

# NEW COURSE PROPOSAL

PROGRAM AREA \_\_\_\_\_ ART \_\_\_\_\_

## 1. Catalog Description of the Course.

### MUS 330 JAZZ IN AMERICA (3)

Three hours of lecture per week

The study of jazz as a uniquely American musical art form, principally through the development of jazz styles. From its roots in Africa and later in New Orleans, jazz will be studied as both a musical and a social phenomenon that originated and was nurtured in the African-American community. The course will explore issues of community, ethnicity, class, and gender in relationship to jazz as a vehicle for both personal and cultural expression. Through recordings, videos, lectures, demonstrations and live performances, students will study jazz and its forerunners, ragtime and blues, from their beginnings to the present day.

GenEd: C1, C3b, and Interdisciplinary

## 2. Mode of Instruction.

	Units	Hours per Unit	Benchmark Enrollment
Lecture	<u>3</u>	<u>1</u>	<u>35</u>
Seminar	<u>          </u>	<u>          </u>	<u>          </u>
Laboratory	<u>          </u>	<u>          </u>	<u>          </u>
Activity	<u>          </u>	<u>          </u>	<u>          </u>

## 3. Justification and Learning Objectives for the Course.

This course is proposed as an upper division, interdisciplinary General Education course that meets Area C requirements, including Category C3-b (Multicultural courses). It explores in depth issues of community, ethnicity, class and gender in both the African-American and the European-American communities as jazz was developed, nurtured, and popularized between 1900 and the present.

Upon completion of the course, students will be able to:

- Demonstrate in writing their understanding of jazz as a form of personal and cultural expression
- Compare various styles of jazz from traditional jazz to contemporary jazz
- Analyze a jazz performance from the standpoints of improvisation, style, form, technique, and expression
- Discuss in writing issues of ethnicity, class, gender, and community as they relate to the creation and performance of jazz
- Speak and write about the interrelationships of music in general to the humanities and the social sciences
- Identify generally the style of jazz and its characteristics in a performance not previously encountered
- Write intelligently about the nature and importance of jazz as one of the African-American community's most significant contributions to the world of music
- Articulate their understanding of the study of jazz as an interdisciplinary endeavor
- Discuss the development of jazz styles as they relate to historical, political, economic and cultural events
- Demonstrate in writing their understanding of the contributions of several of the great jazz artists of the past
- Speak knowledgeably about several of the most important recorded jazz performances of the past

## 4. Is this a General Education Course? YES

If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Life Sciences)	

<b>C (Fine Arts, Literature, Languages &amp; Cultures)</b>	<b>C3-b</b>
<b>D (Social Perspectives)</b>	
<b>E (Human Psychological and Physiological Perspectives)</b>	

**5. Course Content in Outline Form.**

1. The music of West Africa in the 18<sup>th</sup> and 19<sup>th</sup> centuries
2. The slave trade and its impact on music in North and South America and the Caribbean
3. Blues and ragtime in the South, and their relationships to African musical elements
4. Blues—Bessie Smith, Ma Rainey, W.C. Handy, others
5. Ragtime—Scott Joplin.
6. Louis Armstrong—early jazz and the importance of dance music and jazz combos. Gender issues
7. The development of jazz in the black and white communities in New Orleans.
8. The big bands—issue of race and class; “hot” vs. “sweet” bands
9. The big bands and WWII
10. The black musician and the big band—frustration and resolution
11. Modern jazz. The revolution. Be-bop.
12. Charlie Parker and Dizzy Gillespie. Gender issues in be-bop.
13. Jazz moves west—cool jazz. Miles Davis, Dave Brubeck, others
14. Hard bop. Issues of race. Cool vs. Hard
15. New directions in jazz. Miles Davis
16. Rock ‘n’ Roll and the demise of jazz. Ornette Coleman and free jazz—1959-1969
17. Jazz-Rock Fusion—1969-1989.
18. The rebirth of jazz, 1990-present. Gender issues.

**6. References.**

Mark Gridley, *Jazz Styles: History and Analysis (8<sup>th</sup> Edition)*. 2000  
 Barry Kernfeld, *What to Listen for in Jazz*. 1997  
 Alyn Shipton, *A New History of Jazz*. 2001  
 Geoffrey C. Ward, *Jazz: A History of America’s Music*. 2000

**7. List Faculty Qualified to Teach This Course.**

Ted Lucas

**8. Frequency.**

a. Projected semesters to be offered: Fall   x   Spring   x   Summer       

**9. New Resources Required.**

No new resources will be required.

**10. Consultation.**

Attach consultation sheet from all program areas, Library, and others (if necessary)

**11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.**

N/A

Ted Lucas, PHD

\_\_\_\_\_  
 Proposer of Course

\_\_\_\_\_  
 Date

## GE CRITERIA APPROVAL FORM

Course Number and Title: MUS 330 Jazz in America (3)

Faculty Member(s) Proposing Course: Ted Lucas

**Indicate which of the following categories would be satisfied by this course by marking an "X" on the appropriate lines.**  
Courses may be placed in up to two GE categories as appropriate. Upper Division Interdisciplinary GE courses may be placed in two categories plus the UDIGE category.

