PART I – Course Information

Course Type
☐ Existing/Restructured
☒ New Course Proposed Fall 2013

If new, have you submitted a Form B to the SHSU Curriculum Committee?  ☒ Yes ☐ No

Course Prefix & Number: MUS 379

Texas Common Course Number (TCCN Matrix):

Course Title: Survey of World Music Cultures

Course Catalog Description (Copy and paste from online catalog for existing courses):
This course is a survey of world music focusing on non-Western cultures within the 20th and 21st centuries. It examines elements of representative music cultures, features of those societies that influence music, and the unique musical and artistic aesthetics of those cultural groups. The content of this course explores the creation and function of music within a community's system of values and beliefs, fostering an appreciation for the human experience across diverse societies.

Course Prerequisites: None

Available Online?
☐ Yes, currently developed in online delivery mode
☐ Anticipated development in online delivery mode (Semester, Year: _____)
☒ No

Number of Sections to be Offered per Academic Year: 24

Estimated Enrollment per Section: 30

Course Level (freshman, sophomore): freshman

Designated Contact Person (for follow-up communication purposes): Sheryl Murphy-Manley

E-Mail Address: mus_skm@shsu.edu

Phone: 294-4990

Approvals

Department Chair: [Signature] 10/5/12

Academic Dean: [Signature] 10/8/12

Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271
PART II – THECB Foundational Component Areas

See Appendix for full description of each component area.

Select Component Area: \[\text{IV. Language, Philosophy, Culture}\]

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area:

This course will focus on an exploration and study of how representative global music cultures are shaped through value and belief systems within a society. A variety of world-music cultures will be studied, focusing on how each culture uses music as a language, (communicative and/or expressive) and as a means to affect their unique human experience. The course includes a comparative analysis between traditional Western aesthetics of music and global cultural models that foster intellectual and aesthetic creation within the context of music and society.

PART III – Course Objectives & Student Learning Outcomes (SLO)

Insert the applicable course objectives stated as student learning outcomes (e.g., Students completing the course will be able to...) that support the core component area objectives. Please reference the component rubric for additional information on core component area objectives.

Objective/SLO 1: Students who successfully complete this course will develop knowledge and understanding of the role that music plays in a culture and in all human life, both in Western societies and global communities.

How will the objective be addressed (including strategies and techniques)?

Students will develop their knowledge through class discussion, readings, films, activities, assignments, and lectures. By examining selected music cultures from North and South America, Africa, Indonesia, East Asia, India, and the Arab World, students will explore the role that music plays in cultures across global communities.

Describe how the objective will be assessed: The student will demonstrate this objective through exams and written evaluations of a musical culture which will be graded with a rubric. An example of a question that will provide direct assessment for the exam might include: "Describe the four components of a music culture, giving examples of each from the music cultures discussed in class." (Students will answer with a discussion that includes 1) Ideas about music; religion/belief systems, aesthetics of music, contexts for music, history of music within cultures, 2) Activities involving music 3) Repertories of music; style, genres, texts, composition, transmission, movement, and 4) Materials of music. Successful answers will address all of the above components giving relevant detail.)
Objective/SLO 2: Students who successfully complete this course will be able to provide oral and written descriptions of the role of music in selected cultures, demonstrating understanding of selected world-music systems, performing contexts, functional applications of music and art, and characteristic traits of instrumentation, genre, and harmonic systems from the specific music cultures addressed in the class.

How will the objective be addressed (including strategies and techniques)? Through textbook readings, research, class lectures, films, and class discussions, students will understand the diversity of cultural and musical systems by exploring case studies presented in the textbook and lectures. Additionally, students will prepare projects that build a music-culture model for a chosen cultural group demonstrating their understanding of its religious beliefs, political system, and the details of its musical system including the function that music fulfills within the given culture.

Describe how the objective will be assessed: Students will demonstrate this objective through written exams, a research project that is presented orally for the class, and a research paper that is graded according to a rubric by the instructor of record. An example of a question that will directly assess this objective on an exam might include: "Describe the concept of 'raga' in Indian music. What is the relationship between 'ragas', 'rasas', and the Melakarta system?"

Objective/SLO 3: Students who successfully complete this course will be able to demonstrate understanding of how ideas, values, and beliefs of a culture affect the unique aesthetic and intellectual creations within specific societies. Students will more fully understand the human condition across many cultures through an understanding of the role that music plays within diverse societies. Students will also gain an appreciation for diversity and an understanding of the global community, and specifically, music as a product of the human experience.

How will the objective be addressed (including strategies and techniques)? As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and sub-cultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints towards global communities. Through textbook readings, research, films, and lectures, students will understand the broad variety of ideas concerning the functions and uses of music and art, and learn about alternative viewpoints across human experiences.

Describe how the objective will be assessed: Students will demonstrate their learning through exams and assignments that focus their knowledge on the course objectives. Students will also be graded and directly assessed, according to a rubric, on their oral presentation of research and appropriate construction of a music-culture model for the country serving as the topic of their research project. An example of a question for the exam might include: "At the beginning of the semester, we listened to an excerpt of postal workers singing and canceling stamps at the post office of the University of Ghana. Explain why these postal workers do not consider their activity to be a musical performance. What aspects of our Western culture lead most Americans to consider the Ghanaian activity to be music?"

Objective/SLO 4: 

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:
Objective/SLO 5: 

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

**PART IV – THECB Skill Objectives**

Address each of the THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s), and how each skill will be assessed. *Address ALL skill objectives associated with the selected Component Area. (See Appendix)*

1. **Critical Thinking Skills:** to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will the skill be addressed (including strategies and techniques)?

