

MUJS 4470 and 5430 Syllabus for Spring 2015

Catalog description

MUJS 4470, History of Jazz. Catalog description: Chronological survey of the major styles and artists of jazz, from African acculturation in the New World to the present. Prerequisite(s): MUJS 1470 with grade of C or higher.

MUJS 5430, Graduate Review of Jazz History. Catalog description: Study of the standard narrative of jazz history and jazz repertoire. Prerequisite(s): None. Meets with MUJS 4470.

Instructor

John Murphy, Ph.D., Professor and Chair, Division of Jazz Studies. My email is john.murphy@unt.edu. You must use your UNT EagleConnect email for all class-related emails. If you're sending an email that relates to this class, I ask that you put 4470 or 5430 in the subject line of your email.

Office hours and how to find me: I am at work 8-5 most days. My primary work space is 266. Sometimes I work in the jazz studies division office, 284. For quick meetings at times other than the 8 a.m. hour, class meeting times, or the noon hour, you can check in 266 to see if I'm available. If you need to make an appointment, send several times you can meet by email (remember to use UNT email) and I'll reply to confirm the earliest time that fits my schedule. Right before or after class are not good times for me to meet because I am either preparing for class or packing up to go to my 10 a.m. class.

Concepts

Attention Our primary means of learning about jazz history will be to listen to the music with complete attention so that we have a chance to be moved by it and to have our intellectual curiosity engaged by it. Our secondary means of learning will be to read a variety of texts critically so we can identify main ideas and think about the author's subject position and multiple ways to understand the text.

Pacing Sometimes we will listen multiple times to a few seconds of music. At other times, we'll listen to part of a track once and move on. If we compare our class to a trip to an art museum, sometimes we'll sit in front of one painting for an hour, and sometimes we'll walk briskly through a gallery.

Standard narrative Scholars refer to what we're studying as the standard narrative of jazz history: the familiar set of style periods and significant musicians, events, and recordings. Most college textbooks cover this. We'll also study critiques of the standard narrative.

Jazz history and social history in general We'll study jazz history as music history and as a subset of social history in general. Topics that we will connect to jazz include the history of New Orleans as a creole city, slavery and the U.S. Civil War, the Great Migration, World War I, the Jazz Age, Great Depression, Prohibition, World War II, and the Civil Rights Era.

Pedagogy of abundance The pedagogy of the past was based on scarcity: knowledge is scarce so students must gather in universities to listen to a professor lecture. Our information environment has obviously changed greatly since the time when the lecture class became the norm for large college classes. The pedagogy of abundance is the result of asking the question: how must the learning process change when information is freely and abundantly available in the library and on the web? The pedagogy of abundance shifts the emphasis from acquiring facts to acquiring habits of mind and information skills that enable learners to gather and critically evaluate information to support their arguments. Having an argument, also known as having a point to make, and having the ability to evaluate critically the arguments of others, are essential skills for participating in public discourse in academia and in public life generally. Critical thinking, however, can't be learned without a disciplinary knowledge base. In other words, you have to know something (in our case, the standard narrative of jazz history) before you can effectively add to it with

new research or critique it. The class meetings and assigned reading and listening are designed to help you acquire and improve your knowledge base about jazz. The research project is designed to provide a chance for you to use the pedagogy of abundance to learn about a topic independently by doing a research paper.

Scenius In the words of Brian Eno, “Scenius stands for the intelligence and the intuition of a whole cultural scene. It is the communal form of the concept of the genius.” We’ll study the work of jazz artists as members of creative communities rather than as isolated geniuses. You can apply this idea to your work as a source of models for working with a creative community you belong to. Our jazz studies program can be considered to be (or have?) a scenius or sceniuses.

Augmented reality In the words of Nathan Jurgenson, “[W]e should abandon the digital dualist assumption that the on and offline are separate in favor of the view that they enmesh into an augmented reality.” Traditional pedagogy sometimes has a tendency to privilege the material, such as hearing music live over hearing a recording, vinyl records over digital media, books over web pages, even while it relies heavily on digital media. It’s a form of nostalgia. We are interested in quality. If we think critically and make intelligent choices, we can find quality resources for learning and aesthetic enjoyment in the material and the digital realms. Since the internet depends on hardware and has a carbon footprint, it’s all material anyway. We don’t expect to have all the facts memorized. Relying on digital sources to support our factual knowledge is not a crutch. It’s a fact of the present learning environment that supports our conceptual learning.

