasty)</p> <p>Reflections from the Day (Ostaszewski)</p>		<p>Workshop: Mi'kmaw music, dance and language (Starr Paul, Graham Marshall)</p> <p>Mi'kmaw traditional dance (Leim Joe)</p>	<p>Sharing Padlet Resources (Assignment B)</p> <p>Reflections from the Week (Ostaszewski)</p>
Break					
2:45-4:00	<p>Ukrainian song and dance in Canada: The Kolomeyka (Marcia Ostaszewski, Julian Kytasty)</p> <p>Ukrainian music workshop (Julian Kytasty)</p>	n/a		<p>Short films: TransAtlantic Pilgrimage (Marcia Ostaszewski)</p> <p>TransAtlantic Connections: Drumming workshop (Sobaz Benjamin)</p>	n/a
4:00-4:30	<p>Reflections from the Day (Ostaszewski)</p>	n/a		<p>Reflections from the Day (Ostaszewski)</p>	n/a

IMPORTANT DEADLINES

This course is offered in at the Dalhousie University campus in Kijipuktuk Halifax, in partnership with the Centre for Sound Communities in Unama'ki Cape Breton at Cape Breton University. Students will need to make their own travel and accommodation plans. Please contact your instructor if you have questions (marcia.ostaszewski@gmail.com).

Participating: Come prepared to class in comfortable clothing (we'll be moving and dancing!), having completed the assigned readings and other preparatory tasks. Refillable coffee mugs and water bottles are encouraged. Please bring a snacks and water to stay hydrated! There will not likely be time during lunch or other breaks to go into town for food.

ASSIGNMENTS

1. In-class Participation

2. **Reading and Discussion Group Reflections:** Daily discussion of readings in class (including videos, performances and events, other course materials), sometimes in small groups – will be assigned a grade at the end of the class, based on quality of contributions.
3. **Annotated Padlet “Bibliography” of Community Resources:** All participants are expected to share their work/contributions with the class on or before the final day of the course (to be scheduled). These will be specific to the place where you live and work.
4. **Exploring a Culture Through Music:** We will draw on the methods and music explored in class in group work midway through the course; students will share an example of this work on or before the final day of the course (to be scheduled). Assignment submissions will be graded at the end of the course.
5. **Reflection as Learning (undergraduate students)/Final Essay (graduate students):** Will be graded at the end of the course following the class meetings.

SPECIAL NEEDS

If you have any special needs that could impact your performance in this course (e.g., physical, mental, learning), please let me know as soon as possible, ideally before the course begins. You may also wish to consult with the university’s accessibility centre.

EVALUATION

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| <ol style="list-style-type: none"> 1. Participation 20% 2. Reading and Discussion Group Reflections: 20% 3. Bibliography of Community Resources and Padlet: 20% | <ol style="list-style-type: none"> 4. Exploring a Culture Through Music: 20% 5. Reflection as Learning: 20% (Pass/Fail)
OR - FOR GRADUATE STUDENTS -
Final Essay (20%) <p><i>*Smithsonian Folkways Certificate-only students are exempt from this final assignment – and no grades will be assigned for the course although feedback will be provided on assignments 2, 3 and 4.</i></p> |
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STATEMENT regarding AI in this course: We reserve the right to **restrict the use of AI in this course**. The use of AI tools (such as ChatGPT) is permitted within certain learning activities for this course, but only to support your writing process, and **should not be used to present work as your own independent thought**. Using generative AI tools to refine your ideas, explore research questions, and fine tune grammar and style is permitted. You **should not use AI tools to generate personal responses to prompts** such as discussion posts, or assignment components assigned to you within group work situations. **Under no circumstances should students use a tool like ChatGPT to generate entire portions of class assignments and papers. You are ultimately responsible for the work you submit in this course, and subject to the academic integrity policy;** you must properly document all use of AI tools in order to conform to this policy (please see this resource for APA guidelines). **NOTE:** *you are not required to use AI tools, making use of these tools is optional.*

I strive to create a **learning environment that is positive, supportive, and based on mutual trust between students and instructors and between students themselves**. We assume that all students will pursue their studies with integrity and honesty. I am committed to offering a student-centred course that gives students a variety of ways to succeed. I also offer multiple ways to personalize the course to meet individual ability, scheduling and learning needs. Furthermore, I am very supportive of ESL students and students with particular learning challenges.

