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Taloha micha Hihla yvt Hlvkuffi: Music and Dance for Healing
ISP-LSX101C: Music & Healing Lecture
Summer 2026

PURPOSE: Ceremony was given to help us engage the world around us, bringing balance and harmony to circumstances that too often spin out of control. One expression of this “good medicine” is music and dance. Through our songs and our steps we can experience healing and bring healing to others. This is a gift of Creator. In this course we will look at the use of music and dance in Scripture and in various Indigenous Nations across Turtle Island. We will then look at how we can incorporate these healing ceremonies in our own contexts.

PREREQUISITES: None

COMPETENCE OBJECTIVES:

Students will be able to engage with the concept of healing through ceremony from a biblical and asset based cultural perspective.

Students will be able to analyze their own cultures to find places of healing through both music and dance.

Students will evaluate how music and dance can be used in their own walk on the Good Road to bring healing to themselves and others.

Students will work to create their own music and dance expressions of healing.

FORMAT AND CONTENT:

This is a one week intensive course It will be held on campus the week of July 6-10th from 2:00 PM – 5:00 PM. The course content consists of videos, articles, talking circle class conversations, and participation in music and dance. Students will prepare daily journals, a piece of music/dance/paper, in addition to participation in class dialogues. Asynchronous students will present a video of their final project along with the daily journals (to include engagement with other student comments throughout the class). MDiv/MA students will prepare a community analysis and larger project to be turned in at the end of the term.

TEXTS: All texts will be made available on Populi by the professor for one-time educational use. MDiv/MA students will be asked to procure two complementary texts.

Youtube Playlist to be provided by the professor

Dovell, Denise. Dancing toward My Wolf: A Journey of Healing through Dance-Making. *Frontiers: A Journal of Women Studies*, Vol. 20, No. 2, Motherhood and Maternalism (1999), pp. 43-59
University of Nebraska Press.

VON ROSEN, FRANZISKA, Drum, Songs, Vibrations: Conversations with a Passamaquoddy Traditional Singer in *Music of the First Nations: Tradition and Innovation in Native North America* by TARA BROWNER. University of Illinois Press

Gioia, Ted. Native American Healing Songs in *Healing Songs*. Duke University Press. March 2006

Sutton, Julie. Culture Society and Musical Perspectives in *Music, Music Therapy and Trauma : International Perspectives*. London: Jessica Kingsley Publishers, 2002.

Lee, Francesca. Dance to Change. UC Irvine Electronic Theses and Dissertations. 2017.

Thomas, Linda S. Music Helps Heal: Mind, Body, and Spirit , Lippincott Williams & Wilkins 2014.

Rann, Lara Diane. Student Experiences of "Soul Healing" in Music and Dance Performance Courses at The University of California, Los Angeles. UCLA Electronic Theses and Dissertations. 2015.

MDiv/MA texts :

Krabill, James R., Fortunato, F, Harris, R., Schrag, B. *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. William Carey Library, 2013.

Schrag, Brian, Krabill, J. *Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals*. William Carey Library, 2013.

COURSE POLICIES

1. **Attendance** For a weekly course, VST requires at least 80% attendance. For an intensive course, VST requires 100% attendance. Please come prepared to full participate in each class (appropriate clothing, shoes, etc.)
2. **Reading and assignments** Students are expected to read all required assignments before class and to complete all assignments as outlined in the syllabus within the specified dates of the course and term.
3. **Academic honesty** Students are expected to adhere to VST's requirements for academic honesty as published in the Student Handbook.
4. **Inclusive language** In speaking and writing, inclusive language is expected when making reference to humans and a variety of metaphors are anticipated when making reference to God.
5. **Assignment and Course Evaluation**
 - Course evaluations at VST combine a letter grade system (A+ to B-; course failure is "Not Approved") including narrative comments based on the competencies of the course. No number grades or weights of assignments are calculated, nor are final grades given numerical equivalents.
 - Individual assignments within a course are given narrative evaluations, that is, APP (Approved) or INC (Incomplete) with narrative comments, based on the competencies and expectations set for that assignment. One re-write is allowed on any assignment that

is INC. The re-written assignment is due two weeks after the work is returned. The final evaluation for an assignment can be APP or NAPP after a re-write.

