HISTORY OF JAZZ
Syllabus and Course Outline - Summer 2015
Professor Richard Lawn

Opening Statement Concerning Online Courses

Welcome to my course! This is likely the first online course you have ever taken. It is therefore important for me to impress upon you that an online course such as this is not easier than a course taught in the traditional classroom. While success in any course is dependent on students’ commitment and an investment of time, traditional classroom courses provide an element of regularity through established weekly meetings featuring typical lectures often supplemented by other activities in and outside of class. In the case of online courses, much more responsibility is placed on you in terms of time management and keeping abreast of the reading and listening assignments which all requires a degree of self-motivation and discipline.

It is not possible to take this course without owning a copy of the book and access to the publisher website. IT IS ABSOLUTELY IMPERATIVE THAT YOU PURCHASE THE TEXT BOOK IN HARD COPY OR EBOOK FORMAT AND WEBSITE ACCESS CODE THAT ACCOMPANIES THE BOOK!!!! This website is NOT hosted by UArts or Villanova and contains course materials including 60 streaming tracks with listening guides that you will be tested on, and a host of other materials essential to supporting your readings in the book. These materials are your teacher so it is essential that you purchase these items and establish your logon to the book’s website the first week of class, or even before class begins, or risk getting dreadfully behind! Digication will be used for online discussions, grading, and distribution and submission of all assignments including tests. In this case I am your guide through the material but you must be the curious explorer.

I will do my best to keep you on task in this online course by providing feedback, maintaining predictable virtual office hours via Skype, FaceTime or email, and motivate discussions relevant to readings, listening assignments and related topics. Participation in such online discussions will be considered a factor of your grade as indicated in the grading criteria show in the syllabus.
Online courses such as this provide students with maximum flexibility and could be compared to time shifting your TV viewing habits using the latest set-top box recorder. You also save about 45 hours in a semester by not having to schedule specific time for class attendance. But the price to pay is that you must remain self-motivated and disciplined in order to keep up with the course requirements. When you chose to do work for this course is entirely up to you. Work when it is convenient to your schedule, but don’t fall behind as it becomes very difficult to get caught up particularly in the summer! If you know you have a particularly busy week coming up you can move ahead in the syllabus. **Most of the tests will be available for you to take at any time and they are all open book if you wish.** What’s important to me is that you learn.

Since many, if not all of you are teachers or future teachers, from time to time I will introduce special topics relevant to teaching this course either through the distribution of handouts, assignments, discussions or short video presentations. I’ve been teaching jazz history and appreciation since 1977 so I have lots of thoughts on the topic. In some ways you can look at this history of jazz course as Suzuki style learning – you are learning how you might teach the course by actually taking it from the book’s author.

I look forward to working with you remotely through the course of this summer semester.

**Credits:** 3 semester credit hours

**Virtual Office Hours:** email is best: rlawn@uarts.edu. I will respond in no later than 24 hours and usually much more quickly than traditional office hours.

**Face to face office hours if necessary are by appointment arranged through email.**

Skype if necessary: ricklawn
FaceTime: rjlawn@gmail.com or rlawn@uarts.edu
Catalogue Statement: Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, freeform, third stream), including their effect on popular music with which jazz has coexisted. The course includes in-depth study of the primary innovators of the various styles. Audio and video materials are used to provide students with a better understanding of jazz.

In terms of prerequisites, it is assumed that students are acquainted with basic music theory.

Successful completion of this course will likely have a positive impact on your performance skill, composition/arranging competencies, recognition of various jazz styles and the influences they have had on American culture, your participation and contribution to ensembles, and your understanding of jazz and its place in the world as well as approaches to teaching the subject.

Objectives/Goals: 1. Improved critical and analytic skills
2. Awareness of the lineage of developments on your instrument or voice and composition/arranging in jazz.
3. Awareness of the history of jazz in terms of its place in the American cultural, political, economic and social fabric.
4. Ability to identify and discuss stylistic trends in jazz through recognition of performance and compositional characteristics.
5. Awareness of the important innovators throughout jazz history and know why they are considered as such.
6. Understand how, where and why jazz developed as it has.
7. Understand issues of race and discrimination in America as they relate to jazz music, musicians and their evolution.
8. Understand how the evolution of recording technology impacted on jazz and its development.
9. Understand the musical styles and cultural practices (including African) that influenced the evolution of jazz.
10. Improvement as a performer and composer/arranger based on a deeper appreciation and understanding of diverse jazz styles and performers. (measurable only through self-reflection and possible juries)
11. Preparation to teach the course.

