

INTRO TO JAZZ-MUSIC 11B

Jul 27 - Aug 28, 2019

Online Course

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Overview and Course Description

This class is designed to introduce students to the history, aesthetics, and cultural contexts of “jazz” music. We will look to answer the question, “What is Jazz?” - using recordings, films, and texts. The course will move somewhat chronologically and focus especially on race, gender, diaspora, and authenticity. The course requires no previous musical experience though we will work on developing a vocabulary to talk about listening to music.

Course Objects

1. Identify key figures, events, and musical features in the music we call "jazz."
2. Describe the historical context in which musicians are operating.
3. Develop a technical vocabulary for writing about pieces of music.
4. Discuss different aesthetic criteria for how music is evaluated.
5. Use secondary and primary sources to construct an original argument related about the music we call "jazz."

Required Textbook

Hester, Karlton. *African Roots of the Jazz Evolution*. 3rd Edition. Cognella, 2017.

Professor Hester's book is required for the class and contains all of your assigned readings. It is available as an ebook from the Bay Street Bookstore, or as a hardcopy or ebook from the publisher's website [here \(Links to an external site.\)](#).

I want to acknowledge that that we are in the midst of global pandemic and many of us are facing substantial financial difficulties. If you are unable to purchase the textbook, you can access an older version of Professor Hester's book through the Hathitrust database via the UCSC library [here. \(Links to an external site.\)](#)

For more information on how to access this book, watch the [Course Overview](#) in the Course Resources Module.

Course Structure

This course is divided into 5 modules (1 per week) which you can view by clicking on the "Modules" tab in Canvas. For each module you'll be asked to watch prerecorded lectures, complete readings from the course textbook, take a quiz, and write a short response to a piece of music. New modules will open on Monday of each week starting on Monday 7/27. Weekly quizzes and responses are due by the end of the following Sunday (e.g. the first week's assignments should be submitted sometime before midnight on 8/2).

Grading

Weekly Quizzes = 30%

Weekly Responses = 30%

Paper Proposal = 10%

Research Paper = 30%

Lectures

Lectures have been prerecorded and may be watched at any time. Ideally, you should watch lectures in the order that they appear in each module on Canvas. I recommend trying to watch all of the week's lectures by Friday so that you have ample time to write your response and take the quiz due on Sunday.

Weekly Quizzes

Each week on Monday I will post a quiz on Canvas asking multiple choice questions that draw on material from the week's lectures and readings. Quizzes are open book and are due before the following Sunday. You will only be able to take each quiz once, so be sure to allot some time before opening the quizzes on Canvas. I'll be post a video going over the answers to quizzes on Mondays so there will not be an opportunity to make up quizzes.

Weekly Responses

After watching the lectures for a module you'll write a response to one of the pieces of music discussed in class (a list of songs will be included in each module). You may choose any of the songs listed in the module. Responses should be between 150 and 250 words long and should:

- Briefly provide some context for the music. Who wrote it/performed it? When and why? What are some notable musical features? For this section you can use the information discussed in lecture and/or your textbook.
- Discuss your reaction to the piece. Are there certain musical features or points in the song that stand out to you (e.g. "I liked how the drummer responded to the saxophonist

at 1:34")? Did you like it? Why or why not? What do you feel was being communicated musically?

What we'll be looking for when grading is 1) information from lecture and 2) evidence that you listened to the piece closely and 3) musical terms from lecture.

In Module 1, the "[Music Terminology](#)" lecture will give you some tools to help describe music and I'll continue to add new terms throughout the class. A [sample response](#) is available in the Course Resources Module and you can view a grading rubric by clicking on the [Listening Response Assignments](#).

Research Paper

You will have the chance to apply course material with your own critical insights by writing 4-5 page paper (double-spaced) on a class-related topic of your choice due no later than **8/28**. Topics can include but are not limited to an artist, an album, a song, a musical period, a film, or a text. [Sample paper topics](#) are available in the Course Resources Module. You can use these topics if you'd like or come up with your own. You can also listen to tracks from all the lectures in the course using the [Master Listening List](#) for inspiration. In the paper I'm asking that you do three things:

- 1) Make an argument and critically engage with your topic. We won't be grading on whether or not you got it "right," but on your ability to draw on course material and your own research to synthesize a persuasive original argument.
- 2) Include in your paper at least one musical example. Try to describe what's happening, and to relate it to your larger topic. I encourage you to use terms from the "[Musical Terminology Overview](#)" and from other lectures in the course.
- 3) Include at least one primary source and one secondary source that isn't the assigned textbook. The primary source could be a review, an article, an interview, or album liner notes. The secondary source could be an article from an academic journal, an essay from an anthology, or a book (a chapter or excerpt from a book works too). I will discuss primary and secondary sources in more detail in the [Course Overview](#) video. [A list of resources](#) you can use is available in the Course Resources Module.