- Through exams, writing, research projects, discussions, and assignments, students will be taught to think critically and analytically, and to ask appropriate questions about cultures, integrating and synthesizing knowledge they gain in the course, forming conclusions, and building an informed belief system from the complex of information presented in the course content.
- Students will research, organize, outline, draft, and write a research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine a non-Western musical culture (and musical examples from that culture) as they evaluate and synthesize information concerning their music-culture case study, analyze their findings, and compare world cultures to European music traditions explored in the course content.
- Students will develop skills necessary to aurally identify selected musical styles from different countries, and be able to articulate conclusions about stylistic analysis.

Describe how the skill will be assessed: This skill will be directly assessed through exams, through the grading of their research project, which will include multiple learning tasks that guide the student towards the final product, and through embedded questions on exams. An example of a test question that measures critical thinking might include: "How does the Agbekor performance reflect the history and culture of the Ewe people? Why would the omission of Agbekor be devastating to a person from the Ewe cultural group?"

2. **Communication Skills:** to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will the skill be addressed (including strategies and techniques)?

Students will communicate effectively in written, oral, and visual means as they present their research on a given music culture through a written research paper, an oral presentation for the class, and a visual product used in that presentation. They will be required to outline, draft, and...
revise writing assignments with instructor feedback, (and according to a rubric), as they learn to present their research in an effective and logical manner.

Describe how the skill will be assessed: Students will be directly assessed and graded on their projects and papers according to a rubric. This skill will also be directly assessed through embedded questions on exams, such as "In presenting the belief and value system of a music culture to an audience of non-ethnomusicologists, describe the most effective manner to develop your format logically, and the most convincing way to present your interpretation to the audience." [The rubric for the oral, written, and visual presentation is included below as, "Survey of World Music Cultures-Oral Presentation Assessment Rubric"]

3. **Empirical and Quantitative Skills:** to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including strategies and techniques)?

Describe how the skill will be assessed:

4. **Teamwork:** to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including strategies and techniques)?

Describe how the skill will be assessed:
5. **Personal Responsibility**: to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including strategies and techniques)? Students will articulate in writing, and orally, how they make sound ethical judgments based on the development of their personal value system. Students will approach the study of diverse cultures with an understanding of the cultural heritage that humans share, and do not share. As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and sub-cultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints towards global communities. Students will consider their personal role in the global community understanding past successes, failures, and consequences of personal choices and ethical decision-making.

Describe how the skill will be assessed: Students will be directly assessed through their research paper and presentation of their oral project, both graded with a rubric by the instructor of record. The students' projects will demonstrate personal judgment of diverse communities and their personal roles within the global society. Students also will be directly assessed with rubric-graded embedded questions on the exam, such as, "We actively make our own choices which lead to consequences. Describe two ways in which making personal choices in your life could affect, positively or negatively, the music cultures we have studied in class." or, "When Ravi Shankar realized that the American public at Woodstock was involved in the drug culture, how did he modify his musical activities? Describe an instance within, or near to, your own music culture during which you might be required to change your musical activities in order to stay true to your personal values or belief system."

6. **Social Responsibility**: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including strategies and techniques)? Students will learn intercultural competence as they explore music cultures from North and South America, Africa, Indonesia, East Asia, India, the Arab World, and the selected culture for their research project. Students will come to understand the nature of their personal role in their own communities and their social responsibility in preservation of the global community of music and other social cultures.

Describe how the skill will be assessed: Students' intercultural competence will be directly assessed through their research paper and presentation of their oral project, both graded with a rubric by the instructor of record. Embedded examination questions, graded with a rubric, will also be used. Examples of test questions might include: "What are some of the social layers of genres of Indian music? Do American and European music also have musical styles of higher or lower status? How do they reflect various subcultures?" Or, "Why and/or why not is it appropriate to characterize the music-culture of the BaAka People in Central Africa as "primitive"? Compare your own music-culture's value of music as an adaptive resource for the Forest People. What is a socially responsible approach to studying the BaAka People and their culture?"
1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

| Week 1 | Discuss course objectives and new core skill objectives  
| -Topics include: Approaches to studying global communities through music; The music-culture as a global component; Ethnomusicology vs. Musicology; The music-culture performance model in diverse societies vs. Western-European traditions; The four components of a music-culture: ideas about music, activities involving music, repertoires of music, and material culture of music; The musical elements: melody, harmony, texture, rhythm, and genre as applied globally; Ecological and sustainable worlds of music |
| Week 2 | Specific case studies of world music including music from: Native American communities of Sioux, Zuni, Iroquois, and Navajo; Functions of music within religious and social venues as applicable to these selected Native American groups  
| -Research projects explained and assigned |
| Week 3 | Selected musical examples from African communities including: Ghanaian work songs; Agbekor of the Ewe people; Drumming of Dagbon, and the life of Abubakari Lunna  
| -First steps of research project due: country and music-culture choice, outline proposed, teams selected, research steps discussed |
| Week 4 | Selected case studies from African cultures continued including: Mbira music of the Shona people and cultural contexts; Polyphonic genres of the Baaka people; Social response to the Forest People; Music-culture as an adaptive resource  
| -Sequential steps for research project monitored and completed including the teams building of the music-culture model for selected country  
| -Exam |
| Week 5 | Specific examples from North America including: Music of worship; Music of work; Music of play; Blues; Cultural contexts; and Social context and meaning  
| -Research project continues individually and within teams |
| Week 6 | Comparing European aesthetics and approaches to artistic meaning with the non-Western music-culture model; Artistic and social responsibility within, and towards, global communities |
| Week 7 | The music of India, including: History, culture, and music; Commercial vs. religious music and social meaning; Classical music of India, Soundscapes, Raga, Rasa, the Melakarta system, Tala and the time cycle  
| -Research project continues individually and within teams |
| Week 8 | Carnatic Indian music including discussion of Alapana, Tanam and genres  
| -Research project continues individually and within teams  
| -Exam |
| Week 9 | Specific examples from Indonesia including: The gamelan of central Java; Gamelan performance contexts; Social use of gamelans in Shadow Puppetry  
| -Research project continues individually and within teams |
| Week 10 | Specific examples from Indonesia including: Balinese gamelans; Popular music; The multiplicity of music-cultures in Indonesia  
| -East Asian Music including topics: A cross-section of Chinese music; Folk song; Instrumental ensemble traditions; Operatic traditions; Solo instrumental traditions; Religious traditions; Popular music  
| -Research project continues individually and within teams |
| Week 11 | Music in Latin American societies including case studies: Chilean Nueva Cancion; Bolivian K'antu;  