Definitions, procedures and penalties relating to the university’s **Policy on Academic Integrity** are outlined in the University’s Academic Calendar. **Plagiarism and cheating are extremely serious offences and carry penalties from failure of an assignment to expulsion from the University**. Be sure that you are familiar with the university’s policies as well as with what constitutes plagiarism or cheating. If you are at all unsure, **please speak**

with me or any other professor right away. If you are at all unsure how to cite sources or what constitutes cheating or plagiarism, **please speak with me right away**.

We will address this issue again in direct relation to your written assignments. Here are some things to keep in mind about Academic Integrity.

- Plagiarism is giving the impression that an idea is yours when in fact you found it in a source. You can therefore be guilty of plagiarism even if you thoroughly rewrite the source's words.
- The purposes of education include learning how to think, how to write, and how to work with ideas. Copying or paraphrasing the words of others without attribution circumvents these purposes and prevents a substantial portion of education from taking place.
- When you use another's idea (and I hope you will use the ideas of many different people and from many different kinds of sources in many different forms) whether from a book, a lecture, a Web page, a friend's paper, or any other source, and whether you quote the words directly or restate the idea in your own words, you *must* give that person credit with a citation. No source may elect not to be cited.

Our most important goal is that you learn to be a good scholar. You cannot learn if you don't do the work, or if you don't know how. Help yourself avoid the common problem of rushing at the last minute on an assignment and forgetting to cite the sources of information by following the schedule of work that is provide to you with course documents. This latter situation can be avoided by keeping up, as best you can, with the schedule for the course – **stay connected and updated via our course communications!**

If a student who has violated this trust admits the error and accepts responsibility and the consequences of their actions, they will demonstrate to me that they are basically ethically people who made a mistake. If you submit your work and believe you may have made a mistake and submitted someone else's work or if you submit work that is dishonest and regret your action, notify me immediately. If you notify me before your assignment is graded, I will delete your submission and allow you to resubmit your own work.

ASSIGNMENT REQUIREMENTS AND GUIDELINES

All the assignments for this course build upon one another through the course in terms of their content and conceptual learning. If for some reason you get behind – catch up as quickly as you can but don't skip anything or you will miss an important component, upon which later ones will build. One very good thing is that none of the individual components is very large or onerous.

The best thing you can do for yourself in this course is to stay on track with the readings, tasks and assignment. If this is something you are already very good at – excellent! Then identify another major learning goal for yourself in this course. If, however, you (like so many other people) often struggle to stay on track with work in a timely manner, I ask that you strongly consider making it your prime goal in this course to keep up with the work as scheduled.

Some of the work in this course will be started/completed in class and/or in pairs or groups – and I encourage you to work in pairs and groups, always! Simply – be sure to acknowledge when your ideas are not your own (and where they are from) and submit only what is your own work!

I design each activity, assignment and task in this course (in and out of class) as an opportunity for you to learn a valuable skill or idea - always learning through doing, actively engaging the work at hand. I aim to support you in **your own learning in this course, and at the stage I encounter you on your learning pathway**. I encourage you to **engage with each task in this course by asking how you can best approach it to your greatest benefit as a learner and in the context of your larger educational and life goals**. *Learning is not a way of life – it is life.*

IMPORTANT NOTE: In all cases for all work in this course, to meaningfully engage (i.e. THIS IS WHAT YOU GET GOOD GRADES FOR):

- connect what you say/write/share to relevant course resources and/or research you carry out;
- directly to your own experience, and your own insight;
- and directly to your learning and growth in this course.

Most of what you earn grades for is directly related to your own experience, insight, learning, growth. You will not be able to generate this required content without first doing the reading, listening, and other activities that will be assigned – and then, based on your learning and thinking that arises while you do the work, your descriptions and reflections on your experiences, insights, learning, and growth in ways that are directly relate to the content and activities of this course. (AI will not be able to generate this for you.)

