Indicate (X) the component of the General Education Curriculum that the proposal impacts.

X Globalization/Global Issues Requirement

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

X Addition of a course to the set of approved courses

Section 1. Provide a Concise Description of the Proposed Change
Add MUS 130 Music Literature and History I to the list of courses approved to meet the Globalization/Global Issues requirement.

Section 2. Provide the Effective Date for the Proposed Change
Fall 2014.

Section 3. Provide a Detailed Reason for the Proposed Change
The components of MUS 130 Music Literature and History I course correspond with the Globalization objectives, and thus the department seeks approval and inclusion of MUS 130 on the designated list of Globalization/Global Issues courses.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes
Globalization goals and SLO’s are detailed below, along with specific means by which this course will address each goal and achieve each objective. This course description is provided here for reference.

Course Description: MUS 130 Music Literature and History I: An introductory course of music cultures of the world. Emphasis on developing a fundamental knowledge of distinctive and unique music of different nations, especially non-Western music.

Globalization goal: Globalization is defined as a process of interaction and integration among different people, organizations, and governments that takes place outside of and above the level of national boundaries. The primary result of this process is the interdependence of capital, technology, information, and people across national borders. This interdependence of economic and cultural activities has implications for a variety of issues around the world, including, but not limited to, political systems, economic systems, the environment, agriculture, public health, health care, information technology, social networking, communications, transportation,
Globalization – MUS 130 Music Literature and History I

education, governance, and prosperity. Through the process of globalization, people and organizations communicate, conduct business, and address challenges, across and irrespective of national borders. Students will be able to identify global issues and how they impact their lives and discipline.

Student Learning Outcomes: As a result of taking courses meeting this goal, students will:
1. Demonstrate a basic understanding of modern-day globalization, including outlining the benefits and cost implications of globalization, and interpret consequences of global issues through various forms of analysis.

As a result of MUS 130, students will write a paper that displays an understanding of source readings on the history of Indonesia, its political climate, economic system, existing natural resources, economic interaction with other Asian Pacific Rim countries. It will also detail the how the Indonesian Gamelan is perceived by the Indonesian culture and how it is perceived by American culture. Additionally, the case studies (including musical examples and analyses) of the music cultures of Africa, Native America, Black America, India, China, and Latin America highlighted in the Titon textbook are geared toward achieving SLO1.

or

2. Express knowledge of the customs and cultures of a particular country or a specific region outside of one’s own national borders.

Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation
Please see attached.
Globalization – MUS 130 Music Literature and History I

Plagiarism: The offering as one’s work the words, ideas or arguments of another person without appropriate attribution by quotation, reference or footnote.
Fabrication: The intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
Facilitating Academic Dishonesty: Those who intentionally or knowingly help or attempt to help another to commit an act of academic dishonesty are also subject to penalty.

COURSE GOALS AND STUDENT LEARNING OUTCOMES
MUS 130 fulfills the South Dakota State University (SDSU) System Graduation Requirements (SGR) for Goal 4 (Humanities and Arts/Diversity).

MUS 130 also fulfills the South Dakota State University (SDSU) Institutional Graduation Requirement #3 (Globalization)

SYSTEM GENERAL EDUCATION REQUIREMENT GOAL #4
SGR #4 Definition: Students will understand the diversity and complexity of the human experience through study of the arts and humanities.

Student Learning Outcomes from SDSU SGR Goal 4:
As a result of taking courses meeting this goal, students will:

1. Demonstrate knowledge of the diversity of values, beliefs, and ideas embodied in the human experience: To meet student learning outcome 1, students will study music and its functions at it relates to the various cultures included in this course.

Assessment for Learning Outcome 1 will take place through class discussion, written reflections, and exams.

2. Identify and explain basic concepts of the selected disciplines within the arts and humanities:
Students will have an overview of the basic musical elements that will be used to discuss the salient musical examples included in this course.

Assessment for Learning Outcome 2 will take place through an exam during the early portion of the semester and through incorporation of those basic concepts as they apply to salient musical examples throughout the remainder of the semester.

3. Identify and explain the contributions of other cultures from the perspective of the selected disciplines within the arts and humanities:
Students will study how musical cultures are exported to other musical cultures and how they import the influence of other musical cultures to their own.