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Sam Houston State University  
Revised August, 2012

| Week 12 | Music of the Quichua in the Northern Andes of Ecuador; Afro-Peruvian Music; Western Influences vs. Folk Traditions  
Research project continues individually and within teams |
|---------|----------------------------------------------------------------------------------------------------------|
| Week 13 | -The Arab World including: Defining "Arab World"; The Takht ensemble; Religion and music in the Arab World; Music in History vs. Music as History; The Maghrib; Communal Music Making in Morocco; Homeland and Diaspora, case study of an Iraq musician  
Exam  
Research project continues individually and within teams |
| Week 14 | -Music in diverse societies re-envisioned  
Oral Presentations begin |
| Week 15 | -Oral Presentations conclude  
Teams assessed and graded  
(Final exam during finals week) |

2. Attachments (Syllabus Required)

Syllabus Attached?  
☑ Yes  
☐ No

Other Attached?  
☑ Yes  
☐ No  
If yes, specify: 4 sample rubrics for the 4 skill objectives
Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/ Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

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COURSE SYLLABUS

Survey of World Music Cultures
MUSI 1379, 3 credit hours
Fall 2013
Sam Houston State University, School of Music

Associate Professor: S. K. Murphy-Manley, Ph.D.
Office: 936-294-4900, Music Building 324
Email: mus_skm@shsu.edu

Office Hours
I will be available to you every day, at any time by phone or email. You might be required to leave a message and a phone number at which you can be reached. You will need to call me to make an appointment if you would like to meet with me in my office.

Course Description
This course is a survey of world music focusing on non-Western cultures within the 20th and 21st centuries. It examines elements of representative music cultures, features of those societies that influence music, and the unique musical and artistic aesthetics of those cultural groups. The content of this course explores the creation and function of music within a community's system of values and beliefs, fostering an appreciation for the human experience across diverse societies. This is an ethnomusicological course.

Prerequisites (None)
• This is a University Core Class that fulfills Component Area IV.

Course Objectives
1. You will gain from this course a foundational knowledge of World music as represented by the musical examples provided on the CD set and be able to demonstrate your knowledge through tests and oral presentations. You also will learn fundamental principles, generalizations, and theories concerning music history, and music within cultures, as studied within the two fields of musicology and ethnomusicology.

2. You will develop knowledge and understanding of the role that music plays in a culture and in all human life, both in Western societies and global communities.

3. You will be able to provide oral and written descriptions of the role of music in selected cultures, demonstrating understanding of selected world-music systems, performing contexts, functional applications of music and art, and characteristic traits of instrumentation, genre, and harmonic systems from the specific music cultures addressed in the class.
4. You will be able to demonstrate understanding of how ideas, values, and beliefs of a culture affect the unique aesthetic and intellectual creations within specific societies. You will more fully understand the human condition across many cultures through an understanding of the role that music plays within diverse societies. You will also gain an appreciation for diversity and an understanding of the global community, and specifically, music as a product of the human experience.

5. You will broaden your understanding and knowledge of music cultures in a general sense, and understand on a deeper level with clearer perception, the world of music as a whole, including its past, its changes, and its current state.

How the objectives are addressed:
Students will develop their knowledge through class discussion, readings, films, activities, assignments, and lectures. By examining selected music cultures from North and South America, Africa, Indonesia, East Asia, India, and the Arab World, students will explore the role that music plays in cultures across global communities. Students will understand the diversity of cultural and musical systems by exploring case studies presented in the textbook and lectures. Additionally, students will prepare projects that build a music-culture model for a chosen cultural group demonstrating their understanding of its religious beliefs, political system, and the details of its musical system including the function that music fulfills within the given culture. As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and subcultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints that they personally have towards global communities.

How the objectives will be assessed:
The students will be directly assessed on the objectives through exams, an oral presentation of research, which will demonstrate an appropriate construction of a music-culture model for the country serving as the topic of their research project, and a research paper. Rubrics will be used in the grading processes. Sample exam questions that will also provide direct assessment might include:
1. "Describe the four components of a music culture, giving examples of each from the music cultures discussed in class." (Students will answer with a discussion that includes 1) Ideas about music; religion/belief systems, aesthetics of music, contexts for music, history of music within cultures, 2) Activities involving music 3) Repertories of music; style, genres, texts, composition, transmission, movement, and 4) Materials of music. Successful answers will address all of the above components giving relevant detail.)

Core Curriculum Skill Objectives
This core class fulfills the three credits needed for Component Area IV: Language, Philosophy, & Culture. All courses in Component Area IV must address, and assess, critical thinking skills, communication skills, personal responsibility, and social
responsibility. I have included the following information on the syllabus so that you can see how each of the skills will be addressed in this course.