COURSE ASSESSMENT

Outstanding	A+	90-100%	Outstanding performance, demonstrating complete and comprehensive understanding of the subject matter; full mastery of concepts and skills; exceptional interpretive and analytical ability; originality in the use of concepts and skills; achievement of all major and minor objectives of the course/assignment.
Excellent	A	85-89%	Excellent performance, indicating superior grasp of subject matter and concepts; development of relevant skills to a high level; a high level of interpretive and analytical ability; originality or intellectual initiative; achievement of all major and minor objectives of the course assignment.
	A-	80-84%	Very good performance, indicating excellent grasp of subject matter and concepts; development of relevant skills to a high level; a high level of interpretive and analytical ability; originality or intellectual initiative; achievement of most major and minor objectives of the course assignment.
Very good	B+	77-79%	Very good performance, indicating thorough understanding of subject matter and concepts; development of relevant skills to a fairly high level; good interpretive and analytical ability; evidence of intellectual initiative; achievement of major and minor objectives of the course/assignment.
	B	73-76%	Very good performance, indicating very strong understanding of subject matter and concepts; development of relevant skills to a fairly high level; good interpretive and analytical ability; evidence of intellectual initiative; achievement of major and minor objectives of the course/assignment.
	B-	70-72%	Very good performance, indicating strong understanding of subject matter and concepts; development of relevant skills to a fairly high level; satisfactory interpretive and analytical ability; evidence of intellectual initiative; achievement of major and minor objectives of the course/assignment.
Good	C+	67-69%	Good performance indicating significant understanding of subject matter and concepts; adequate development of relevant skills; satisfactory interpretive and analytical ability; achievement of most major and minor objectives of the course/assignment.
Satisfactory	C	63-66%	Intellectually adequate performance of fair quality demonstrating an acceptable understanding of the subject matter and most concepts; development of skills to a satisfactory level; adequate interpretive and analytical ability; achievement of most major objectives of the course/assignment.
	C-	60-62%	Intellectually adequate performance of fair quality demonstrating an acceptable understanding of the subject matter and many concepts; development of skills to a satisfactory level; adequate interpretive and analytical ability; achievement of many objectives of the course/assignment.
Poor	D+	57-59%	Minimally acceptable performance demonstrating some understanding of basic subject matter and concepts, and partial development of relevant skills, with some evidence of interpretive or analytical ability; achievement of some major objectives of the course/assignment.
	D	53-56%	A minimally level of performance which may not be sufficient background for success at the next level in the discipline.
	D-	50-52%	A marginal level of performance which may not be sufficient background for success at the next level in the discipline.
Insufficient	F	0-49%	A marginal level of performance which is not sufficient background for success at the next level in the discipline.

DETAILED ASSIGNMENT GUIDELINES

The following assignments have been designed as learning opportunities to help you grow in your understanding related to the need for decolonizing and Indigenizing music education (and education more generally), and to

help you grow in understanding and skill related to ethical teaching and learning of diverse musics, communities and cultures in a variety of formal and informal contexts.

1. In-class participation (20%)

This part of your grade will be assessed on the basis of two components: the quality of your participation in class meetings, and your work on in-class activities (including sessions where I am not present, and in online course participation) which may require analytical and written work. **As a significant portion of grades is assigned to “class participation”** – here are clear guidelines and a rubric (adapted from Vol. 19, No. 3 of *The Teaching Professor* with permission from the contributor, Adam Chapnick, U Toronto).

I expect your regular and on-time attendance and participation in class sessions and activities – it’s essential for your learning, it facilitates your in-depth of investigating and knowing the course material. Active participation means coming *prepared* to class, having read/watched/listened to assigned material and tasks/assignments, having made notes and questions ahead of time to support your participation in discussions and other activities. Preparation ahead of each class is essential to have a positive and productive class – it is also the best way to honour the time and energy that you and everyone in the class is committing to the course, especially with Knowledge Holders who visit our class.