Assessment for Learning Outcome 3 will take place through various exams throughout the semester, including substantial written responses.

4. Demonstrate creative and aesthetic understanding: Students will participate in class discussions and brief writing assignments describing how salient musical works were created and how they function within their indigenous cultures.

Assessment for Learning Outcome 4 will take place through class discussions, written responses, and exams throughout the semester.

5. Explain and interpret formal and stylistic elements of the literary or fine arts. Students will analyze salient musical examples in terms of their formal and stylistic elements.

Assessment for Learning Outcome 5 will take place through class discussion, critical listening and exams.

INSTITUTIONAL GRADUATION REQUIREMENT #3
Globalization – MUS 130 Music Literature and History I

IGR #3 Definition: Globalization is defined as a process of interaction and integration among different people, organizations and governments that takes place outside of and above the level of national boundaries. The primary result of this process is the interdependence of capital, technology, information, and people across national borders. This interdependence of economic and cultural activities has implications for a variety of issues around the world, including, but not limited to, political systems, economic systems, the environment, agriculture, public health, health care, information technology, social networking, communications, transportation, education, governance, and prosperity. Through the process of globalization, people and organizations communicate, conduct business, and address challenges, across and irrespective of national borders.

Students will be able to identify global issues and how they impact their lives and discipline.

Student Learning Outcomes from SDSU Globalization:

The primary objective of this requirement is to offer courses that present meaningful global content of contemporary relevance. Globalization is defined by the University in this context as a process of interaction and integration among people, organizations, governments and cultures. Upon completion of this course, students will understand globalization and how it affects the human community. To that end, students will be able to:

1. Demonstrate a basic understanding of modern-day globalization, including outlining the benefits and cost implications of globalization, and interpret consequences of global issues through various forms of analysis.

Assessment of Learning Outcome 1: Students will write a paper that displays an understanding of source readings on the history of Indonesia, its political climate, economic system, existing natural resources, economic interaction with other Asian Pacific Rim countries. It will also detail the how the Indonesian Gamelan is perceived by the Indonesian culture and how it is perceived by American culture. Additionally, the case studies (including musical examples and analyses) of the music cultures of Africa, Native America, Black America, India, China, and Latin America highlighted in the Titon textbook are geared toward achieving SLO1.

The Paper: This paper is an opportunity to take all the information the student learns about Indonesia through lectures and source readings and the experiences the student will have while exploring (and performing on) a significant Gamelan held at the National Music Museum on the campus of University of South Dakota in Vermillion, SD. This is a fantastic resource that is relatively close to us and presents a unique opportunity for learning.

Your paper should be a minimum of 5 pages, double-spaced, standard font and font size and must cover the following:

**BACKGROUND AND CONTEXT**
- An understanding of source readings on the history of Indonesia.
- An understanding of Indonesia’s political climate.
- A brief discussion of the geography of Indonesia, including natural resources.
- The primary sectors that make up Indonesia’s modern economy and its interaction with other Asian Pacific Rim countries.

**MUSICAL ELEMENTS**
- An understanding of the role the Indonesian Gamelan plays in Indonesian culture.
- An understanding of Western society’s (United States, specifically) perception of the Indonesian gamelan.

The paper should take advantage of at least eight resources. Selected source readings alluded to in class are appropriate, but additional resources are encouraged. The paper is due at the beginning of class November 26.

ADA Statement
If you are a person with a disability and anticipate needing reasonable accommodations’ under provisions of the Americans with Disabilities Act in order to participate in this class, please inform the instructors, and make appropriate arrangements with the Office of Disability Services (ODS). The Office of Disability Services is located in 123 and 125 SWSC (Wintrode Student Success Center). To schedule an appointment with the ODS Office call 605-688-4504 or 605-688-4986 and request to speak with the Coordinator of Disability Services for South Dakota State University. The ODS FAX number is 605-688-4987 and their Email is SDSU.disabilityservices@sdstate.edu
Globalization – MUS 130 Music Literature and History I