I. Critical Thinking Skills: (as defined by the Coordinating Board) to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

Critical thinking will be addressed in this class through exams, writing, research projects, discussions, and assignments.
- Students will be taught to think critically and analytically, and to ask appropriate questions about cultures, integrating and synthesizing knowledge they gain in the course, forming conclusions, and building an informed belief system from the complex of information presented in the course content.
- Students will research, organize, outline, draft, and write a research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine a non-Western musical culture (and musical examples from that culture) as they evaluate and synthesize information concerning their music-culture case study, analyze their findings, and compare world cultures to European music traditions explored in the course content.
- Students will develop skills necessary to aurally identify selected musical styles from different countries, and be able to articulate conclusions about stylistic analysis.

Critical thinking will be directly assessed through exams, through the grading of their research project, which will include multiple learning tasks that guide the student towards the final product, and through embedded questions on exams. An example of a test question that measures critical thinking might include: "How does the Agbekor performance reflect the history and culture of the Ewe people? Why would the omission of Agbekor be devastating to a person from the Ewe cultural group?"

II. Communication Skills (as defined by the Coordinating Board): to include effective development, interpretation and expression of ideas through written, oral and visual communication

Communication skills will be addressed in this class as students communicate effectively in written, oral, and visual means as they present their research on a given music culture through a written research paper, an oral presentation for the class, and a visual product used in that presentation. They will be required to outline, draft, and revise writing assignments as they learn to present their research in an effective and logical manner.

Communication skills will be directly assessed and graded on their projects and papers according to a rubric. This skill will also be directly assessed through embedded questions on exams, such as "In presenting the belief and value system of a music culture to an audience of non-ethnomusicologists, describe the most effective manner to develop your format logically, and the most convincing way to present your interpretation to the audience."
III. Personal Responsibility Skills (as defined by the Coordinating Board): to include the ability to connect choices, actions and consequences to ethical decision-making

Personal responsibility will be addressed in this course as students articulate in writing, and orally, how they make sound ethical judgments based on the development of their personal value system. Students will approach the study of diverse cultures with an understanding of the cultural heritage that humans share, and do not share. As cultures across the globe are studied, students will be guided in thinking critically about their own cultures, and sub-cultures, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints towards global communities. Students will consider their personal role in the global community understanding past successes, failures, and consequences of personal choices and ethical decision-making.

Personal responsibility will be directly assessed in this course through their research paper and presentation of their oral project. The students' projects will demonstrate personal judgment of diverse communities and their personal roles within the global society. Students also will be directly assessed with embedded questions on the exam, such as, "We actively make our own choices which lead to consequences. Describe two ways in which making personal choices in your life could affect, positively or negatively, the music cultures we have studied in class." or, "When Ravi Shankar realized that the American public at Woodstock was involved in the drug culture, how did he modify his musical activities? Describe an instance within, or near to, your own music culture during which you might be required to change your musical activities in order to stay true to your personal values or belief system."

IV. Social Responsibility Skills (as defined by the Coordinating Board): to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

Social Responsibility will be addressed in this course as students learn intercultural competence by exploring music cultures from North and South America, Africa, Indonesia, East Asia, India, the Arab World, and the selected culture for their research project. Students will come to understand the nature of their personal role in their own communities and their social responsibility in preservation of the global community of music and other social cultures.

Social Responsibility and the student's intercultural competence will be directly assessed through their research paper and presentation of their oral project, both graded with a rubric by the instructor of record. Embedded examination questions, graded with a rubric, will also be used. Examples of test questions might include: "What are some of the social layers of genres of Indian music? Do American and European music also have musical styles of higher or lower status? How do they reflect various subcultures?" Or, "Why and/or why not is it appropriate to characterize the music-culture of the BaAka People in Central Africa as "primitive"? Compare your own music-culture's value of
music as an adaptive resource for the Forest People. What is a socially responsible approach to studying the BaAka People and their culture?"

❖ Textbooks and Supplies


❖ NOTE: Your supplies will include all items necessary to take notes, study, turn in reports, and to take tests. It will be your responsibility to obtain all textbooks and materials at the beginning of the semester. Please print out the lessons from the document section on Blackboard and bring your notes to class. Taping of the lectures is prohibited.

❖ Cell phones and other electronic devices (including laptops and tablets, etc) must be turned off in class. If you are in the midst of an emergency, and need your cell phone left on vibrate, please talk to me before class. If I hear a cell phone ring or make noise in class (or see you texting, surfing, or doing other clever things with your device), a pop quiz will be given immediately. If this happens during a test or quiz, then an automatic 10-point deduction will be imposed on your test score.

Computers and electronic devices are not allowed for note-taking at this time. Please bring to class the handouts that are provided to you via blackboard.

❖ Course Requirements

❖ Attendance

You will be expected to punctually attend every class. Please do not come late, leave early, or come and go from the class lecture. It will be your responsibility to obtain copies of any handouts given in your absence. Failure, on your part to do so, will not excuse any ignorance or missed assignment. Should you need to be absent, it will be your responsibility, to obtain the assignment and class notes from another class member. (I encourage study groups for the preparation of exams and quizzes.) If you miss more than 5 class periods, then your final grade will be lowered one point for each absence beginning with the sixth. Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

Important Note: Make-up exams will not be given under any circumstance of absence.

❖ Exams

There will be three major examinations. Each exam will test your knowledge of factual information concerning the music, cultures, and
terminology. Exam questions will be constructed to measure your competence of the learning objectives listed above.

✧ **Listening Quizzes**
You will be tested aurally on the musical and cultural styles discussed in class. More information about the quizzes will be discussed as the first quiz approaches. Quizzes will be constructed to help you master the learning objectives listed above.

