Faculty Web Page and MYSJSU Messaging

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on the ecampus webpage at sjsu.instructure.com. You are responsible for regularly checking with the messaging system through MySJSU (or other communication system as indicated by the instructor).

Course Description

It has been said that jazz is one of the most influential and important art forms the United States has given to the culture of the world. Jazz draws its unique language and style from many societies and cultures from around the globe and in turn, has itself become an influence for artists from all walks of life. This course will examine the origins of jazz, major performers and composers who have shaped its sound, and major styles throughout its history. Emphasis will be placed on historical recordings and knowledge of important figures and styles in jazz.

This course also approaches jazz as a part of American and global cultural history, with emphasis placed on diversity and equality among people from different cultural, racial, and ethnic groups in the United States. Students will explore the changing social contexts in which jazz musicians have worked and lived. They will develop critical skills for analyzing and understanding the connections between music, ideas, and culture. The basic premise of this course is that musical and cultural meanings, particularly throughout the history of jazz, are created in connection to one another and in relation to specific
Social equalities and inequalities are a very real and influential part of American social history, and these issues along with the social and ethnic diversity of the United States, directly influenced and shaped one of America’s original art forms: jazz. In this course, students will learn to describe how identities (i.e. religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age) are shaped by cultural and societal influences within contexts of equality and inequality. They will study historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the United States. Students will address social actions that have led to greater equality and social justice in the United States (i.e. religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age). And lastly, constructive interactions between people from different cultural, racial, and ethnic groups within the United States will be discussed. By comparing different historical periods of jazz and jazz from different groups of people, they will gain an understanding of how equality and inequality can directly and indirectly affect the creation and development of a specific artistic genre. In this process, students will be introduced to concepts through various means: those of first-hand accounts from jazz musicians, jazz scholars, published literature on the subject, ethnomusicology, contemporary reporting, critical reviews, and visual arts.

**Course Goals and Student Learning Objectives**

Worlds of Jazz follows the guidelines for SJSU Studies Area S courses which include the following goals or “learning outcomes”:

1. students will describe how identities (i.e. religious, gender, ethnic, racial, sexual orientation, disability, and/or age) are shaped by cultural and societal influences within contexts of equality and inequality;
2. students will describe historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the United States;
3. students will describe social actions which have led to greater equality and social justice in the United States (i.e. religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age); and,
4. students will recognize and appreciate constructive interactions between people from different cultural, racial, and ethnic groups within the United States.
In addition, two learning objectives closely linked to learning objectives 1-4, and specific to MUSC 120 are:

5. students will understand the musical aesthetics specific to African, Caribbean, and Indian musical traditions, and how these help identify their cultures and differentiate them from the musical culture of the United States; and

6. students will compare and contrast the ways in which European and African musical traditions differ, and how the fusion of these two styles forged a new musical identity for the United States at the turn of the twentieth century.

*It is important for students to remember that courses they take to meet Areas R, S, and V of SJSU Studies must be taken from three different departments.*

**Required Texts/Readings**

**Textbook**


**Supplemental Materials:** The following materials will contain additional musical selections to further solidify understanding of various jazz styles, performers and composers; however, these are not required to achieve a minimum of understanding and appreciation for this course.

(1) *The Smithsonian Collection of Classic Jazz*, ed. Martin Williams. On reserve in the MLK Library under the call number CD0701. There are also vinyl albums and cassettes available of this recording.

(2) *The Ken Burns Jazz* 5-CD set on reserve in the MLK library under the call number CD3822.

In addition, KCSM 91.1 is a 24-hour local jazz radio station. Check their website for CD features and scheduling at www.kcsm.org.

An extensive bibliography of books, scholarly articles and other sources on various subjects relating to jazz history and performance is available in hard-copy format inside of my office for any interested students.

**Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html. Information about late drop is available at http://www.sjsu.edu/sac/advising/letedrops/policy/. Students should be aware of the current deadlines and penalties for adding and dropping classes.
Assignments and Grading Policy

1. Three concert reports will be required. Each concert report must be 2-3 pages. All must be typewritten, thoroughly proofread (use Turabian or MLA as a guide for page formatting, citations, etc.), and must be turned in by the deadlines listed.

2. Two take home tests and a final take home test (all taken online at the Canvas website). The final exam and quizzes can be taken in class if you are unable to take the test online.

3. Research Paper (6-7 pages)

4. Listening Journal

The breakdown of the final grade is as follows:

- Concert Review #1 – 10%
- Concert Review #2 – 10%
- Concert Review #3 – 10%
- In class Listening Journal -10%
- Test #1 – 15%
- Test #2 – 15%
- Research Paper - 15%
- Final Exam – 15%

In Class Listening Journal

•Notebook with information on all music/video examples played IN CLASS

•More specifically, for music examples, you will need to include information on the following:

1. Song Title
2. Ensemble name
3. Performer names
4. Instrumentation
5. Form
6. Rhythm
7. Tempo
8. Style
9. Piano/Bass/Drum techniques
10. Overall sound quality of soloists and featured instruments
11. Rhythm
12. Style
13. Piano/Bass/Drum techniques
14. Overall sound quality of soloists and featured instruments

15. Generally, what you liked/disliked about the performance

All of which will be discussed in class following the performance

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**Guidelines for the Concert Reviews**

Attend **three** live jazz concerts. These concerts must be accompanied by a 2-3 page, typewritten, *thoroughly proofread* (use Turabian or MLA as a guide for page formatting, citations, etc.) review which must be **emailed to the Canvas website**.

A ticket stub and/or program must be submitted to me as proof of your attendance. Proof of attendance may be scanned in and emailed to me, or you may mail it to Jeff Lewis, SJSU School of Music, One Washington Square, San Jose, CA 95192-0095. I encourage you to attend jazz concerts presented by the SJSU Jazz Department. For a list of jazz concerts at SJSU, check the calendar on the School of Music website: www.music.sjsu.edu.

In addition to **whatever you feel is significant to say about your experience**, you must also list:

1. the instruments that were played
2. the form of at least one piece you heard
3. the performers (reports WILL NOT BE ACCEPTED without names)
4. the time
5. the date
6. the venue
7. the price of the event
8. a detailed account of your personal impressions of the music (what you liked and disliked about it and *why*).
9. include a brief discussion of melody, tempo, meter, rhythm/style, harmony, texture, size/type of group, mood/feeling, bass/drum/piano techniques as described on page p.13 and p.349 in your text.
10. review AT LEAST THREE SONGS from the performance. Please separate each song reviewed into paragraphs.

There are many opportunities to hear live jazz in and around the San José and the Bay Area. Two of the most popular locations are:

*Yoshi’s*, in Oakland and in San Francisco: www.yoshis.com
In addition, consult these three websites for further information on various jazz events in the Bay Area:

www.san josejazz.org
www.san franciscojazz.org
www.metroactive.com

**Guidelines for the Major Research Paper**

The major research paper will be required of every student in MUSC 120 and will be written on a course appropriate topic or if the student prefers, a topic provided by the instructor. The length of this paper should be 6-7 pages, not including the bibliography. Paper must use at least 5 references. Students will submit a rough draft (optional) to the instructor in order to allow the instructor to provide evaluative and substantive feedback to the students. Topics chosen by the student or provided by the instructor will adhere to the goals specific to Area S GE courses. Sample general topics include: the different ways in which early African-American and European-American jazz musicians were viewed (LO-1); reasons behind the increased opportunities afforded white jazz musicians in the early recording industry of the 1920s (LO-2); the influence of the Middle East and south-Indian Carnatic music on the free jazz movement of the 1960s and its association to the United States civil rights movement (LO-3); and the increased musical interactions between United States jazz musicians and diverse groups of immigrant musicians in the post-modern jazz movement of the 1980s and 90s (LO-4).