**Freedom in Learning**

Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

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**MUS 130 Tentative Class Schedule – Fall 2014**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Video/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 August</td>
<td>Syllabus, Introductions, Rationale for the Class</td>
<td></td>
</tr>
<tr>
<td>29 August</td>
<td>Elements of Music: Melody and Rhythm</td>
<td></td>
</tr>
<tr>
<td>3 September</td>
<td>Materials of Music: Harmony and Texture</td>
<td></td>
</tr>
<tr>
<td>5 September</td>
<td>Elements of Music: Form, Expression, and Function</td>
<td></td>
</tr>
<tr>
<td>10 September</td>
<td>Quiz – Materials of Music</td>
<td></td>
</tr>
<tr>
<td>12 September</td>
<td>Chapter 1: Music-Culture as a Socio-Economic Form</td>
<td></td>
</tr>
<tr>
<td>17 September</td>
<td>Chapter 3: African Music – Introduction</td>
<td>Listening: <em>Postal Workers Canceling Stamps</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Video: Youtube: West Africa Ghana, post office</td>
</tr>
<tr>
<td>19 September</td>
<td>Chapter 3: African Music – The Agbekor and its Cultural Implications</td>
<td></td>
</tr>
<tr>
<td>24 September</td>
<td>Chapter 3: African Music – Agbekor</td>
<td>Listening: <em>Demonstration: Agbekor, Agbekor</em></td>
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<tr>
<td></td>
<td></td>
<td>Video: Youtube: Agbekor Drum &amp; Dance Society Performs Adzogbo</td>
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<tr>
<td></td>
<td></td>
<td>Video: Youtube: Mbira Maestros</td>
</tr>
<tr>
<td></td>
<td>Assignment due: Summary of life story of Abubakari Lunna</td>
<td></td>
</tr>
<tr>
<td>1 October</td>
<td>Chapter 3: African Music – The BaAka People</td>
<td>Listening: “Makala”</td>
</tr>
<tr>
<td>3 October</td>
<td>Chapter 4: North America/Black America – Introduction, Music of Worship</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(African-American version)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Video: Youtube: “Amazing Grace” Mt. Carmel Baptist Church, Fort Payne, Alabama</td>
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<tr>
<td></td>
<td>Video: Youtube: “Johnny Cash – Amazing Grace”</td>
<td></td>
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<tr>
<td></td>
<td>Video: Youtube: Reverend C.L. Franklin – Except I Shall See…</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group Singing: “Swing Low, Sweet Chariot”</td>
<td></td>
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<tr>
<td></td>
<td>Reading: from <em>The Jubilee Singers and their Songs</em> by J.B.T. Marsh, pp. 1-15</td>
<td></td>
</tr>
<tr>
<td>8 October</td>
<td>Chapter 4: North America/Black America – Music of Work and Music of Play</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening: <em>Field Holler</em>, “Rosie,” “She Got Me Walkin’,” “Kokomo Blues”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading Excerpt: from <em>Worse than Slavery</em> by David Oshinsky, pp. 168 – 177</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Video: <em>O Brother, Where Art Thou?</em></td>
<td></td>
</tr>
<tr>
<td>10 October</td>
<td>Chapter 4: North America/Black America – Music of Play</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening: “Poor Boy Blues,” “Ain’t Enough Comin’ In”</td>
<td>Assignment due: Summary of life story of Lazy Bill Lucas. Is his music autobiographical?</td>
</tr>
<tr>
<td>15 October</td>
<td>Exam #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Video: Johnny Cash at Folsom Prison</td>
<td></td>
</tr>
<tr>
<td>24 October</td>
<td>Chapter 7: Asia/Music of Indonesia – Introduction to Indonesia</td>
<td>History of Indonesia, Current political climate, economic system</td>
</tr>
<tr>
<td></td>
<td>Javanese Gamelan</td>
<td>Listening: *Demonstration: Bubaran “Kembang Pacar”</td>
</tr>
</tbody>
</table>
Globalization – MUS 130 Music Literature and History I

29 October  Source readings on Indonesia: Indonesia’s natural resources, economic relationship with other Asian Pacific Rim countries
Asia/Music of Indonesia – Puppetry, Balinese Gamelan, Popular
Listening: Playon “Lasem,” “Kosalia Arini,” “Shufflendang-Shufflending”
Video: Krakatau – Shufflendang-Shufflending