If you're having trouble thinking of a topic feel free to email myself or your assigned TA!

Paper Proposal

To prepare for your paper, you'll submit a written proposal for your paper topic halfway through the class on **7/14**. The proposal should include a description of your topic and the themes and questions you'll be investigating (approximately 200 words). It should also include citations for one primary source and one secondary source. Citations should be in the

Chicago style format. For more Chicago citation see you can use this [link \(Links to an external site.\)](#).

Late Policy

There will not be an opportunity to make up weekly quizzes. For your weekly responses, paper proposal, and final paper we will deduct 10% of your for each day late. If you submit your paper more than 4 days late, you will still be able to receive a 60% on assignments.

Reading

Each week there will be assigned reading from the course textbook which can be found under the "Reading" heading in each module. When reading, don't worry about memorizing every date or name. Try to get a general sense of the material and come back to it as needed when taking quizzes or writing responses.

Course Schedule*

Module 1: 7/27 – 8/2

- Introduction to Afrocentric Music: all (21)
- Chapter 1: Traditional African Music 3-16, 33-49 (29)
- Chapter 3: Traditional African American Music 90-136 (47)

-Quiz 1 and Response 1 due before midnight 8/2

Module 2: 8/3 – 8/9

- Chapter 5: Innovators Emerging Between 1910 and 1920 212-231 (20)
 - Chapter 6: Innovators Emerging Between 1920 and 1930 235-247(13), 256-265 (10)
 - Chapter 7: Innovators Emerging Between 1930 and 1940 291-319 (28)
- Quiz 2 and Response 2 due before midnight 8/9**

Module 3: 8/10 – 8/16

- Chapter 8: Innovators Emerging between 1940 and 1950 347-407 (61)
- Paper Proposals due before midnight 8/14**
- Quiz 3 and Response 3 due before midnight 8/16**

Module 4: 8/17 – 8/23

- Chapter 9: Innovators Emerging between 1950 and 1960 413-451 (39)
- Chapter 10: Innovators Emerging Between 1960 and 1970 455-497 (43)
- Quiz 4 and Response 4 due before midnight 8/23**

Module 5: 8/17 – 8/28

- Chapter 11: Innovators Emerging Between 1970 and 1980 503-512 (11)
- Chapter 12: Innovators Emerging Between 1980 and 2000 543-563 (21)
- Quiz 5 and Response 5 due before midnight 8/28**
- Final Paper due before midnight 8/28**
- Note: Module 5 will be opened at the same time as Module 4. I will wait to discuss the answer to the Module 4 quiz until 8/24. Your assignments for Module 5 and your Final Paper are due on Friday (the last day of Summer Session 2).**

* Page numbers for Hathitrust version of the textbook are posted in under the "Readings" heading in each module.

Important Summer Session Remote 2020 Deadlines:

Session 2:

Drop: Monday, August 3

Request for "W": Friday, August 14

8-Week:

Drop: Monday, July 6

Request for "W": Friday, July 24

10-Week:

Drop: Monday, July 6

Request for “W”: Friday, July 24

Summer is unique. **You will not be dropped for non-attendance or non-payment.** You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>Links to an external site.

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Remote Accommodations:

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

Small Group Tutoring

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students' needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committing to attend every week. For Summer 2020, students can begin signing up for tutoring on **Monday, June 22nd** and tutoring will begin **Wednesday, June 24th**. Students only have to sign up once for tutoring and their appointments will repeat weekly. Sign-ups will close on **Friday, August 14th** for all Summer Session Sign-Ups. This means that after **August 14th**, no new students can sign up for tutoring.

Want SGT to be successful for you? Bring your books, lecture notes, questions, and be open to working collaboratively with your peers. You can sign up using this link: <https://ucsc.go-redrock.com/tracweb40/NoAccess.4sp?errText=insufficient%20credentials%20to%20view%20content>(Links to an external site.)

You can also find the link on our website: <https://lss.ucsc.edu/index.html>Links to an external site.

Academic Dishonesty

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#)Links to an external site. at the Division of Undergraduate Education.

Title IX:

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#)Links to an external site., the [online reporting link](#)(Links to an external site.), applicable campus resources, reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#)(Links to an external site.), and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at [titleix.ucsc.edu](#)Links to an external site..

The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our [online reporting link](#)(Links to an external site.)

For more information please visit the [Title IX Operations under Covid-19](#)Links to an external site. page.