Who should take this class

MUJS 4470 is crosslisted with MUJS 5430, Graduate Review of Jazz History. Graduate students in MUJS 5430 will attend all class meetings of 4470; do all the graded work for 4470; meet a graduate standard for their research papers; have several additional meetings to discuss extra readings and pedagogical topics; and have the option to make a 20-minute class presentation based on their research papers. According to the catalog, the prerequisite for undergraduates is MUJS 1470 with grade of C or higher. Jazz studies majors must have earned an A or B in MUJS 1470 before taking this class. I don’t enforce the prerequisite for non-majors because music majors with majors other than jazz studies are often advised to take this class as an upper-division elective. Students with majors other than jazz studies are welcome, but they should be aware that prior knowledge of music in general and jazz in particular is expected. Students can do well in this class regardless of major if they have regular attendance and good study skills. If you are new to jazz and would like suggestions of short books you can read to learn a lot about jazz in a short time, let me know.

Who shouldn’t take this class

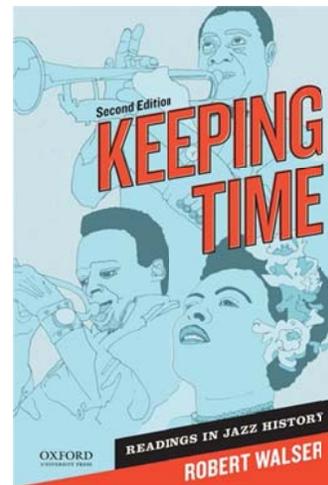
Whatever your major, if you are not prepared to attend regularly and keep up with the work, you will find it frustrating and your GPA is likely to be negatively affected. This class requires a lot of work. If you are not already familiar with jazz and/or your study and attendance habits are weak, you shouldn’t take it because you will probably earn a low grade or have to withdraw.

Required text

Walser, Robert. 2014. *Keeping Time: readings in jazz history*. 2nd edition.

New York: Oxford University Press. ISBN 978-0-19-976577-5.

It will be available in the UNT bookstore. You may also order it yourself. Be sure to get the 2nd edition. You may use library resources instead of buying this book. Many of the readings, especially the more recent ones, are available in their original published versions in the library.



If you would like to read a textbook to supplement your required reading, a selection of textbooks and other books on jazz is available at Music Library carrel 406. The carrels are the numbered desks that line the walls. Carrel 406 is at the midpoint of the north wall of the music library.

Reading and listening

We'll use the UNT library and the web. We'll use the article "Jazz" by Mark Tucker in Oxford Music Online (UNT Music Library electronic resource) as a core text and supplement it with articles, book reviews, and other readings. For listening, we'll use the Music Library's streaming audio services, plus other sites you use to find music.

Learning goals

- 1 To understand that the word jazz has a history, and that studying the history of jazz involves studying what the word and the music have meant to people over time in various places.
- 2 To understand the history of jazz in terms of musical style and historical context.
- 3 To understand the contributions of important jazz musicians and important figures in the music who have roles other than musician.
- 4 To improve your ability to listen aesthetically and analytically to jazz performances.
- 5 To improve your ability to make and evaluate arguments about jazz history.
- 6 To understand how jazz relates to other kinds of music, including Western classical and traditional music and various kinds of world music.
- 7 To understand the contributions of jazz to U.S. and world culture.
- 8 To be able to find high-quality print and audiovisual information about jazz in the library and on the web, think critically about it, and write a research paper.
- 9 To understand jazz history from the perspective of historiography. History is the narrative of past events. Historiography is the critical study of how histories are written.

Graded work

The Standard Narrative of Jazz History 45%

Three tests worth 10%, 15%, and 20%.

Tests include short-answer questions, listening questions, and an essay.

Research paper 35%

Test on research tools, citation format, and academic integrity 5%

Topic statement 5%

Revised topic statement and list of sources 10%

Rough draft 10%

Final draft 5%

Required length: 1,250 words (for 4470) 2,000 words (for 5430).

