San José State University
School of Music and Dance
MUSC 120.11, Worlds of Jazz (Online), Fall 2015

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Office Hours: Mon and Wed, 9:30am-10:30am
Class Days/Time: Online
Classroom: n/a
Prerequisites: Successful completion of WST

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 issues of social equality and inequality. To understand these relationships, students will investigate ways in which jazz musicians and audiences define and redefine themselves through their music; study the interactions of the diverse groups of people who have created and transformed jazz (including African-Americans, European-Americans, other ethnic groups and nationalities, men and women, successive generations, and members of distinct economic strata); explore the controversies over identity and musical value that have marked jazz history; examine communities of musicians as well as prominent individual artists within those communities; and learn to recognize distinctive musical characteristics of the idiom.
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 Learning Objectives**

**GE Learning Outcomes (GELO)**

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

Required Materials:
(1) Megill, Megill, and Tanner. *Introduction to Jazz: Online*, Third Edition. Dubuque, Iowa: Kendall/Hunt Publishing Co., 2009. This source is packaged with three listening CDs. You need to purchase the textbook NEW from the Kendall-Hunt website (www.kendallhunt.com). The website for the textbook is: http://www.kendallhunt.com/store-product.aspx?id=30428. **I strongly encourage you to by the eBook version (and not the physical book) – it is much less expensive.** This book contains a *unique* serial number that is required to activate your online account. This serial number may only be used once and will be tied to your online account. You need the text as soon as possible, and no later than September 1st, 2015.

(2) An internet connection with at least a 56k speed modem, a web browser, and a CD-ROM drive with speakers.

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 (MUS 109) for any interested students.

**Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. [More details about student workload can be found in University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf).

As this is an online course, success is largely dependent on your personal motivation to login to the site frequently to read lectures, view demonstrations, etc. Your grade will consist of an average of a number of short (1-2 paragraph) writing assignments (which is, in my opinion, the online equivalent of in-class discussion), short quizzes, listening tests, three concert reports and a major research paper. **The final quiz will be available for you to attempt only between Thursday Dec 10, 2015 at 6am and Dec 13, 2015 at 11pm.**

The breakdown of the final grade is as follows:

- Concert Review #1 – 10%
- Concert Review #2 – 10%
Concert Review #3 – 10%  
Listening Final – 10%  
Average of Short Writing Assignments – 20%  
Average of Quizzes – 20%  

*Please note – I will not accept any writing assignments that are emailed to me. All assignments must be uploaded to the course website to receive credit.*

Accessing the course and activating your account: MUSC 120.11 is being taught through a site maintained by Coast Learning. To access the course, go to www.coastonline.org. Click on “login” in the upper-right corner of the screen. Click on “create new account” and follow the directions on the site. The initial enrollment key you will be asked for will be the enrollment key that I will send to the class in a mass email. You must enroll in the course and register your textbook’s serial number by February 13, 2015 or you will be dropped from the course.

Guidelines for the Concert Reviews  
Attend three live jazz concerts. These concerts must be accompanied by a 1.5-2 page, typewritten, thoroughly proofread (use Turabian or MLA as a guide for page formatting, citations, etc.) review which must be completed and electronically submitted no later than the due dates LISTED ON THE GREENSHEET. A ticket stub and/or program must be submitted to me as proof of your attendance. Proof of attendance may be scanned in (“selfies” in front of the band are ok) and emailed to me (preferred), 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
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).

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
- The Kuumbwa Jazz Center, in Santa Cruz: www.kuumbwajazz.org

In addition, consult these three websites for further information on various jazz events in the Bay Area:
- www.sanjosejazz.org
- www.sanfranciscojazz.org
- www.metroactive.com

Guidelines for the Major Research Paper

Worlds of Jazz, MUSC 120.11, Spring 2015
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 6-8 pages, not including the bibliography. Students will submit a rough draft to the instructor in order to allow the instructor to provide evaluative and substantive feedback to the students. The final draft will be submitted by the last day of instruction. 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.

**The major research paper is due no later than 11pm, Dec 13, 2015.**

*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.

“A minimum aggregate GPA of 2.0 SJSU Studies (R, S, & V) shall be required of all students as a graduation requirement.” To see full text, review University Policy S11-3 at http://www.sjsu.edu/senate/docs/S11-3.pdf.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/duedates/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

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.”
  - It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

- “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.”
Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires 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 Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

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.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by
appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.

MUSC 120.11, Worlds of Jazz (Online), Fall 2015

Course Schedule

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<td>Aug 20-Sept</td>
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