✧ **Term Project**
You will be required to complete a writing assignment and presentation for the class as a member of a 4 or 5-person team. You should use handouts, recordings, and computer assisted media. (See attached rubric.) The written part will be turned in to me on Monday, November 25th. The class presentations will be conducted beginning December 2nd. I will give you a sign-up sheet ahead of time so that your team can reserve a presentation time. The written portion will count 50% of your project grade and your oral presentation for the class will count 50% of your project grade. I do not accept any assignments via email, and you will not be allowed to make-up a missed class presentation.

Another Important Note: Late assignments and term projects will be accepted with the penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on October 2nd and you get it to me after your class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on October 3rd at 24 hours past the end of class, a 60-point deduction will be implemented. Notice that the penalties are calculated by calendar days and not class meeting days.

✧ **Grading**
The following grading scale will be used for all exams and assignments. No extra credit will be allowed.

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = 59 and below

The Grading percentages are as follows:

- **Term Project** 40%
- **Exams** 40%
- **Listening Quizzes** 20%
**Academic Honesty**

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes “cheating”.

http://www.shsu.edu/students/guide/StudentGuidelines2010-2012.pdf#page=29

**Proper Classroom Demeanor**

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment. Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’—you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: “eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today’s classes, although this is only 8 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction.” Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

**Disabilities**

Accommodations for disabilities must be initiated by the student by going to the Counseling Center and the Services for Students with Disabilities in a timely manner. Every semester that a student desires accommodation, it is the student’s responsibility to complete a Classroom Accommodation Request Form at the Students with Disabilities Office and follow the stated procedure in notifying the faculty.

**Religious Holy Days**

If you must miss a class because it is your religious Holy day, please notify me of your intended absence as soon as possible. Check the schedule below.

**Projected Class Plan and Reading Assignments**

This outline is tentative and subject to change.

Note: The lectures will take precedence over this schedule. We might be ahead or behind in the reading schedule. You should read the assigned pages and listen to the appropriate pieces that are discussed in the reading before each class. Please bring your book to every class unless told otherwise. Your listening list is located on the inside cover in your textbook, and those pages show the contents of your CDs and where the pieces are discussed in the book.
August 28   Introduction to the Class, pages 1-19
August 30   Pages 19-34

Topics for the week include:
- Discuss the course objectives, new core skill objectives, and course requirements
- Approaches to studying global communities through music
- The music-culture as a global component
- Ethnomusicology vs. Musicology
- The music-culture performance model in diverse societies vs. Western-European traditions
- The four components of a music-culture: ideas about music, activities involving music, repertoires of music, and material culture of music
- The musical elements: melody, harmony, texture, rhythm, and genre as applied globally
- Ecological and sustainable worlds of music

September 2   Holiday
September 4   Pages 35-52
September 6   Pages 53-65

Topics for the week include:
- Specific case studies of world music including music from: Native American communities of Sioux, Zuni, Iroquois, and Navajo
- Functions of music within religious and social venues as applicable to these selected Native American groups
- Research projects explained and assigned

September 9   Pages 67-76
September 11  Pages 77-91
September 13  Pages 91-106

Topics for the week include:
- Selected musical examples from African communities including: Ghanaian work songs; Agbekor of the Ewe people; Drumming of Dagbon, and the life of Abubakari Lunna
- First steps of research project due: country and music-culture choice, outline proposed, teams selected, research steps discussed

September 16  Pages 91-106 (continued)
September 18  Film, discussion, research project
September 20   Exam I

Topics for the week include:
- Selected case studies from African cultures continued including: Mbira music of the Shona people and cultural contexts; Polyphonic genres of the Baaka people; Social response to the Forest People; Music-culture as an adaptive resource
- Sequential steps for research project monitored and completed including the teams building of the music-culture model for selected country
- Exam
September 23  Pages 107-129
September 25  Pages 130-141
September 27  Film, discussion, research project

Topics for the week include:
-Specific examples from North America including: Music of worship; Music of work; Music of play; Blues; Cultural contexts; and Social context and meaning
-Research project continues individually and within teams

September 30  Pages 143-154
October 2     Pages 176-177; 355-379
October 4     Pages 379-381

Topics for the week include:
-Comparing European aesthetics and approaches to artistic meaning with the non-Western music-culture model
-Artistic and social responsibility within, and towards, global communities

October 7     Pages 179-191
October 9     Pages 191-207
October 11    Pages 208-211; film discussion; team work

Topics for the week include:
-The music of India, including: History, culture, and music
-Commercial vs. religious music and social meaning
- Classical music of India, Soundscapes, Raga, Rasa, the Melakarta system, Tala and the time cycle
-Research project continues individually and within teams

October 14    Pages  Chapter 6 discussion/lectures continued
October 16    Pages  Exam II
October 18    Pages  Team work

Topics for the week include:
-Carnatic Indian music including discussion of Alapania, Tanam and genres
-Research project continues individually and within teams
-Exam

October 21    Pages 213-231
October 23    Pages 213-231 continued
October 25    Film, discussion, team work

Topics for the week include:
-Specific examples from Indonesia including the gamelan of central Java
-Gamelan performance contexts
-Social use of gamelans in Shadow Puppetry
-Research project continues individually and within teams

October 28 Pages 231-239
October 30 Pages 241-256
November 1 Pages 256-276

Topics for the week include:
-Specific examples from Indonesia including: Balinese gamelans; Popular music; The multiplicity of music-cultures in Indonesia
-East Asian Music including topics: A cross-section of Chinese music; Folk song; Instrumental ensemble traditions; Operatic traditions; Solo instrumental traditions; Religious traditions; Popular music
-Research project continues individually and within teams

November 4 Pages 277-288
November 6 Pages 289-310
November 8 Pages 310-316; team work

Topics for the week include:
-Music in Latin American societies including case studies: Chilean Nueva Cancion; Bolivian K'antu; Music of the Quichua in the Northern Andes of Ecuador; Afro-Peruvian Music; Western Influences vs. Folk Traditions
-Research project continues individually and within teams

