



School of Music, Plainview, TX

University Mission

Wayland Baptist University exists to educate students in an academically challenging, learning-focused, and distinctively Christian environment for professional success and service to God and humankind.

Course Number and Name

MUSI 3306 VC01 – History of Jazz

Term

Fall 2, 2020

Instructor

Dr. Scott Strovas

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Office Hours, Building, and Location

TBD

Course Meeting Time & Location

This class is fully online and mostly asynchronous.

MUSI 3306 Catalog Description

Survey of Jazz History: its origin, its development, and its first 100 years; focuses principally on the stylistic development of jazz and its most important artists; relates the music to relevant aspects of social and intellectual history, including the Harlem Renaissance, the status of women in jazz, racism, the countercultural revolutions of the 1960s, and the contributions of Latino culture.

Prerequisites

N/A

Required Textbook and Resource Materials

- Access to Amazon Prime Student to view the *Ken Burns Jazz* series (6-month trial free)

Additional resource materials include the following:

- Access to Blackboard
- Access to quality speakers or earbuds

Optional Materials

N/A

Course Outcome Competencies

Upon the conclusion of this course, students actively involved in learning will cultivate an aptitude for engaging jazz music through the following critical methodologies:

- 1) active listening and an ability to distinguish jazz selections of different historical periods, subgenres, and artists/ensembles;
- 2) consideration of the historical, cultural, political, and economic circumstances that shaped jazz musical creation, performance, and dissemination;
- 3) analysis of source materials, including recordings, texts, oral histories, and images, which inform jazz historiography;
- 4) biographical consideration of the jazz's central figures;
- 5) effective written discourse which engages source materials and responds critically to musical scholarship.

Attendance Requirements

Successful professionals in any career are dependable; they complete tasks on schedule and communicate effectively to colleagues.

Likewise, this online course operates on a “module” basis, requiring the completion of most course requirements within specified time frames. While this course is asynchronous, meaning there will not be a standard meeting time, the class will still progress as a guided unit through the material.

“Attendance” is determined by the student’s accessing of Blackboard, viewing of online lectures, and completion of assignments by the specified dates. University policy dictates that learners who miss more 25% of any course may receive an “F.” In our online term, that amounts to two weeks of material.

Important: logging on to the class Blackboard site fewer than 2-3 times per week likely will prove detrimental to the learner’s overall performance, as will failure to submit more than 3 assignments over the course of the term.

Statement on Plagiarism and Academic Dishonesty

Wayland Baptist University observes a zero tolerance policy regarding academic dishonesty. Per university policy as described in the academic catalog, all cases of academic dishonesty will be reported and second offenses will result in suspension from the university.

A Note on Plagiarism:

This course utilizes at-home essay exams and other writing assignments as a means of facilitating

student synthesis and critical application of the concepts presented in class.

- **Important:** unless otherwise instructed, most writing assignments require minimal outside research. Hooray! Careful consideration of the writing prompts will ensure that the text—and equally important, the ideas submitted—are your own.
- A first instance of plagiarism will result in a zero on the assignment and a lowering of the student's final average by one letter grade.
- A second instance of plagiarism will result in the student's failure of the course and further action as dictated by the WBU Policy on Academic Dishonesty provided above.

Common examples of plagiarism include the following:

- Copying any amount of text directly from an internet website, book, or other document without both an appropriate citation and a signal phrase providing in-text acknowledgement of the contributing voice;
- Paraphrasing the ideas presented in any written, media, or oral source without appropriate citation and in-text acknowledgement of the contributing voice (signal phrase);
- Using the evidence and conclusions of any source as the controlling framework for one's own paper;
- Turning in another student's paper from a previous term as one's own, or turning in one's own paper for two or more different classes or assignments;
- Purchasing or otherwise downloading a paper from an internet website.

Citing Sources:

If you are directed to incorporate scholarly sources into your writing, all of the following must be met to constitute appropriate citation of any source:

- The use of signal phrases to introduce another individual's voice into the conversation and acknowledge their intellectual contribution; necessary whether you are paraphrasing, summarizing, or directly quoting
- Placement of text borrowed directly from another source within "quotation marks"
- CMS, MLA, or APA parenthetical or note-style citation format as required by the instructor
- Through use of the above methods, a clear distinction between one's own voice or ideas and those of any outside authors brought into the discussion

Disability Statement

In compliance with the Americans with Disabilities Act of 1990 (ADA), it is the policy of Wayland Baptist University that no otherwise qualified person with a disability be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity in the university. The Coordinator of Counseling Services serves as the coordinator of students with a disability and should be contacted concerning accommodation requests at (806) 291-3765. Documentation of a disability must accompany any request for accommodations.

Course Requirements and Grading Criteria

Grade Distribution:

- **Daily Assignments (25%):** lecture quizzes, wiki, timeline, and discussion board posts, and other written work.
- **Listening Diagrams (25%):** the ability to listen, comprehend, and articulate the events of jazz performances from different subgenres and style periods is a primary learning outcome of this course.
- **Midterm Assessment (25%):** to be comprised of at-home essay and a listening assessment
- **Final Assessment Portfolio (25%):** may consist of any combination of at-home essays, listening assessments, and learner presentations

Grade Representation in American Film Music:

A: Outstanding Achievement (90 – 100%): Individuals who earn an A exhibit a clear desire to get better: to improve skillsets, embrace academic challenges willingly, and grow personally through purposeful engagement with the course material. Characteristics include diligent effort, a significantly high degree of intellectual autonomy and perseverance, and high achievement in all areas of the course, demonstrated by clear, precise, timely, accurate work.