**Learning Outcomes:**
1. Identify styles studied in the course and articulate the distinctive characteristics.
2. Listen to an example from those studied in the course and based on characteristics, make conclusions about its historical context, artist, approximate date and genre.
3. Identify and discuss salient pieces from each well-defined period of jazz.
4. Utilize important terms and concepts in discussions about representative jazz styles as portrayed through live performance and recordings.
5. Compare and contrast jazz styles considered throughout the semester.
6. Compare and contrast jazz styles considered throughout the semester and relate their style characteristics to aspects of cultural history.
7. Read, think and listen critically to jazz and related styles.
8. Teach the history of jazz.

**Course Competencies:** Written quizzes and listening tests at the conclusion of nearly each chapter including short essay questions and online discussions will serve to demonstrate student learning in Objective/Goal areas 2, 3, 4, 5, 6, 7, & 8.

Listening exams in particular will demonstrate student learning in Objective/Goals areas 1, 4, 5, 8 & 9.

**Required Text:** *Experiencing Jazz 2nd edition* by Richard Lawn published by Routledge. (Book is available from the UArts Store. **It is not possible to do work for this class by using a library copy unless the library allows you to check to book out for the duration of this course. The 1st edition will not suffice since it is a significantly different book. You must have access to a paper or digital copy. You may purchase the book online in either format but make sure you also get the website keycode. Each product is sold separately or together so make sure you get the correct version.**

**Book Website:** Routledge Press hosts a companion website to the book. Once you have established your logon using the access keycode provided with you book you will have access to this media rich site. It is organized by chapter and
easy to navigate. In addition to 60 streaming tracks and listening guides, each chapter on the website contains interview clips with major jazz artists, tutorials to help define concepts, flashcards and a glossary of musical terms, a concise guide to the history of disc recording (Ch 6), suggested supplementary listening, and audio quizzes to help improve your aural skills. The website is therefore not a frill but an essential component of this online course.

**Digication Course Management Website:** Digication is similar to Blackboard and many other course management web based applications used by universities to share information between students and their faculties. Assignments, grades, online discussions, links to course materials including videos and various tutorials are easily shared using Digication. What follows is a tutorial on how to logon to the UArts Digication Jazz History course site. Make book marks along the way to make your next trip easier.

**Step 1:** Using your browser navigate to [https://mycampus.uarts.edu](https://mycampus.uarts.edu) You should see a screen like the following:

![Login Screen](image)

In the Login field type the first letter of your first name and your last name with no spaces e.g. rlawn
Then type your Password into that field. The password should be your first and last name initials (rl in my case) followed by the date of your birth MonthDayYear with no spaces. Use a zero for single digit months such as 05. Use only the last 2 digits from your birth year e.g. 71

**Step 2:** Once you've logged in you should see a screen similar to the one shown below:

![Screenshot of login page](image)

Select the Digication link on left border menu list. You should now see the Digication menu as follows:
Step 3: Select the Jazz History ePortfolio link and you should see the screen show below. Links to the various resources are found on the left border as well as links to the other chapters which are found at the top of the screen. Notice that there is a link in Chapter 1 to a further tutorial on using other features in Digication such as online Discussions and Assignments. Once you get the hang of it Digication is quite easy to navigate and use.
Online Discussions and Short Paper Options

Online discussion topics and short paper or project assignments will be introduced twice throughout the semester. **You are allotted 2 weeks to complete the assignment.** The dates for these assignments are posted in the syllabus and course outline that follows, and avoid the final weeks of the summer term. No extensions beyond this are given except under rare and unusual circumstances e.g. I was hospitalized. Late submissions by instructor permission will likely result in grade penalty.

**Discussion Participation:** Topics may address readings, listening assignments, a YouTube video associated with readings, or a topic related to teaching jazz history/appreciation. In order to get maximum credit for participation in these discussions (10 points) you must initiate a response to the question or discussion topic and offer 2 responses to classmates’ postings for a total of 3 posts. **Failure to meet these criteria results in points deducted.** For example, if you do not participate at all you receive no points for the assignment. If you respond to only one classmates’ post then a point is deducted. If you fail to post an initial comment or observation you lose 2 points.
Short Papers or Projects: You are required to complete one short paper or project on a topic you will be provided. They are to be completed in MS Word and uploaded to Digication. You may also write into the box provided in the Assignments section of Digication. Please Do NOT submit PDF documents as I cannot easily edit them.

Tests and Grading
Quizzes will consist of short answer, multiple choice, true/false, and matching. Quizzes are administered online at the conclusion of each chapter. The book may be used to complete these quizzes, however they must be completed on your own. They should be completed and returned within the stated period of time to avoid getting behind. Incomplete grades cannot be awarded if all of the work is not completed by the deadline.