The following is an example of a specific research paper topic: Miles Davis, a leader in the fields of bop, cool and modal jazz styles, alienated many fans and critics when he ceased activity in previous styles to pioneer jazz-rock fusion in the late 1960s. Many saw this move as a commercial sell-out, but behind this problem lurked a larger debate about the “blackness” of jazz, the “whiteness” of rock and race in general. What was Davis trying to achieve and why the reaction to it? This essay pertains to Area S GE LO-1 in being about the perceived identities of diverse groups within the society of the United States (“Black” America vs. “White” America and their respective musical aesthetics); and LO-4 in demonstrating interactions and collaborations Davis was creating between a traditionally “black” music and musicians (jazz) and a traditionally “white” music and musicians (rock).

Other topics include a biography on any JAZZ musician mentioned from the textbook OR any JAZZ period.

*Grades received for the Concert Reviews and Major Research Paper will be assigned according to the following rubric:*
A= 90-100% of technical terms used correctly. The report is extremely well organized, with outstanding and substantive musical content, clearly presented and grammatically correct. The report makes a strong impression. The writer shows a command of the language and a clear grasp of the concepts.

B= 80-89% of technical terms used correctly. The report is well organized, with better than average coverage, content, and grasp of the concepts. The report is well presented, with adequate use of the language, and basically does the job well.

C= 70-79% of technical terms used correctly. The report is mediocre and not well organized. Coverage and content are adequate, at best. Grammar and syntax problems are present.

D= 60-69% of technical terms used correctly. This report is basically incomplete, lacking in any substantial content. Pervasive grammatical problems are present and the use of the language is poor.

F= (1) Any plagiarized assignment.
(2) Below 60% of technical terms used correctly. Minimum requirements for length not met. The writer does not demonstrate a grasp of the concepts, rules of grammar, or command of the language. The report is very poorly organized and generally unacceptable.

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Unsatisfactory

University Policies

Academic integrity

Students should know the University’s Academic Integrity Policy that is available at www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For
this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.
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<tr>
<th>Week</th>
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<th>Topics, Readings, Assignments, Deadlines</th>
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<td>1</td>
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<td>Chapter 1: Listening to Jazz</td>
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<td>Chapter 2: Jazz Heritages</td>
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<td>Oct. 12th</td>
<td>Chapter 7: Duke Ellington</td>
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<td>First Concert report due (2-3 pages)</td>
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<td>First test on Chapters 1-5 begins at noon and ends 12PM Sunday October 18th at midnight</td>
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<td>Chapter 8: Bop</td>
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<td>Chapter 10: Miles Davis</td>
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<td>Second test on Chapters 6-9 begins 4/10/14 Noon to 4/13/14 midnight</td>
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<td>Chapter 11: Hard Bop, Funky, Gospel Jazz</td>
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| 12   | Nov. 16th| Chapter 12: John Coltrane  
Second concert report due (2-3 pages) Nov. 16th  
Second test on Chapters 6-9 begins Monday Nov. 16th Noon, to Sunday Nov. 22th at midnight |
|      |          |                                                                                                           |
| 13   |          | Chapter 13: Free Form, Avant-Garde                                                                       |
| 14   |          | Chapter 14: Jazz Rock fusion                                                                           |
| 15   |          | Chapter 15: Contemporary Trends                                                                        |
| 16   | Dec. 7th | Review  
Third concert report (2-3 pages) and research paper (6-7 pages) are both due Monday Dec. 7th     |
| Final Exam | Dec. 15th | Final Exam on Chapters 10-15 begins ONLINE starting ;  
Monday Dec. 7th at noon and closes Monday Dec. 14th at MIDNIGHT  
Listening Journal Due on the day of the Final, Tuesday Dec. 15th 9:45am-Noon |

Individual, and drop-in tutoring are available. Please visit the LARC website for more information (http://www.sjsu.edu/larc/).