A+ = 10/10	A = 9/10	B = 7-8/10	C = 5-6/10	D = 3-4/10	F = 0 – 2/10
<ul style="list-style-type: none"> - actively supports, engages, and listens to peers (ongoing) -arrives fully prepared for every session -plays an active role in discussions (ongoing) -comments advance the level and depth of the dialogue (consistently) -group dynamic and level of discussion are consistently better because of the student’s presence 	<ul style="list-style-type: none"> -actively supports, engages, and listens to peers (ongoing) -arrives fully prepared at almost every session - plays an active role in discussion (ongoing) -comments often advance the level and depth of the dialogue - group dynamic and level of discussion are often better because of the student’s presence 	<ul style="list-style-type: none"> -makes a sincere effort to interact with peers (ongoing) - arrives mostly, if not fully, prepared (ongoing) -participates constructively (adding to the discussion not just agreeing with what others say) in discussions (ongoing) -makes relative comments based on the assigned material (ongoing) - group dynamic and level of discussion are occasionally better (never worse) because of the student’s presence 	<ul style="list-style-type: none"> -limited interaction with peers -preparation and participation are both inconsistent -when prepared, participates constructively in discussions and makes relevant comments based on assigned material -group dynamic and level of discussion are not affected (negatively or positively) by the student’s presence 	<ul style="list-style-type: none"> -virtually no interaction with peers -rarely prepared -rarely participates -comments are generally vague and not drawn from the assigned material -sometimes demonstrates a noticeable lack of interest - group dynamic and level of discussion are affected negatively by the student’s presence 	<ul style="list-style-type: none"> -no interaction with peers -never prepared -never participates -demonstrates a noticeable lack of interest in the material -student’s presence has a significant negative impact on group dynamic and level of discussion

2. Reading/Critical Engagement with Course Materials and Discussion Group Reflections (20%)

Several times throughout the course, you will have the opportunity to respond to readings, class activities, and will be requested to do so either in group discussions (or possibly in writing or by video, if specified). You may be provided with prompts as to how to respond. In general, be prepared to critically contribute to discussions having in mind the course themes, as follows:

- the musicians-behind-the-music
- matters of musical meaning and value
- understanding music and related expression as integrally connected with wholistic life experience
- community, cultural vitality, and change
- Indigenization and decolonization
- healing, health and wellbeing

- equity, diversity, inclusion, accessibility, privilege and marginalization in relation to education practices and processes
- reflections on how we learn/know what we know (about music and related culture), as well as critical thinking about who benefits from current systems of knowledge, education and practice and how.

A high quality of participation involves such things as being present and respectful in learning situations and to those involved, engaging with others with care and respect, listening and reflecting, participating in hands-on course activities, demonstration of a growth orientation (see Appendix/model for assessing participation). Student participation includes sharing circles, addressing specific questions or learning objectives. Students will be invited to participate in a sharing circle and may choose an alternate form of the assignment (e.g., written journal-like format, possibly online forum, or audio or video-recorded form); to be negotiated with students. Instructor will be listening for students' understanding of concepts such as "Two-Eyed Seeing," and for them to be actively making connections with course learning activities (including readings, videos, audio, hands-on activities, learning from culture bearers, etc), as well as previous experiences.

GRADUATE STUDENTS: Will email a short, written response to each reading assignment to the instructor (marcia.ostashewski@gmail.com), before the due date (*email the pre-reading responses before Thursday at midnight Sept 16th). This assignment will consist of a 350-500 word written response, summarizing 2-3 personal insights, reflecting critically on and making connections with course themes as listed above. Graduate students will participate in leading in-class discussions of readings during designated sessions, and this activity will be considered as part of their assessment. 15% written responses, 5% in-class discussion contributions.

UNDERGRADUATE/CERTIFICATE STUDENTS: 20% in-class discussion contributions.

Criteria for Assessment: Evidence of clear and thorough understanding of the issue; connections between your experience as a learner, educator and musicmaker and the material/topic; connections between the course themes and material/music/experience; use of illustrative examples to support your thinking.

READINGS and DUE DATES. Materials will be provided to the students by the instructor, or accessible publicly.

Pre-Course Reading Assignment (due prior to Sept 26th):

- Campbell, P. S. (2018). World Music Pedagogy as Learning Pathway. In Music, Education, and Diversity: Bridging Cultures and Communities (pp. 108-130). Teachers College Press.
- **Watch** 2 videos, P. Campbell's sessions explaining WMP and providing examples (links will be provided – a single reading response (see graduate student assignments below) can be submitted for both videos)
- Stark, J. (2021). Reflections of a white music educator on decolonizing music education. Canadian Music Educator, 63(2), 60-68.
- **Watch** Chimamanda Ngozi Adichie's TED talk: The danger of a single story (<https://www.youtube.com/watch?v=D9Ihs241zeg>)

READING prior to the second workshop weekend (due before Oct 17th) – this list will be updated with links!