3 November  Source Readings on Indonesia: Indonesian culture and the Gamelan, Paper assignment description, prep for field trip to National Music Museum

5 November  Chapter 6: India/South India – Introduction, Pop Music (Bollywood), Religious Music, Classical Music
Listening: “Engal Kalyanam” (Our Wedding), “Devi Niye Tunai” (O Devi! With Fish-Shaped Eyes)
Video: Engel Kalyanam Galatta Kalyanam

7 November  Chapter 6: India/South India – Raga/Tala – Gender Roles – Western Collaboration
Listening: “Sarasiruha” (To the Goddess Saraswati), “Norwegian Wood” and “Love You To” (The Beatles)

10 November  Exam #2

14 November  Field Trip: National Music Museum, Vermillion, SD - REQUIRED – Indonesian Gamelan

19 November  Chapter 8: East Asia/China, Taiwan, Singapore, Overseas Chinese – Introduction
Listening: Weeding Song, “Releasing the Horse Into Pasture,” Song of Happiness,” “Seven Inch Lotus”

21 November  Chapter 8: East Asia/China, Taiwan, Singapore, Overseas Chinese – Opera, Qin, Socialist Realist Style, Popular Music
Listening: Third Wife Teaches Her Son, “Three Variations on Yang Pass,” “The Joyous Festival of New Year’s Day,” “Scent”
Video: Three Variations on Yang Pass
Video: Beijing Opera

26 November  Chapter 9: Latin America/Chile, Bolivia, Ecuador, Peru – Introduction
Listening: “The Apparition,” “So That We Can Return”

28 November  THANKSGIVING BREAK – NO CLASSES

3 December  Chapter 9: Latin America/Chile, Bolivia, Ecuador, Peru
“Please Return, Dear Woman,” “Man of Illuman,” “I Like Milk,” “Impossible Love,” “Sugar Cane”

5 December  Chapter 9: Latin America/Chile, Bolivia, Ecuador, Peru

10 December  Summary/Final Review

12 December  Final Exam

MUS 131 Indonesia Paper Rubric
Dr. Tammy Yonce
MUS 433

Name: ___________________________  Date: ________________  Score: __________

<table>
<thead>
<tr>
<th>Category</th>
<th>Exemplary(10-9)</th>
<th>Standard(8-6)</th>
<th>Acceptable(5-3)</th>
<th>Poor(2-1)/Late or No Evidence(0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>Strong evidence of command of standard paper organization</td>
<td>Displays command of paper organization, some flaws exist, minor revision needed</td>
<td>Paper has organization, but is in need of numerous revisions.</td>
<td>Poorly organized, lacks introduction or conclusion, major revision necessary.</td>
</tr>
<tr>
<td>History of Indonesia</td>
<td>Strong evidence of command of Indonesian history.</td>
<td>Displays command of Indonesian history, but some minor events are excluded.</td>
<td>Indonesian history is covered, but with numerous organizational flaws and important information missing.</td>
<td>Indonesian history is poorly covered or absent altogether.</td>
</tr>
<tr>
<td>Indonesian Political Climate</td>
<td>Strong evidence of command of Indonesian Political Climate</td>
<td>Displays command of Indonesian Political Climate, but some minor points are excluded.</td>
<td>Indonesian Political Climate is covered, but with numerous organizational flaws and important information missing.</td>
<td>Indonesian Political Climate is poorly covered or absent altogether.</td>
</tr>
<tr>
<td>Indonesian Natural Resources</td>
<td>Strong evidence of a command of how Indonesian natural resources are used in a global economy</td>
<td>Displays command of how Indonesian natural resources are used in a global economy, but some minor points are excluded.</td>
<td>Indonesian Natural Resources are covered, but with numerous organizational flaws and important information missing.</td>
<td>Indonesian Natural Resources is poorly covered or absent altogether.</td>
</tr>
</tbody>
</table>
Globalization – MUS 130 Music Literature and History I