November 11 Pages 317-326
November 13 Pages 326-336
November 15 Pages 336-354

Topics for the week include:
The Arab World including: Defining "Arab World"; The Takht ensemble; Religion and music in the Arab World; Music in History vs. Music as History; The Maghrib; Communal Music Making in Morocco; Homeland and Diaspora, case study of an Iraqi musician

November 18 Research paper due; team work on oral presentations continues
November 20 No class
November 22 No class

Topics for the week include:
-Research project continues individually and within teams

November 25 Films, discussion
November 27 Music in diverse societies re-envisioned
November 29 Oral Presentations begin
December 2  Oral Presentations
December 4  Oral Presentations
December 6  Oral Presentations conclude; teams assessed

(\textbf{Final exam during finals week})
Final exam: Date TBA
Sample Rubric for Direct Assessment of Critical Thinking  
*MUSI 1379, Survey of World Music Cultures*

**Question:** *What is Agbekor? How does the Agbekor performance reflect the history and culture of the Ewe people? Why would the omission of Agbekor be devastating to a person from the Ewe cultural group?*

Submitted by Sheryl K. Murphy-Manley, Sam Houston State University, August 2012

<table>
<thead>
<tr>
<th>Scoring: out of 30 possible points (adjust to reflect the points possible on the question)</th>
<th>Interpretation and Content</th>
<th>Analysis &amp; Evaluation</th>
<th>Written Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-30 points - Accomplished</td>
<td>Contains all points including: triumph over adversity in Ewe history; religious philosophy of the Ewe; connects funeral traditions with social and religious institutions</td>
<td>Sees the importance and connections between a musical function and a social institution</td>
<td>Writes succinctly and correctly</td>
</tr>
<tr>
<td></td>
<td>Explains what Agbekor is including all points: legend of origin, war drumming, clarity of life, performance situations today</td>
<td>Understands the significance of the Ewe’s religious beliefs</td>
<td>Discusses issues thoroughly</td>
</tr>
<tr>
<td></td>
<td>Explains what the omission of Agbekor would mean to the Ewe including: religious significance and social response to omission</td>
<td>Explains how Agbekor is learned and how this is significant to the Ewe people</td>
<td>Organizes the information in a coherent and logical manner, assimilating information learned</td>
</tr>
<tr>
<td></td>
<td>Contains most points including: triumph over adversity in Ewe history; religious philosophy of the Ewe; connects funeral traditions with social and religious institutions</td>
<td>Sees the importance between a musical function and a social institution</td>
<td>Written clearly with only a few errors in grammar or spelling</td>
</tr>
<tr>
<td></td>
<td>Explains what Agbekor is including most points: legend of origin, war drumming, clarity of life, performance situations today</td>
<td>Understands the significance of the Ewe’s religious beliefs, but does not articulate it fully</td>
<td>Identifies issues, but not thoroughly discussed</td>
</tr>
<tr>
<td></td>
<td>Partly explains what the omission of Agbekor would mean to the Ewe including religious significance</td>
<td>Explains how Agbekor is learned and how this is significant to the Ewe people, but omits information or important points</td>
<td>Organizes the information in a coherent and logical manner, assimilating information learned</td>
</tr>
<tr>
<td>20-24 points - Competent</td>
<td></td>
<td>Values and evaluates the cultural and religious belief system of the Ewe</td>
<td></td>
</tr>
<tr>
<td>14-19 – Needing more information and thought</td>
<td>0-13 – Not prepared to discuss the question</td>
<td></td>
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<td>---------------------------------------------</td>
<td>---------------------------------------------</td>
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</tr>
<tr>
<td>- Contains only 1 or 2 of these points: triumph over adversity in Ewe history; religious philosophy of the Ewe; connects funeral traditions with social and religious institutions</td>
<td>- Mentions only 1 or no relevant points addressing the question</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Explains what Agbekor is including some points: legend of origin, war drumming, clarity of life, performance situations today</td>
<td>- Vaguely explains what Agbekor is and/or gives incorrect information</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Partly explains what the omission of Agbekor would mean to the Ewe but does not illustrate point</td>
<td>- Partly explains what the omission of Agbekor would mean to the Ewe but does not articulate points clearly or accurately</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Does not articulate the reasons behind the religious and social institution</td>
<td>- Fails to draw conclusions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Understands the significance of the Ewe’s religious beliefs, but does not articulate it fully</td>
<td>- Sees no association between cultural and religious beliefs of the Ewe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Explains how Agbekor is significant to the Ewe people, but generalizes issues or omits important points</td>
<td>- Overlooks differences and cultural identity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Some value is placed on the cultural and religious belief system of the Ewe</td>
<td>- Writing is unclear</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Displays lack of organization of thought and writing</td>
<td>- Misrepresents issues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Statements need clarification and detail</td>
<td>- Disorganized</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Survey of World Music Cultures

Oral Presentation Assessment Rubric: Oral, Written, Visual Communication

Submitted by Sheryl K. Murphy-Manley, Sam Houston State University, August 2012

Student(s)