- Section of your choice from *21 Things You May Not Know About the Indian Act* (we will discuss this in class)
- An article or your choice from: https://www.blackpeopleshistory.ca/content/content_type-learning-material/
- "Introduction" from Dansez! Acadian Dance Traditions on Prince Edward Island, Past and Present: <http://danseacadienne.ca/step-dancing-introduction/>
- Links to a small number of "private" videos will be provided to students for additional course content – such as learning about traditional Mi'kmaw drummaking, and community music projects in Mexico.

IN ADDITION, compulsory attendance at a concert, sound walk participation and festival are detailed above.

ADDITIONAL RESOURCES

- Campbell, P.S. & Lum, C-H. (2019). Teaching and learning in context. In *World Music Pedagogy, Volume VI: School-Community Intersections* (pp. 1-24). Routledge.
- Human, R. & Akuno, E. A. (2024). Indigenising music education: The cross-culture transfer of African Indigenous concepts and practices. In T. Rakena, C. Hall, A. Prest & D. Johnson (Eds.), *Decolonising and indigenising music education First peoples leading research and practice* (pp. 88-107). Taylor & Francis. DOI: 10.4324/9781003288923-7
- Ostaszewski, M., C. Paul, G. Marshall, S. Johnson. (2020). Fostering Reconciliation through Collaborative Research in Unama'ki: Engaging Communities through Indigenous Methodologies and Research-Creation. *Yearbook for Traditional Music* 52 pp. 23-40).
- Roberts, C, J. & Beegle, A. C. (2018). Attentive listening for cultural awakenings. In *World Music Pedagogy, Volume II: Elementary Music Education* (pp. 28-50). Routledge.
- Tremblay, K. (2024). Context and content: Decolonizing education in the instrumental music classroom. In T. Rakena, C. Hall, A. Prest & D. Johnson (Eds.), *Decolonising and indigenising music education First peoples leading research and practice* (pp. 127-141). Taylor & Francis. DOI: 10.4324/9781003288923-9

Additional resources will be provided as we move forward in the course!

2. Bibliography of Community Resources and Padlet (20%)

Educators and community program facilitators often have a budget to purchase equipment and music for their programs and for events. Teachers are also generally involved in creating school-wide cultural and community events. By planning ahead, you can use some of your funding to bring culture bearers into your classroom or program as guest artists, artists-in-residents, or cultural and language consultants. **This assignment may be completed with a partner – your choice!**

The purpose of this assignment is to:

- Familiarize you and other students with some of the many resource people and organizations in your local community available to help you include a diversity of cultural perspectives into your class, school or other teaching/learning situation; or profession-specific context.
- Consider ways you can involve culture bearers in course/program activities (e.g., visiting community organizations such as museums and cultural centres, festival events, elder care facilities - or how to respectfully go about inviting and arranging for a culture bearer to visit your class, how to model respectful and caring engagement in the context of your classroom or program) - make a learning resource using the web application Padlet.

First: You will do some sleuthing to find 4-6 regional (in your region, e.g., the Atlantic region if in Unama'ki) community groups, artists, and organizations/local music and culture resources, cultural groups/organizations, possible artist-in-residencies, performances, or presenters. You are looking for community resources with a high level of cultural validity who could come in or host your students and do some teaching related to a specific cultural music or worldview, could do a week-long or month-long residency in your school, and/or could do a performance with your students. You'll want to ensure the artist/organization in question is a feasible choice in terms of cost and availability (e.g., if the person lives in Nunavut you would have to pay their travel, accommodation and food costs, and if you ask a well-known recording artist, you may not be able to afford their fee. Also, if you are sourcing a community group, their members may be working or going to school during the day). Here again, keep in mind the important of developing a relationship with culture bearers based on reciprocity, and equity, and consideration for the role of culture bearers in their own communities and cultures. Be sure to find out cost for a concert or residency (you might have to e-mail someone and ask).