This assignment will be described in more detail in a separate handout.

Final exam 20%

The final exam is a unit test that covers material studied after test 3 and a comprehensive exam over the entire course. It does not include an essay.

Grading scale

The grading scale is A=89.5-100; B=79.5-89.4; C=69.5-79.4; D=59.5-69.4; F=59.4 and below.

I grade each assignment and total up the points. I do not go back and adjust the final point total. I do not accept extra credit work or extra work to make up for low grades or excessive absences.

You will take final as scheduled on the UNT final exam schedule: Wednesday, May 13, 2015 from 8-10 a.m.

You will receive grade reports in your UNT email. I don't use the Blackboard Learn gradebook.

Calendar There will be a more detailed calendar on Blackboard.

Week 1 1/20, 22

Number the weeks in your academic calendar starting with the week of Jan. 20 as week 1, not counting spring break.

Introduction, listening and discussion, syllabus.

Orientation to the library tools we'll be using most.

Tucker: P1 and 1. Introduction, P2-5.

P = paragraph. Make your own document from the Tucker article and number the paragraphs. You are free to add photos and links to audio to your copy of the Tucker article.

In this version of the syllabus, the test and assignment due dates are specified by week. When we get closer to that week, I'll specify a day (usually Friday). All stages of the research assignment will be turned in on paper.

Week 2 1/26, 28, 30

Tucker: 2. Jazz and the New Orleans background (1895-1916), P6-18.

Walser: Part 1: First Accounts.

Week 3 2/2, 4, 6

Tucker: 3. Early recorded jazz (1917-23), P19-29.

Research: test on research tools and academic integrity.

Week 4 2/9, 11, 13

Tucker: 4. The Jazz Age (1920-30), P30-36.

Research: stage 1, topic statement.

Walser: Part 2: The Twenties.

Week 5 2/16, 18, 20

Test 1 on Tucker 1-4, Walser 1-2.

Tucker: 5. Swing and big bands (1930-45), P37-48.

Walser: Part 3: The Thirties.

Week 6 2/23, 25, 27

Tucker: 5. Swing and big bands (1930-45), P37-48.

Tucker: 6. Small groups and soloists of the swing era, P49-52.

Walser: Part 4: The Forties.

Week 7 3/2, 4, 6

Tucker 7. Traditional and modern jazz in the 1940s, P53-61.

Research: stage 2, revised topic statement and list of sources.

Week 8 3/9, 11, 13

Tucker: 7. Traditional and modern jazz in the 1940s, P53-61, continued.

Test 2 on Tucker 5-7, Walser 3-4.

Week 9 3/23, 25, 27

Tucker: 8. Post-bop developments in the 1950s, P62-68

Walser: Part 5: The Fifties

Research: revised stage 2 due.

Week 10 3/30, 4/1, 3

Tucker: 8. Post-bop developments in the 1950s, P62-68, continued.

Research: stage 3 rough draft due in class.

Week 11 4/6, 8, 10

Tucker: 9. Mainstream, third stream and the emerging avant-garde, P69-77

Walser: Part 6: The Sixties

Week 12 4/13, 15, 17

Test 3 on Tucker 8-9, Walser 5-6.

Tucker: 10. Free jazz, fusion and beyond (1960-80), P78-89

Walser: Part 7: The Seventies

Week 13 4/20, 22, 24

Tucker: 10. Free jazz, fusion and beyond (1960-80), P78-89

Tucker: 11. Jazz at the end of the 20th century (1980-99), P90-97.

Walser: Part 8: The Eighties

Research: stage 4 final draft.

Week 14 4/27, 29, 5/1

Tucker: 11. Jazz at the end of the 20th century (1980-99), P90-97

Walser: Part 9: The Nineties

Week 15 5/4, 6

Jazz Since 2000.

Walser: Part 10: The Second Century

Review for final Exam.

No class on Friday of week 15: University reading day.

Final Exam Wednesday, May 13, 2015 from 8-10 a.m.