Country Discussed, Date

<table>
<thead>
<tr>
<th>Topic (Weight)</th>
<th>Unacceptable (0)</th>
<th>Marginal (1)</th>
<th>Acceptable (2)</th>
<th>Exceptional (3)</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate cultural model built as part of the research process (20%)</td>
<td>Little or no understanding of the task</td>
<td>Some understanding of building a cultural model, but falls short by omitting required information.</td>
<td>Sound understanding of the process of building a cultural model. The content includes most or all of the following information about the culture: government, religions, gender roles, class roles, music within the belief system, aesthetics of music, contexts of music, general information about the country</td>
<td>Clear and complete understanding of the process of building a cultural model. The student gives exceptional detail and makes relevant points and connections with the content material, including most or all of the characteristics listed in the acceptable column</td>
<td>x 2</td>
</tr>
<tr>
<td>Content and sources used (30%)</td>
<td>Very little information is presented; neglects important sources and/or uses unscholarly sources</td>
<td>Some necessary content is present, but many questions about the music culture remain unaddressed; some appropriate sources are used</td>
<td>The content contains most or all of the following information: specifically focused music culture context, functions of music within the culture, styles (melody, harmony, rhythm, form, etc.), performance venue, transmission, composition, movement issues, texts; all sources used are appropriate and scholarly</td>
<td>Clear and complete presentation of characteristics of the music culture. The student gives exceptional detail and makes relevant points and connections within the cultural model, including most or all of the characteristics listed in the acceptable column</td>
<td>x 3</td>
</tr>
<tr>
<td>Use of computer-aided tools, handouts, musical examples, and visual aids (20%)</td>
<td>Misunderstanding of the correct selection and/or use of tools - No or very little use of handouts or visual aids and/or aids and - Musical examples are inappropriate, distracting, incomprehensible, or extraneous - Speaker has back to the audience and/or blocks view of the aid, and/or does not refer to the handout - Uses no musical examples or uses them ineffectively</td>
<td>Minimal application and use of appropriate tools - Minimal use of handouts or visual aids, and/or less than effective handouts were presented - Musical examples were not the best examples for the points discussed - Speaker occasionally faces the audience, but blocks the audience’s view and/or does not refer to handout or aid in an appropriate or effective manner</td>
<td>Computer-aided tools are used with effectiveness - Musical examples were well-chosen and handouts and aids were appropriate for the discussion - Speaker faces the audience most of the time, not blocking the audience’s view of the aid, and/or refers appropriately to the handouts</td>
<td>Computer-aided tools are used effectively and professionally. Handouts, aids, and musical examples demonstrate presentation points in an exemplary fashion; all tools add significantly to the presentation - Speaker consistently faces the audience, does not block the audience’s view of the aid, and/or references the handouts and aids in an extremely effective manner</td>
<td>x 2</td>
</tr>
</tbody>
</table>
### Delivery (verbal and nonverbal) (20%)
- Lack of effort of pronunciation - Ineffective or ineffective enunciation, volume, pitch, or inflection
- Pace seriously hinders the speaker's audibility or communication with the audience.
- Excessive reading - Inappropriate display or lack of energy that adversely affects the delivery
- Poor posture, distracting or inappropriate body movements or gestures, or lack of eye contact interferes with the delivery

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only minimal effort is made in pronunciation - Enunciation is occasionally lazy with some inappropriate volume, pitch, inflection - Pace may be noticeable but such instances do not seriously hinder the presentation - Delivery does not contain excessive reading or twirling - Inappropriate body movements, facial expressions, or gestures are occasionally noticeable</td>
<td>Clear attempts at pronunciation; - Enunciation is clear; - The pitch, volume, inflection, are appropriate - Pace is generally maintained and effective - Occasional lack of enthusiasm or energy level might occur - Speaker appears interested - Facial expressions are consistently compatible with spoken content; body movements and gestures are usually natural, appropriate, and relaxed. - Any nervous movements do not interfere with the effectiveness of the presentation; any lack of eye contact is only momentary</td>
<td>Pronunciations show rehearsal - Clear enunciation, with excellent pitch, volume, inflection, and pace of the content. - Speaker sounds genuinely interested in the topic - Delivery appears spontaneous and professional throughout - Notes may assist, but do not interrupt or control delivery. - Physical presentation is appropriate and purposeful in enhancing the speaker's comments - Body movements and gestures are natural, appropriate, and relaxed with consistent eye contact</td>
</tr>
</tbody>
</table>

### Organization and logical presentation of information (10%)
- Provides little or no focus or order to the material
- Lacks audience awareness
- Organizational pattern (introduction, sequenced material, conclusion) is missing

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides some focus or order to the material, but the structure is somewhat unclear. - Information is not logically presented or is appropriate for the audience</td>
<td>Focuses and orders the material to convey a generally unified presentation. - Information is mostly logical and/or appropriate for the audience</td>
<td>Focuses and orders the material to convey a unified presentation in a highly effective manner. - Information is completely logical and appropriate for the audience</td>
</tr>
</tbody>
</table>

### Overall Performance

<table>
<thead>
<tr>
<th>Category</th>
<th>Unacceptable (F)</th>
<th>Marginal (D or C)</th>
<th>Acceptable (B)</th>
<th>Exceptional (A)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Points Required</td>
<td>0–9</td>
<td>10–17</td>
<td>18–24</td>
<td>25–30</td>
<td></td>
</tr>
</tbody>
</table>
Survey of World Music Cultures  
Personal Responsibility Assessment Rubric

This is an example of a rubric used to evaluate an embedded question on an exam such as the following: "We actively make our own choices which lead to consequences. Describe two ways in which making personal choices in your life could affect, positively or negatively, the music cultures we have studied in class."

