

MUJS 5450 Jazz Historiography

John Murphy

Spring 2011 Syllabus

1 Course information

Syllabus version 1.0 on 2011-01-14

Time and place MWF 10:00-10:50 in Room 288

Phone (940) 565-4344

Office Music building 266

Email Please use the email tool in Blackboard for class-related email. My UNT email is john.murphy@unt.edu.

Class website ecampus.unt.edu

Prof's website web3.unt.edu/murphy

Office hours Monday 1-1:50; Wednesday 2-2:50; Thursday 3-3:50; Friday 11-11:50; and by appointment. To make an appointment, send me several times you can meet. I'll reply with the time that fits my schedule.

2 Catalog description

5450. Studies in Jazz History. 3 hours. A survey of jazz research materials and methodology, and presentation of special topics in jazz history. Prerequisite(s): MUJS 4470 or consent of college. [In this context, consent of college means pass the Jazz History Proficiency Exam.]

3 Required text and CD set

Stewart, Alex. 2007. *Making the Scene: Contemporary New York City Big Band Jazz*. Berkeley: University of California Press. Available at the University Union bookstore.

Jazz: The Smithsonian Anthology. Pre-order your copy here: <http://www.folkways.si.edu/jazz/> at the start of class to be sure you get it as soon as possible after its release.

4 Course goals

1. To know the historical literature of jazz and be able to read it critically.
2. To develop your historically-informed understanding of jazz history through listening.
3. To understand the historiography of jazz, the standard narrative of jazz history, and recent critiques of the standard narrative.
4. To become aware of current scholarship on jazz history and criticism by studying a recent scholarly book, recent scholarly articles, and a new historical anthology of recordings.
5. To be able to summarize, critique, and form arguments about jazz history and historiography clearly and professionally in writing, in class, and in video and web formats.
6. To be prepared to teach jazz history at the undergraduate level.
7. To be prepared for the master's comprehensive examination in jazz studies.

5 Topics

Unit 1 Jazz Historiography Weeks 1–4 20%

Study recent publications on jazz historiography and sample older writings, recordings, and films. Graded work: essays outside of class and tests in class.

Unit 2 Big Bands in the Jazz Discourse Weeks 5–8 20%

Learn about contemporary New York City big bands in the context of jazz historiography by studying Alex Stewart's *Making the Scene*. Discuss the book's arguments, listen to music by the bands discussed, and write in response to the ideas and the music. Apply concepts and content to our larger theme of understanding the standard narrative of jazz history and recent critiques and revisions of it. Graded work: essays outside of class and tests in class.

Unit 3 Teaching Jazz History Weeks 9–11 30%

Learn how to design and teach an effective undergraduate jazz history class. Graded work: teaching philosophy essay, syllabus, lesson plan and test questions.

Unit 4 Jazz: The Smithsonian Anthology Weeks 12–15 20%
Jazz: The Smithsonian Anthology, the new edition of the *Smithsonian Collection of Classic Jazz*, will be released on March 29. Previous editions have been a major force that shapes the jazz canon. We'll study the new edition in comparison to previous ones and think critically about the canon-building function of anthologies like this. Plus we'll enjoy the music and read the book that comes with the CDs. Graded work: essays outside of class and tests in class.

Final exam 10%

A comprehensive exam over all the course topics and readings as preparation for your master's comprehensive exam. Friday, May 13, 2011 from 8-10 a.m.

6 Grading scale

The standard mathematical rounding principle will be followed: 89.4 is a B, 89.5 is an A. I do not assign or accept extra credit work.

A	89.5–100%
B	79.5–89.4%
C	69.5–79.4%
D	59.5–69.4%
F	59.4% and below

7 Academic Honesty

Academic honesty includes presenting only your own ideas as your own, and giving credit for the ideas of others when you use them in your academic work. No form of academic dishonesty

will be tolerated in this class. Students are expected to follow the UNT Code of Student Conduct and Discipline. Plagiarism, when detected and proven, will result in a failing grade for the course and a referral to the UNT Office of Academic Integrity for formal disciplinary action.

These rules apply to all written work in this class:

1. You must cite the source of every bit of language that you did not compose.
2. You may not consult any other person about your graded written work without prior permission from Prof. Murphy.
3. The use of a commercial editing service is forbidden.
4. Getting help from another student on your writing must be approved in advance, and you must turn in your original before it was edited and the edited version.

8 This class and your comprehensive exam

You can expect questions on the exam about what you learn in this class: main ideas, publications, dates, concepts, people, articles, books, recordings, films.

9 Recording class

You may only record class with permission in advance. The recording may only be used by you. It may not be shared in any way, including on the web.

10 Professor's expectations of the students

A university course is a sustained conversation that you must show up for and take part in. Learning is a social process. Regular attendance is crucial to your success in the course and to the success of the course itself. If you miss class, you miss a part of the course that cannot be made up. The maximum number of unexcused absences without a penalty is three. For the fourth unexcused absence, 2.5 points are deducted from your final course point total. For the fifth unexcused absence, another 2.5 points are deducted. If you have six or more unexcused absences, your final grade will be F.

I expect you to attend every meeting of this course, or explain in advance (if possible) why your absence is unavoidable, and to arrive on time. You are responsible for what was covered in class during your absence, including revised assignments and changed deadlines.

An important part of the graduate school experience is formulating an argument, a comment, or a question and putting it out there for other people to respond to. I expect you to contribute to the discussion both in class and on the discussion area of our class website. If our class can be compared to a jam session, then everybody has to take a solo. The conversations we have in class are important because they give you practice in the kind of conversations that are found in scholarly work and in the public written exchange of views that has become the norm in musical communities: between you as a reader and writer and the sources you cite; between your writing and a reader or reviewer; among colleagues at a conference; between teachers and students; between musicians. Talking or writing about music is not necessarily a waste of time; it depends on how you do it.

11 What students can expect of me

You can expect me to be prepared for class, to take you and the subject seriously while enjoying the learning process, to begin and end on time, to let you know what to expect on tests and writing assignments, to grade your work fairly and promptly, to allow time for questions and discussions in class, to limit discussion in class so we can achieve our goals, to be available outside of class, and to keep the workload within reasonable limits.

12 Students with Disabilities

Students with disabilities that affect their work in this class are invited to discuss them with me at office hours. If you expect an accommodation to be made that affects grading, then the disability must be documented.

13 UNT Ally

I participated in UNT Ally training in Fall 2010. From the UNT Ally website:

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.

The UNT Ally website is ally.unt.edu.

14 Changes

This syllabus is subject to change with notice.