<table>
<thead>
<tr>
<th>Indonesian modern economy/Pacific Rim relationship</th>
<th>Strong evidence of a command of the interrelationship between Indonesia’s economy and other Pacific Rim countries.</th>
<th>Displays command of the interrelationship between Indonesia’s economy and other Pacific Rim countries, but some minor points are excluded.</th>
<th>Indonesian economy and inter-country relations are covered, but with numerous organizational flaws and important information missing.</th>
<th>Economy is poorly covered or absent altogether.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indonesian Gamelan/Culture</td>
<td>Strong evidence of a command of the role the Indonesian Gamelan plays in modern Indonesian culture.</td>
<td>Displays command of the role the Indonesian Gamelan plays in modern Indonesian culture, but some minor points are excluded.</td>
<td>Indonesian Gamelan in culture is covered, but with numerous organizational flaws and important information missing.</td>
<td>Gamelan/culture is poorly covered or absent altogether.</td>
</tr>
<tr>
<td>Indonesian Gamelan/world perspective</td>
<td>Strong evidence of a command of the Western perception of the Indonesian Gamelan.</td>
<td>Displays command of the Western perception of the Indonesian Gamelan, but some minor points are excluded.</td>
<td>Western perception of the Indonesian Gamelan is covered, but with numerous organizational flaws and important information missing.</td>
<td>Western perception of the Indonesian Gamelan is poorly covered, or absent altogether.</td>
</tr>
<tr>
<td>Citations</td>
<td>Strong evidence of a command of standard citation practices.</td>
<td>Displays command of standard citation practices, but some minor flaws exists.</td>
<td>Standard citation exists, but with numerous flaws.</td>
<td>Failed to use appropriate citation.</td>
</tr>
</tbody>
</table>

Key:
65-80 A
55-64 B
45-54 C
35-44 D
0-34 F

Final Exam
World Music

I. Listening Examples

EXAMPLE #1
1. Identify the work.
   a. Weeding Song
   b. Three Variations on Yang Pass
   c. Seven-Inch Lotus
   d. Third Wife Teaches Her Son
2. From which culture is this example taken? ____________________________________________
3. What is the purpose of this example? ________________________________________________
4. Is there a strong sense of meter (beat)? ______________________________________________
5. Describe the performing forces used in this work. ____________________________________

EXAMPLE #2
1. Identify the work.
   a. Weeding Song
   b. Three Variations on Yang Pass
   c. Seven-Inch Lotus
   d. Third Wife Teaches Her Son
2. From which culture is this example taken? ____________________________________________
3. Describe the instruments heard in this example. ______________________________________

EXAMPLE #3
1. Identify the work.
   a. Weeding Song
   b. Three Variations on Yang Pass
   c. Seven-Inch Lotus
   d. The Joyous Festival of Lunar New Year’s Day
2. From which culture is this example taken? ____________________________________________
3. What was the purpose of the music written in socialist realist style? ___________________
   ________________________________________________________________________________
   ________________________________________________________________________________
EXAMPLE #4

1. Identify the work.
   a. El Aparecido
   b. Iluman Tiyu
   c. Amor Imposible
   d. Azucar de Cana

2. From which culture is this example taken? ________________________

3. What African musical element can be found in this example? ________________________
   __________________________________________________________________________

EXAMPLE #5

1. Identify the work.
   a. El Aparecido
   b. Azucar de Cana
   c. Amor Imposible
   d. Iluman Tiyu

2. From which culture is this example taken? ________________________

3. The prominent accompanying instrument in this example is a
   a. Harp
   b. Guitar
   c. Bongo drum
   d. Plucked violin

EXAMPLE #6

1. Identify the work.
   a. El Aparecido
   b. Azucar de Cana
   c. Amor Imposible
   d. Iluman Tiyu

2. From which culture is this example taken? ________________________

3. A pitch aspect of the vocal melody is
   a. Both major keys and minor key variants
   b. Only major keys throughout the piece
   c. Only variants of minor keys throughout the piece

4. The timbre/instrumentation features the sound of
   a. Bolivian drum and triangle
   b. Scraper and animal jawbone
   c. Guitar and Andean vertical notched flute
   d. Unaccompanied solo voice throughout

II. General Questions

Instructions: Choose TWO of the following and write a well-constructed response. For extra credit, you may choose to write one additional response.