Second: You will provide the information requested in the chart that will be emailed to you and turn this into a PDF. This is what you will be emailing to the instructor in order to submit your work for assessment, as well as sharing. If you choose to work with a partner, **please indicate the names of both partners on your submission**, and cc the email address of your partner.

Third: You will then create a post for 2-3 of your resources on our class Padlet. **For the title, use the name of the artist and the musical practice** (e.g., Sons of Membertou, Indigenous singers and drummers). Be sure to include the information requested on the chart and anything else you think might be relevant. If possible, include photographs, videos, sound files and/or other resources in each post.

Fourth: During class time (either during the September or October workshop weekend), each person/group will have 2-3 minute to share their discoveries. Sharing your work with other students will create a larger cache of resources for each learner's toolkit!

***NOTE ONE:** While focusing on finding respectful ways to honour and include the diverse voices and knowledges of culture bearers in the teaching and learning of cultural practices, researchers and educators are also concerned about not drawing too heavily or burdening knowledge holders as community resources. Rather, our responsibility as good citizens and educators (in the broadest sense of the term), is to engage in cultural labour and relationship work by learning to do the teaching and sharing ourselves when possible – and when appropriate. With this course, through engagement with diverse culture bearers, we aim to model for and help students develop understanding about the importance of thinking through such issues, which are core to relationships at the foundations of culturally-responsive and culturally-sustaining teaching and learning practices. These relationships need to be characterized by mutual care and support. Rather than “one and done” experiences and “extractive” ways of relating with culture bearers – we model expectations of establishing ongoing relationships, of engaging with, by and for the long-term wellbeing of diverse communities. In this course, students are asked: how will you, as a learner, integrate new knowledge into changing their future practices in sustainable, meaningful ways?*

***NOTE TWO:** Before you post, take a look at other people's posts. Try to have different resources than other people/groups so we have the biggest library possible.*

***NOTE THREE:** for band teachers especially: your submission should not merely be an “instrument list”!*

Criteria for Assessment (all students): Thoroughness and level of effort and thought, clarity of communication, clear vision of what the culture bearer could contribute and how you could work with them in your context, the types of relationships you engage in and/or envision with respect to the resources, feasibility (ie., that it must be feasible financially and logistically to work with these culture bearers in your context), evidence of understanding of course themes including those discussed in readings and course materials, level of pedagogical thinking (relative to a student's background).

3. Exploring Culture Through Music (20%)

Choose one specific recording (single track) from the Smithsonian Folkways catalogue and

- (A) develop a “World Music Pedagogy”- inspired introduction to the music in the form of a short lesson (referring to the at least 2-3 of the 5 dimensions of “world music pedagogy”); or, if you are a **graduate student**, 3 lessons (or 3 of Option B, below). Each lesson should be no more than 5 minutes long (it should take no more than 5 minutes of instruction to students). On the last day of class, each student will teach their lesson/one of their lessons to our class. These would be like a “hook” to prepare and introduce the content to the students.
- Students will submit/email to the instructor a point-form lesson plan along with presentation slides (e.g., Power Point) for assessment.

OR (recognizing the range of contexts that students of this course are embedded in (e.g. health studies):

- (B) create an alternative format resource to support learning about that particular cultural music, such as a podcast or short film (3-5 min.), creative piece (you are invited to be innovative in this and consider developing this piece based on a conversation with an Elder, or a poem or spoken word, or song(s). On the last day of class, each student will share their creative piece with our class. These would be like a “hooks” to introduce the content to the students.

- Students will submit/email to the instructor a recording of the piece along with a short essay/written reflection (or video-recorded description or presentation/sharing) describing their process and learnings from the experience of creating it and how it can support music learning.

NOTE: *Whichever option A or B, students must provide proposals before the end of Sept 28th for a lesson(s) or creative piece(s) of their choosing (e.g., lessons, songs, an instrument, sculpture, beading).*

In your work, ensure that you address the themes of the course, where relevant in relation to the music you are exploring:

- the musicians-behind-the-music
- matters of musical meaning and value
- understanding music and related expression as integrally connected with wholistic life experience
- community, cultural vitality, and change
- Indigenization and decolonization
- healing, health and wellbeing
- equity, diversity, inclusion, accessibility, privilege and marginalization in relation to education practices and processes
- reflections on how we learn/know what we know (about music and related culture), as well as critical thinking about who benefits from current systems of knowledge, education and practice and how.