Submitted by Sheryl K. Murphy-Manley, Sam Houston State University, August 2012

Student:

<table>
<thead>
<tr>
<th>Topic (Weight)</th>
<th>Unacceptable (0)</th>
<th>Marginal (1)</th>
<th>Acceptable (2)</th>
<th>Exceptional (3)</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student demonstrates the ability to make sound ethical decisions (25%)</td>
<td>-The student's response does not demonstrate his/her ability to make sound ethical decisions and/or lacks awareness that decisions can be ethical or non-ethical</td>
<td>The student's response demonstrates that he/she is aware that sound ethical decisions can or should be made</td>
<td>-The student's response demonstrates that he/she is aware that sound ethical decisions can and should be made and articulates thinking that provides an example of how he/she has taken steps toward understanding his/her own personal judgment, value, and belief systems</td>
<td>-The student's response demonstrates that he/she understands the importance of his/her personal ability to make sound ethical decisions and articulates thinking that demonstrates he/she has examined and can articulate his/her own personal judgment, value, and belief systems</td>
<td></td>
</tr>
<tr>
<td>The student demonstrates the ability to connect choices and actions to consequences (25%)</td>
<td>-The student's response demonstrates that he/she does not connect choices and actions to consequences and/or is unaware that choices and actions result in consequences</td>
<td>-The student's response demonstrates that he/she knows that there is a connection between choices, actions, and consequences, but does not articulate what those connections might be</td>
<td>-The student's response provides discussion demonstrating understanding that choices and actions directly affect consequences, and the student's response explains this understanding and discusses how it is applicable to his/her personal choices</td>
<td>-The student's response provides detailed discussion of choices and actions that directly affect consequences and articulates this understanding and provides excellent examples of application in his/her personal choices</td>
<td></td>
</tr>
<tr>
<td>The student demonstrates self-reflection and concern for his/her personal responsibility in this world (25%)</td>
<td>-The student's response demonstrates no concern about personal responsibility in this world</td>
<td>-The student's response indicates that he/she has considered personal responsibility in this world</td>
<td>-The student's response indicates that he/she has considered his/her personal responsibility in this</td>
<td>-The student's response indicates that he/she has considered, and can articulate, his/her personal responsibility in this</td>
<td></td>
</tr>
<tr>
<td>Responsibility in this world (25%)</td>
<td>World and expresses awareness about the choices that he/she is making or has made in the past</td>
<td>Responsibility in this world and expresses concern and thoughtfulness about the choices that he/she makes</td>
<td></td>
<td></td>
<td></td>
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<td>------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student's response demonstrates no realization that he/she possesses a value or belief system.</td>
<td>-The student's response demonstrates personal realization of a value or belief system, but does not articulate how possessing these beliefs will affect his/her actions, thus producing consequences.</td>
<td>-The student's response demonstrates personal realization of a value or belief system, and an understanding that possessing these beliefs affect his/her actions, thus producing consequences.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grading:</td>
<td></td>
<td>-The student's response explains a detailed understanding that this personal value/belief system evolves in order to produce desired consequences.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Points</td>
<td>Unacceptable (E) 0-2</td>
<td>Marginal (D or C) 3-5</td>
<td>Acceptable (B) 6-9</td>
<td>Exceptional (A) 10-12</td>
<td>TOTAL</td>
</tr>
</tbody>
</table>

- The student demonstrates understanding that he/she possesses a value/belief system that ultimately will produce consequences (25%)
**Survey of World Music Cultures**  
**Social Responsibility Assessment Rubric**

This is an example of a rubric used to evaluate an embedded essay question on an exam such as the following: "Why and/or why not is it appropriate to characterize the music-culture of the BaAka People in Central Africa as 'primitive'? Compare your own music-culture's value of music as an adaptive resource for the Forest People. What is a socially responsible approach to studying the BaAka People and their culture?" Note: In order to make the teaching of social responsibility more effective, this rubric will be discussed with, and shown to, students.

Submitted by Sheryl K. Murphy-Manley, Sam Houston State University, August 2012, adapted in part from the AACU "Intercultural Knowledge and Competence Value Rubric" 

<table>
<thead>
<tr>
<th>Skills (40%)</th>
<th>Unacceptable (0)</th>
<th>Marginal (1)</th>
<th>Acceptable (2)</th>
<th>Exceptional (3)</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student's response demonstrates lack of understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or belief systems</td>
<td>Student's response demonstrates partial understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or belief systems</td>
<td>Student's response demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or belief systems</td>
<td>Student's response demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or belief systems</td>
<td>-Student's response articulates insights into his/her own cultural rules and biases</td>
<td>4 x 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills (30%)</th>
<th>Unacceptable (0)</th>
<th>Marginal (1)</th>
<th>Acceptable (2)</th>
<th>Exceptional (3)</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student's response demonstrates no awareness or acknowledgement of what his/her civic responsibility entails</td>
<td>Student's response demonstrates knowledge of political, civic, and social issues but makes no connection between community issues and societal needs</td>
<td>Student's response indicates no desire to participate in any of the issues</td>
<td>Student's response engages in discussion of political, civic, or social issues, making connections between community issues and societal needs</td>
<td>Student's response articulates connections between community issues and societal needs</td>
<td>3 x 3</td>
</tr>
</tbody>
</table>

| The student's response displays knowledge of civic responsibility |
|---------------------|------------------|--------------|----------------|-----------------|--------|

- The student's response demonstrates intercultural competence (40%) 
- The student's response displays knowledge of civic responsibility (30%)
<table>
<thead>
<tr>
<th></th>
<th>Unacceptable (F)</th>
<th>Marginal (D or C)</th>
<th>Acceptable (B)</th>
<th>Exceptional (A)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Points</strong></td>
<td>0-9</td>
<td>10-17</td>
<td>18-24</td>
<td>25-30</td>
<td></td>
</tr>
<tr>
<td><strong>Grading</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

The Student's response displays attitudes of openness, empathy, and/or curiosity (30%)

- Student's response shows compassion for community members and demonstrates an action plan for involvement in order to help meet specific needs of community members.
- Student's response articulates examples and insight as to how community members can be disadvantaged and/or dehumanized by certain value-belief systems and/or organizations.

Personal attitudes toward the community and is respectful of its diverse members.