1. BEIJING OPERA: What are the different character types found in Beijing opera? What are the four basic expressive means? Are elaborate stage setups used? How can Beijing opera be compared to Western opera?
2. Describe the qin. How is it played? What are its social connotations?
3. How does Shengjing’s “The Joyous Festival of Lunar New Year’s Day” combine Eastern and Western elements?
4. What is isorhythm, and how is it used in “Muyu muyari warmigu”?
5. What are the differences between the two examples from the Latin American “harp-country-genre”? These include “Muyu muyari warmigu” and “Amor imposible.”

System Graduation Requirement (SGR) Course Review (including SGR #7, Advanced Writing and Globalization)

Faculty Self-Report Form (8.13)

Directions:
1. Complete this form for each course you are submitting for review.
2. Attach one copy of the proposed syllabus for the course. Please follow the SDSU/SDBOR guidelines for syllabi found on Inside State.

NOTE: For multiple section courses, please submit one syllabus that is representative of all course sections, unless the sections are taught substantially differently (then a syllabus for each section is needed).
Due: October 14, 2013 to (Doug Malo), Chair, Academic Affairs Committee, Chair of General Education Review Sub-committee and to the Office of Academic Affairs. E-mail copy is required. (Douglas.Malo@sdstate.edu and SDSU.Curriculum.Catalog@sdstate.edu). Please send to both email addresses.

SGR Goal ___ #7, Information Literacy ___ Advanced Writing X Globalization

1. Course prefix, number, and title: MUS 130 Music Literature and History I

2. Number of Credits: 2 credits

3. Faculty member’s name, department, college: Tammy Evans Yonce, Music Department, College of Arts and Sciences

4. Department Head David Reynolds, Head, Department of Music

(Electronic signature indicates approval)

GOAL(S) AND STUDENT LEARNING OUTCOMES (SLOs) MET (LIST ONLY THOSE GOALS AND STUDENT LEARNING OUTCOMES MET BY THE COURSE)

Goal as listed in the most current SDSU Bulletin (catalog) (e.g., Advanced Writing)

List all SLOs for the Goal met by this course

ARE THE GOAL(S) AND STUDENT LEARNING OUTCOMES INCLUDED ON THE SYLLABUS? (YES/NO)

DO THE MEASURABLE ASSESSMENT METHODS INCLUDED Measure the SLOs Listed? (YES/NO)

LIST ASSESSMENT TOOLS AND HOW THEY DEMONSTRATE STUDENT PERFORMANCE RELATED TO EACH STUDENT LEARNING OUTCOME+

Goal as listed in the most current SDSU Bulletin (catalog) (e.g., Advanced Writing)

Yes – globalization

Yes

T/D/W/O* Other – visit to National Music Museum

SLO 1 Demonstrate a basic understanding of globalization

Yes

Yes

Students will write a paper that displays an understanding of source readings on the history of Indonesia, its political climate, economic system, existing natural resources, economic interaction with other Asian Pacific Rim countries. It will also detail the how the Indonesian Gamelan is perceived by the Indonesian culture and how it is perceived by American culture.

SLO 2 Identify the benefits and cost implications of globalization

Yes

Yes

Students will write a paper that displays an understanding of source readings on the history of Indonesia, its political climate, economic system, existing natural resources, economic interaction with other Asian Pacific Rim countries. It will also detail the how the Indonesian Gamelan is perceived by the Indonesian culture and how it is perceived by American culture.

SLO 3 Identify and Analyze global issues

Students will write a paper that displays an
Globalization – MUS 130 Music Literature and History I

| SLO 4 Interpret global issues and data utilizing discipline specific analytical and/or philosophical tools. | Students will answer questions on exams that display the ability to analyze the formal considerations in folk music examples. |

| + P = portfolio | T = tests/exams | C = clinical field demonstration | D = group discussion |
| S = speech or presentation | L = lab skill demonstration | W = written assignment (research paper, reaction paper, creative writing, etc.) | O = Other, please |
| E = performance (music, theatre, forensics) | V = visual arts/design studio work |

including how multiple perspectives impact such issues.