	A1: Oral Communication
	A2: English Writing
	A3: Critical Thinking
	B1: Physical Sciences
	B2: Life Sciences
	B3: Mathematics
	B4: Computers and Technology
X	C1: Fine Arts
	C2: Literature
	C3: Languages & Cultures
X	C3-b: Multicultural
	D: Social Perspectives
	E: Human Psychological & Physiological Perspectives
X	Upper Division Interdisciplinary GE

Lab Included? Yes \_\_\_\_\_ No X

Please provide a brief explanation of how the proposed course meets each of the criteria for the selected General Education categories.

### CATEGORY C: ART, LITERATURE, LANGUAGES & CULTURES

Criterion: *Develop students' ability to respond subjectively as well as objectively to experience*

Response: A variety of recorded jazz performances provide the content for students to discuss in class their subjective responses to jazz and write about them in a number of in-class writing assignments. Under the guidance of the instructor they will learn to speak and write about jazz as an expressive art form and their affective responses to it. Regarding their objective responses to jazz, students will learn about and practice writing and speaking about the relationships of form and function in jazz performances and be able to converse and write about the elements of jazz, including improvisation techniques, form, pitch, rhythm, tone, range, and performance practices.

Criterion: *Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination*

Response: Under the guidance of and with examples from the instructor, students will practice discussing and writing about their subjective responses to jazz. Their cognitive faculties will be cultivated and refined throughout the semester through the analysis of the musical forms, elements and structures of jazz. Their physical faculties, especially their aural, visual and tactile senses, will be cultivated and refined through repeated listening and discussion of great jazz recordings, through viewing films and videos of jazz performances, attendance at live jazz performances, and through experiencing the touch and feel of the most common instruments used in jazz performances.

Criterion: *Increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music*

Response: In addition to studying jazz from a cultural perspective, students will understand jazz as one of the major contributions of this county to the art and discipline of music. Through lectures, readings, class discussions, demonstrations,

live performances, and presentations, students will learn to appreciate jazz as a form of human expression and imagination. Social dance will also be seen as an inseparable component in the origin and growth of jazz as an art form.

Criterion: *Examine the interrelationship between the creative arts, the humanities, and self*

Response: Jazz will be examined as an essential form of human expression for the performing artist as well as a form of cultural expression. Students will learn about the nature of music in general as an art form and its relationship to the general area of the humanities. In addition, they will have several writing assignments in which they will discuss these interrelationships.

Criterion: *Include an exposure to world cultures*

Response: Students will learn that jazz has its roots in the African slave population of North and South America in the 19<sup>th</sup> century. Some of the essential elements of jazz also exist in West African music; thus, the music of Africa will be examined and relationships explored between the two musical traditions. Latin jazz and Afro-Cuban jazz will also be studied.

## **CATEGORY C-1: ART COURSES**

Criterion: *Impart knowledge and appreciation of the visual and performing arts*

Response: Students will gain knowledge and appreciation of the performing arts (jazz, in this case) through assigned readings, lectures, demonstrations, films and videos, audio recordings, attendance at live jazz concerts, and class discussions.

Criterion: *Promote students' ability to effectively analyze and respond to works of human imagination*

Response: Under the guidance of the instructor, students will learn to analyze not only the general structures and forms of jazz performances, but will learn to analyze their responses to those works, as well. They will be asked in class to reflect in writing not only the character of their subjective and objective responses, but to reflect on why they respond in the way they do.

## **UPPER DIVISION INTERDISCIPLINARY REQUIREMENT**

Criterion: *Emphasize interdisciplinarity by integrating content, ideas, and approaches from two or more disciplines*

Response: Studying jazz requires an interdisciplinary approach, using methodologies from the social sciences as well the humanities and the arts: jazz as history, jazz as a cultural phenomenon, jazz as politics, jazz as an art form, jazz as personal expression, etc. Virtually all textbooks on jazz approach the study from two or more disciplines

Criterion: *Include substantive written work consisting of in-class writing as well as outside class writing of revised prose*

Response: Each week students will write in class about their subjective and objective responses to selected jazz performances. They will also be required to write three papers of 8-10 pages each that will be corrected and returned for revision. In addition, each of the three examinations will consist almost exclusively of written responses to the questions. In total, students will be required to produce a total of between 35 and 45 pages of writing during the semester.

## **MULTICULTURAL REQUIREMENT**

Criterion: *Address issues, "ways of knowing" and perspectives from at least two cultures, where a culture is broadly defined to include aspects of ethnicity, class, gender, ability/disability and community.*

Response: Issues of ethnicity, class, gender and community are of necessity imbedded in the study of jazz in both North and South America. In this course, issues of race and gender emerge early in the course as jazz in North America developed in different ways between the African-American and the European-American communities. For example, women jazz artists were important contributors to early jazz in the African-American community, but not so in the European-American community. As jazz became "popular" in 30's and 40's, issues of race and class emerge not only in the "big bands," but also

on the dance floor and in the corporate boardroom. Through assigned readings, lectures, videos, and presentations, students will study the ways in which the various cultures within the jazz community see and understand the world.

Criterion: *Involve students with other cultures in an in-depth way, not simply observing a culture from the outside, as in a survey of other cultures.*

Response: Students will engage in an in-depth study of jazz through the hearts and minds of at least two cultures, where a culture is broadly defined to include aspects of ethnicity, class, gender, ability/disability and community. Not a survey, this course probes these cultural issues through reading assignments, films and videos, lectures and class discussions. Attendance at live jazz performances will also be required of the students. To the extent possible, students will see the world of jazz from at least three perspectives, and will be expected to write and speak intelligently about these issues.