Attendance policy

We will follow the UNT attendance policy. Article 7 says this: "Any instructor who so informs students in writing about the necessity of class attendance may request of the Registrar that a student be dropped from the course with a grade of WF upon the accumulation of the stated number of absences." I affirm the necessity of class attendance in order to reach your maximum level of understanding. The maximum number of unexcused absences allowed is four. Students who have five or more unexcused absences will receive the final grade of WF or F. Excused absences are limited to 1) university-sponsored activities (things like ensemble tours, recording at Panhandle House with your small group); 2) illness only if it is serious enough to be documented by you to the Dean of Students office and you provide me with the documentation from the Dean of Students office; for ordinary occasional illness, use one of your four allowed unexcused absences; 3) up to four absences for documented professional reasons such as an out-of-town audition, gig, or other professional activity; each absence after the fourth will be counted as an unexcused absence. If you expect an absence to be marked excused, you must communicate about it either in advance or within 24 hours after the ending time of the missed class.

Expectations

I expect you to:

- 1 take responsibility for your learning
- 2 attend every class, arrive on time, and stay the entire time
- 3 communicate effectively
- 4 contribute to the discussion, either in class or on Blackboard
- 5 put in the work time outside of class that is necessary for you to reach your maximum potential
- 6 understand and follow the syllabus policies, especially the attendance policy
- 7 be alert and engaged in class (this includes not using your electronic devices for anything except class-related work)
- 8 let me know if there are any errors in your grade or attendance information in the grade reports
- 9 let me know if there something I can do to help you do your best work or if there is something I can change about the way we conduct class that will improve your experience

You can expect me to:

- 1 treat every student with respect and the expectation that every student is capable of doing well in this class
- 2 be prepared for class and demonstrate the scholarly methods we are studying
- 3 communicate my passion for this subject and for learning in general
- 4 allow time for questions and discussion in class
- 5 limit discussion if necessary so that we can get things done
- 6 begin and end class on time
- 7 be available outside of class in the office and by email
- 8 have realistic expectations about the workload
- 9 be willing to modify what we do in class in order to help you learn better
- 10 speak with students who are chronically late so that they will stop disrupting the class with late arrivals and showing disrespect to the students who make the effort to arrive on time
- 11 apply the syllabus policies fairly to all students

Academic Integrity

We will follow UNT's policy on academic integrity (http://policy.unt.edu/sites/default/files/untpolicy/pdf/7-Student_Affairs-Academic_Integrity.pdf). If I confirm an instance of plagiarism or cheating on an assignment or test for this class, the consequences could range from a conference and a re-do of the assignment to my filing a case with the Office of Academic Integrity and assigning a final grade of F, depending on the severity of the breach of academic integrity.

Evaluation

The official UNT evaluation (the SETE or whatever the new system is that will replace the SETE) will be done near the end of the class. If you have comments or suggestions for improving the course, please give them to me any time.

Recording Class

You may record class under these conditions:

You ask permission in advance.

It's for your own use only during the semester.

It's never put on the web or shared in any form during or after the class.

Canceled classes

If UNT classes are canceled because the university has to close due to weather or for some other reason, we will use Blackboard and stay on schedule.

From the registrar

Financial Aid Satisfactory Academic Progress - Undergraduates: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress - Graduates: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Disabilities

Students with disabilities that affect their work in this class are invited to speak with me privately. If you expect to have an accommodation made, you must give me the accommodation letter from UNT's Office of Disability Accommodation within the first two weeks of the semester. It must be submitted before any graded work is due. The letter doesn't state what the reason for the accommodation is. It only states the accommodation that is necessary.

UNT Ally

I participated in UNT Ally training in Fall 2010 in order to learn more about creating an environment for learning in my classes that is characterized by mutual respect. I got a certificate in a frame that's in my office, but unless you visit my office and happen to see it, you wouldn't know about it. That's why I put this note in the syllabus. From the UNT Ally website (<http://ally.unt.edu/>): "Ally Training educates and trains students, staff and faculty to create a safe zone for GLBT (gay, lesbian, bisexual, transgender) people at UNT. You don't have to be GLBT/LGBT to go through training. Ally training is for anyone who's interested. The goal is to achieve a culture where any person can study and/or work in an environment free of discrimination and harassment."

Changes

This syllabus is subject to change with notice.