Patricia Shehan Campbell's *World Music Pedagogy* series (all are available online):

- Volume I: Early Childhood Education (*Sarah H. Watts*)
- Volume II: Elementary Music Education (*J. Christopher Roberts and Amy C. Beegle*)
- Volume III: Secondary School Innovations (*Karen Howard and Jamey Kelley*)
- Volume IV: Instrumental Music Education (*Mark Montemayor, William J. Coppola, and Christopher Mena*)
- Volume V: Choral Music Education (*Sarah J. Bartolome*)
- Volume VI: School-Community Intersections (*Patricia Shehan Campbell and Chee- Hoo Lum*)
- Volume VII: Teaching World Music in Higher Education (*William J. Coppola, David G. Hebert, and Patricia Shehan Campbell*)

Other resource materials include:

- Smithsonian Folkways Recordings record label (<https://folkways.si.edu/>)
- One of Bonnie Wade's Oxford U Press volumes "Experiencing Music, Expressing Culture" (<https://global.oup.com/academic/search?q=experiencing+music%2C+expressing+culture&cc=us&lang=en>). Example titles of these volumes, of which there are dozens: Music in China, Music in West Africa, Music in Korea, Music in North India, Native American Music in Eastern North America (written by a Canadian author).

**Plagiarism alert: Be sure to give credit to authors and culture bearers if you use their ideas, activities or pieces to that they have introduced you.*

Criteria for Assessment: Evidence of understanding of the "World Music Pedagogy" (5 dimensions) framework, thoroughness and level of effort and thought including background research, clarity of communication, quality of sequencing and pedagogical thinking, evidence of connection between your materials and course themes and resources, care and attention to issues raised in Stark 2021 (course pre-reading assignment).

5. UNDERGRADUATE STUDENTS: Reflection as Learning (20%) (Pass/Fail)

Students may choose to complete this assignment in writing, or orally, or as a video or audio recorded piece after they have completed all other course activities and assignments – synthesizing their learning through the

course – to help students make sense of their learning, and to facilitate the integration of their learning (see chart below to prompt student reflection). Be sure to provide concrete examples to illustrate your learning. Email your work to the instructor (**due date TBD in class**).

Developmental Reflection Based on a Learning Taxonomy

Remembering	<ul style="list-style-type: none"> Which of the course objectives did I accomplish (writing the objective and giving concrete examples)? What steps did I take to complete this work, and meet the course objectives?
Understanding	<ul style="list-style-type: none"> What new insights did I develop as a result of doing this work? How has my perspective changed after doing this work and taking this course?
Analyzing	<ul style="list-style-type: none"> What challenges to my current thinking did this work present? How does work in this course connect with work in other courses?
Evaluating	<ul style="list-style-type: none"> What did I do well? What areas do I still need to work on? What would I do differently if I did it again?
Creating	<ul style="list-style-type: none"> What next steps do I want to take as a result of this learning experience? What should I do next to achieve my overall learning and personal goals?

(Developed by Carleen Vande Zande)

Criteria for Assessment: Thoroughness and level of effort and thought, clarity of communication, quality of pedagogical thinking, evidence of connection between your materials and course themes and resources, care and attention to issues raised in Stark 2021 (course pre-reading assignment).

5. GRADUATE STUDENTS: Final Essay (20%)

Reflect on your experiences in the “Learning through Music” course over the past week, including resources with which you engaged, and activities in which you participated. Describe some potential ways that this learning experience will inform your teaching practice going forward. Be sure to make connections (and direct references) to your professional practice, as well as coursework, research and resources from the breadth of your graduate studies. Discuss how your new understandings align with your vision of artistry, philosophy, pedagogy, psychology – and is applicable to your approach to instructional and curriculum design. (1000-1200 words, plus references) Email your work to the instructor (**due date TBD in class**).

Criteria for Assessment: Depth of reflection on and evidence of understanding of course topics, thoroughness and level of effort and thought, clarity of communication, completeness of references, quality of pedagogical thinking, evidence of connection between your writing and course themes and resources, care and attention to issues raised in Stark 2021 (course pre-reading assignment).