6. Late assignments

Submission of assignments on time is a part of academic, professional and pastoral competence and a part of every course at VST. All assignments in courses are due on the dates specified in the syllabus. Failure to submit an assignment on time will be noted in the narrative evaluation of an assignment. Repeated failure to submit assignments on time may affect the final grade for the course.

7. Limitation on use of social media, Philosophy of Technology

Ordinarily, the use of electronic devices in the contexts of classrooms or meetings will be to support the learning, formation, or agenda at hand. I believe that it is best andragogical practice to allow for a variety of modes of presentation of assignments. This means that you may use technology to create videos or presentations, but this does not mean that the quality of preparation or planning should be any less than if you were to write a paper. Creative expressions should be well planned and produced (clear video/audio, logical flow, not rambling but pointed).

8. VST is committed to creating safe space and an inclusive learning environment. If you have a diagnosed or suspected learning disability, chronic condition, mental health concern, or physical requirement which you anticipate may impact your participation in this class, you are encouraged to discuss your needs with the instructor and the Dean within the first week of classes.

CALENDAR

July 6	Biblical Foundations of Ceremony: Music and Dance Assignment: Journal 1 due at end of the day.
July 7	Asset Based Approaches to Music and Dance Assignment: Journal 2 due at end of the day.
July 8	Cultural Self-Analysis – Creating Local Arts Together Assignment: Journal 3 due at end of the day.
July 9	Preparation of Projects – Creating Local Arts Together Assignment: Journal 4 due at end of the day.
July 10	Presentation of Projects

EXPECTATIONS, ASSIGNMENTS AND EVALUATIVE CRITERIA

1. Class participation: Students are expected to participate in class discussions, and do adequate preparation of in-class discussion exercises. Evaluative criteria: comments and questions show adequate preparation, an understanding of the assigned readings and exercises, and a readiness to apply readings to interpretive questions and insights.
2. Journal as described below in more detail. Due as specified in calendar. Evaluative criteria: completeness, depth of reflection and insight, ability to explore complexity in interpretation. Journal entries will answer the reflection questions provided by the professor at the end of the class. You should provide self and contextual reflection as you are answering these questions. That means looking at where you are based, how you serve, who your people are, and who are the people of the land (if you are not in your traditional territories). This is also your chance to ask any additional questions that you would like to talk about in class.
3. Project: The final project will be either a dance presented or taught to the class (if corporate in nature), a song sung or taught to the class, (both with explanatory notes on the significance, cultural application, and biblical basis), or present a 5-6 page paper to the class

on one aspect of healing through music and dance rooted in asset based practice. Evaluative criteria: You, your professor, and your classmates will evaluate your project based on a rubric that will be provided to you. The rubric will address content (did you learn and apply principles from this course), character (did this project/course shape and form your character as a disciple of Christ), and craft (were you able to invite your peers into your context to experience healing).

4. Audit students are required to do all the reading and participate in the class discussions and exercises.
5. Certificate students are required to do all the reading, participate in the class discussions and exercises, and do the journal, handing in the sections of the journal as listed in the calendar.
6. MDiv/MA students will complete two additional assignments. One is a community analysis following the pattern presented on July 12 and in *Creating Local Arts Together*. The second is a larger project based on the student's home or ministry context. This should focus on engaging the context in creating a venue for healing via an ethnodoxology practice of the student's choice (an expression of the arts that creates space for healing). The student will present their creative process and discuss the outcomes in a video of, not more than, ten minutes. More instruction will be provided on the 13th of July.

SELECTED BIBLIOGRAPHY

Diane Snow Austin, and Julie Sutton. Music, Music Therapy and Trauma : International Perspectives. Jessica Kingsley Publishers. 2002.

Gioia, Ted. Healing Songs. E-Duke Books Scholarly Collection. Durham: Duke University Press, 2006.

Schrag, Brian, Krabil, James R. eds. Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals. William Carey Library. 2013