Required Listening: Required listening tracks are streamed from the books companion website hosted by Routledge. Each track is accompanied by a scrolling listening guide that matches listening guides printed in the book. Chapters 4-15 include listening identification as a separate portion of the chapter quiz. Thirty-second excerpts from each track discussed in the chapter will be provided in the quiz. Tests may include excerpts of pieces not on your required listening list where you will only be asked to identify the style. Such excerpts are always representative of styles already studied.

Supplementary Resources: A brief history of recording can be found on the Experiencing Jazz website in Chapter 6. An additional chapter concerning the relationship of western classical music to jazz can also be downloaded free from the current Routledge website.

PowerPoints: PowerPoint slides that would be used in my “live” lectures emphasizing important points in each chapter are available through the Digication course website. These are helpful but should not be considered a supplement for reading the entire chapter.

Course Website: Digication will be used for the distribution of any supplemental handouts, online discussions, progress reports and grade feedback. For those of
you unfamiliar with Digication course management software, I will provide a tutorial in how to navigate the essential aspects of this software to enable you to be successful in the course. Routledge, who publishes the book, provides the course content website.

Assessment & Grading: There are a total of 25 graded quizzes, 1 discussion topic, and 1 paper/project. If the test has 25 questions and 23 were answered correctly your grade for that test would be 92. The final grade is based on an average of the total of all 29 grades including quizzes, the paper/project and discussion participation.

Important Dates: This source runs from June 1 through August 7th. All Jazz History course work must be submitted by noon August 9th.

Course Outline, Reading Assignments and Testing Schedule
What follows is your important guide to staying on task and up to date with reading assignments. Since this is a summer course with 15 weeks compressed into 10, the pace is very fast!! **There is nothing that prohibits you from working ahead if you choose.** Following the schedule below simply insures that you will stay on target to successfully complete the course without undue stress of catching up at the end of the course.

Quizzes including listening tests follow each weeks’ reading assignment.

**June 1-7:** Read Chapters: 1 *The Nature of Jazz*, 2: *The Elements of Jazz* and 3: *Listening to Jazz*. Review related website materials. **Submit Chapter 1 Quiz only by June 8. Chapters 2 and 3 will be the basis of our first online discussion.**

**June 8-14:** Read Chapters 4: *The Roots of Jazz* and 5: *Jazz Takes Root*. Review related website materials. **Submit Chapter Quizzes 4 and 5 along with the chapter listening quizzes by June 15th.**

First discussion topic or short paper project introduced June 8th via Digication. Must be completed by midnight Sunday, June 21st.
June 15-21: Read Chapter 6: *The Jazz Age: From Chicago to New York* and review website materials. Submit Chapter Quiz 6 and associated listening quiz by June 22nd.

Discussion topic or paper project deadline is midnight Sunday, June 21st.

June 22 – 28: Read Chapter 7: *The Swing Era: Jazz at Its Peak* and review the website materials. Submit Chapter Quiz #7 and associated listening quiz by June 29th.

June 29 – July 5: Read Chapter 8: *Swinging Across the Country: The Bands, Singers and Pianists*, and review website materials. Submit Quiz #8 and associated listening quiz by July 6th.

Second discussion topic or short paper project introduced June 29th via Digication. Must be completed by midnight Sunday, July 12th.

July 6-12: Read Chapter 9: *The Bebop Revolution*, and review website materials. Submit Chapter Quiz #9 and associated listening quiz by July 13th.

Discussion topic or paper project deadline is midnight Sunday, July 12th.


July 20-26: Read Chapter 12: *Miles and Miles of Miles: Miles Davis and His Sidemen Redefine Postmodern Jazz*, and review website materials. Submit Chapter Quiz #12 and associated listening quiz by July 27th.

August 3-7: Read Chapter 15: *Jazz For a New Century*, and review website materials. **Submit Quiz #15 and associated listening quiz no later than noon on August 9th.**

**All course work must be submitted by no later than noon on August 9th.**

Any revisions to this syllabus will be announced through the Digication course website

The University of the Arts grading policy can be found at: [http://catalog.uarts.edu/content.php?catoid=7&navoid=268](http://catalog.uarts.edu/content.php?catoid=7&navoid=268)

Other important UArts policies regarding Academic Progress can be found: [http://catalog.uarts.edu/content.php?catoid=7&navoid=286#absences](http://catalog.uarts.edu/content.php?catoid=7&navoid=286#absences)

**Educational Accessibility**

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or [access@uarts.edu](mailto:access@uarts.edu) to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable.

Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.