*In case you might find it helpful, [here](https://reflection.ed.ac.uk/reflection-toolkit/producing-reflections/academic-reflections/general-tips#:~:text=Academic%20reflective%20writing%20requires%20critical,and%20academic%20practice%20and%20origor) is an article on tips for this kind of critical, reflective writing!
(The URL is: <https://reflection.ed.ac.uk/reflection-toolkit/producing-reflections/academic-reflections/general-tips#:~:text=Academic%20reflective%20writing%20requires%20critical,and%20academic%20practice%20and%20origor>)

LATE POLICY

No extensions will be permitted, except as a result of **documented** illness or personal emergency. The success of the course – and your success in it – and assignments very much depends upon your regular, consistent effort and engagement.

Intellectual Property: Student Use of Technological Devices in the Classroom

All online material developed for this course (including lectures, assignments, tests) is intellectual property and **cannot be recorded, reproduced, shared, or rebroadcast**. Some or all of the teaching days will be recorded by the instructor for the purpose of future teaching use, and/or promotion of future courses. I do **not** give students permission to record them.

Inclement Weather Policy & Class Cancellations

If the university is closed – we will not hold our class. If a replacement class is scheduled, we will hold our class accordingly.

In the event that I need to cancel class for an unforeseen reason, I will send an email and post a message on to the course platform. Please check the platform for updates on class material and scheduling of assignments if class is cancelled.

ADDITIONAL SERVICES FOR STUDENTS

HealthyMinds Nova Scotia: <https://healthymindsns.ca/schools/cbu/>

In Nova Scotia, we want our post-secondary students to thrive, and it's our job to create healthy environments to best set up students for success. HealthyMindsNS, made possible through the Government of Nova Scotia, offers a suite of online mental health programs to complement the in-person counselling services available on campuses. E-mental health programs have proven themselves to be an integral part of the spectrum of mental health support offerings – offerings that also must include in-person and on-campus resources.

Nova Scotia Mental Health Crisis Line 1-888-429-8167

Available 24 hours a day, 7 days a week

Guard.me mobile doctor: <https://www.guard.me/mobiledoctor.php>

mobileDOCTOR by guard.me allows you to connect with Canadian doctors on Maple, a telemedicine company, as a part of your health benefits. Maple provides access to doctors, Canada wide, on your phone, tablet or computer anytime, anywhere. Seeing a doctor on Maple is safe and reliable and can help prevent the need to go to a walk-in clinic or Emergency Room.

FINAL NOTES

Just as I make efforts to communicate updated information in a timely manner about the course to you – both in documents such as this, and in the course platform – I ask that you keep the lines of communication open on your end as well. **If you have a question or concern about the course – big or little – please do not hesitate to ask me.** If you run into a snag with scheduling or with some aspect of the work in the course – please contact me right away to see what might be done about it so that you can continue to do well in the course. **We are on this teaching and learning journey together – and communication is a key to our success. Let's do all that we can to support one another and have fun!**

Always do provide **evidence** for the statements you make in your work for this course. It may be musical evidence or scholarship, other research data or personal experience—and I require that you provide clear evidence (and properly attribute the evidence to its source), in as much detail as possible and is reasonable in the situation, to support all of your statements.

Do not use the word “society” in any of your work for this course! For the purposes of this course, that word will not convey the specificity that we require in talking about people and ideas.

Why such a comprehensive syllabus? Students have told me it is sometimes difficult to keep track of all the different pieces of paper, or to remember what information is where. I have therefore put almost all the

information in this single, comprehensive syllabus. I know the size of the document can be intimidating, especially for students who don't like to read or have difficulty reading in English. But I hope that the ease and efficiency of having everything in one place will compensate for any initial feelings of being overwhelmed. Part of the reason my courses have been so popular is that students find them so clearly organized and learner-centred, so don't feel anxious now—once you start doing the work, you'll see that the course organization makes a lot of sense and you'll feel quite comfortable.

Thank you again for enrolling in this course. I wish you the best of luck and success! And I look forward to teaching and learning along with you.

Sincerely,



Dr. Marcia Ostashewski
Founding Director, Centre for Sound Communities