B: Above Average (80 – 89%): Individuals who earn a B exhibit a clear desire to get better: to improve skillsets, embrace academic challenges willingly, and grow personally through purposeful engagement with the course material. Characteristics include persistent effort, a high degree of intellectual autonomy and perseverance, and achievement in multiple areas of the course, demonstrated by clear, precise, timely, accurate work.

C: Average (70 -79%): Individuals who earn a C engage the course material minimally without considering fully its relevance to their professional and personal growth. Characteristics include inconsistent effort, some degree of intellectual autonomy, and achievement in some areas of the course, demonstrated by imprecise work.

D: Below Average (60 – 69%): Individuals who earn a D engage the course material minimally and ignore its relevance to their professional and personal growth.

F: Not acceptable (59% and below): Individuals who earn an F fail to engage the course material ignore its relevance to their professional and personal growth.

Students shall have protection through orderly procedures against prejudices or capricious academic evaluation. A student who believes that he or she has not been held to realistic academic standards, just evaluation procedures, or appropriate grading, may appeal the final grade given in the course by using the student grade appeal process described in the Academic Catalog. Appeals may not be made for advanced placement examinations or course bypass examinations. Appeals are limited to the final course grade, which may be upheld, raised, or lowered at any stage of the

appeal process. Any recommendation to lower a course grade must be submitted through the Executive Vice President/Provost to the Faculty Assembly Grade Appeals Committee for review and approval. The Faculty Assembly Grade Appeals Committee may instruct that the course grade be upheld, raised, or lowered to a more proper evaluation.

School of Music 70% Rule:

No course grades below C or 70% will count in the major degree programs in the School of Music. If a student earns grades below 70% in any course required in the major, the student will be required to repeat that course until they receive 70% or higher.

Course Content Advisory

Art imitates and embellishes life. The critical examination of any aspect of culture is not an endorsement of content that individuals may find offensive. The music, readings, images and videos which this course examines are selected primarily because of their contribution to the historical narrative of jazz. Where possible, discretion is used to limit engagement with potentially objectionable material in class, but the instructor cannot guarantee that students will not encounter subject matter which they may find offensive.

Inspirational Quote

The first thing that college is for is to teach you to think. That doesn't simply mean developing the mental skills particular to individual disciplines. . . . It is only through the act of establishing communication between the mind and the heart, the mind and experience, that you become an individual, a unique being—a soul. The job of college is to assist you to begin to do that.

-William Deresiewicz, former Yale University Professor of English, 2014

Tentative Schedule

Week 1	Listening to and Understanding Jazz Styles	Assignments: <ul style="list-style-type: none"> • Corresponding lectures/quizzes • <i>KBJ</i>: Ep. 1 (beginning through 37:00) • Reading for discussion: Crouch, “Blues to Be Constitutional” • Listening Diagram: AABA Song Form • Listening Diagram: 12-bar blues
Week 2	“Proto” Jazz: from Minstrelsy to Ragtime and the Blues	Assignments: <ul style="list-style-type: none"> • Corresponding lectures/quizzes • <i>KBJ</i>: Ep. 2 (beginning-38:30) • Readings for discussion: <ul style="list-style-type: none"> ◦ Excerpts from “Jazz—The Word” ◦ “The Place of Jass” • Listening Diagrams: <ul style="list-style-type: none"> ◦ “Stars and Stripes Forever” ◦ “Maple Leaf Rag” ◦ “St. Louis Blues”
Week 3	Early Jazz on Record	Assignments <ul style="list-style-type: none"> • Corresponding lectures/quizzes • <i>KBJ</i>: Ep. 2 excerpts • Readings for discussion: <ul style="list-style-type: none"> ◦ “We Return Fighting” ◦ Jazzing away Prejudice • Listening Diagrams: <ul style="list-style-type: none"> ◦ “Livery Stable Blues” ◦ “Dippermouth Blues”
Week 4	Armstrong and Ellington: From Harlem to Swing	Assignments <ul style="list-style-type: none"> • Corresponding lectures/quizzes • <i>KBJ</i>: Ep. 3 excerpts • Reading for discussion: <ul style="list-style-type: none"> ◦ “Louis Armstrong’s Melrose Publications and the Mythos of Print Culture” ◦ Ellington’s first Cotton Club Review ◦ Ellington, Two Early Interviews • Film Discussion: <ul style="list-style-type: none"> ◦ “I’ll be Glad When You’re Dead, You Rascal You” ◦ “Rhapsody in Black and Blue” ◦ “Black and Tan Fantasy” • Listening Diagrams: <ul style="list-style-type: none"> ◦ “Sugar Foot Stomp” ◦ Ain’t Misbehavin’ ◦ “East St. Louis Toodle-oo”
	Midterm	

Week 5	Swing	<p>Assignments</p> <ul style="list-style-type: none"> • Corresponding lectures/quizzes • <i>KBJ</i>: <ul style="list-style-type: none"> ◦ Ep. 5 (beginning—30:23) ◦ Ep. 6 (1:11:23-1:27:23) • Listening Diagrams: <ul style="list-style-type: none"> ◦ “It Don’t Mean a Thing” ◦ “One O’Clock Jump”
Week 6	Bebop and Post-Bop	<p>Assignments</p> <ul style="list-style-type: none"> • Corresponding lectures/videos • <i>KBJ</i>: <ul style="list-style-type: none"> ◦ Ep. 7 (beginning—26:10) • Listening Diagrams <ul style="list-style-type: none"> ◦ Anthropology ◦ So What ◦ Moanin’
Week 7	Avant-Garde, Fusion, and Contemporary	<p>Assignments:</p> <ul style="list-style-type: none"> • Corresponding lectures/videos • Listening Diagrams <ul style="list-style-type: none"> ◦ My Favorite Things
Week 8	Conclusions and Final Assessments	