

**GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)**

1.) DATE: 08/23/13	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: MHL Number: 145 Title: American Jazz and Popular Music Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: FREDERICK FORNEY/CHRISTOPHER SCINTO	
PHONE: 602.787.6686 FAX: 602.787.6674	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:	
<input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).	
POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:	
<u>Core Areas</u> : Select core area... <u>Awareness Areas</u> : Cultural Diversity in the United States (C)	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED	
<input checked="" type="checkbox"/> Course Description	
<input checked="" type="checkbox"/> Course Syllabus	
<input checked="" type="checkbox"/> Criteria Checklist for the area	
<input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list of required readings/books	
<input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:	
<input checked="" type="checkbox"/> DECMHL prefix	
<input type="checkbox"/> Elective	
Current General Studies designation(s): HU	
Effective date: 2014 Spring Course Equivalency Guide	
Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: KARL SCHINDLER Chair/Director Signature: Emailed approval to J. Holston	

Effective Date:

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	MCCD Official Course Competencies, MCCD Course Outline, Course Description, Course Syllabus, Table of Context from Textbook, Listing of Video Examples
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	MCCD Official Course Competencies, MCCD Course Outline, Course Description, Course Syllabus, Table of Context from Textbook, Listing of Video Examples
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	N/A
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	MCCD Official Course Competencies, MCCD Course Outline, Course Description, Course Syllabus, Table of Context from Textbook, Listing of Video Examples

Course Prefix	Number	Title	Designation
MHL	145	American Jazz and Popular Music	CULTURAL

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
Criteria 1: The course contributes to the understanding of Cultural Diversity in contemporary U.S. society	The course focuses on the study of artistic expression through music and words within diverse cultures and on the contributions of these cultures to the evolution of American Jazz from the mid 1800's to the present. Students learn about the history and development of this unique American art form as well as the circumstances (racial, cultural, political, social) surrounding the evolution of jazz. This history is used to help students understand the importance diverse culture plays in the development of diverse jazz styles and in the contemporary United States.	Course Description: The study of cultural and social contributions to the evolution of American jazz and popular music from the mid-1800's to present. Course Competencies: 5. Describe the unique culture of New Orleans at the turn of the century and its influence on the formation of jazz. 6. List influential jazz musicians and their contributions. 7. Describe the influence of Louis Armstrong on 20 th century popular music. 13. Describe the influence of Latin music on jazz and vice versa, from early New Orleans Jazz to the 1960s. 9. Describe the attitudes of race in the 20 th century, and their influences on the history of jazz through the 1960s. MCCCD Official Course Outline: II. Improvisation, B. As a cultural marker. III. Origins of Jazz, 1. Minstrelsy, 2. Ragtime, Brass Bands, Blues, African-American Sacred Music, B. African cultural traits found in jazz, C. European cultural traits found in jazz, D. United States cultural and history of the 19 th

		<p>and 20th centuries.</p> <p>IV. New Orleans, A. Spanish and French rule, cultural history, racial diversity and Creoles of Color.</p> <p>VI. The Swing Era, B. Prominent cultural elements present. 1. In the communities of people who created, consumed and reproduced the music. E. Influence upon and relevance with society and popular music.</p> <p>VII. Be Bop, B. Prominent cultural elements present in the style. 1. In the communities of people who created, consumed and reproduced the music.</p> <p>VIII. Hard Bop, Cool and West Coast, B. Prominent cultural elements in the style, E. Influence upon and relevance within society and popular culture.</p> <p>IX. Avant Garde, B. Prominent cultural elements present in the style. 1. In the communities of people who created and consumed the music.</p> <p>X. Fusion, B. Prominent cultural elements present in the style. E. Influence upon and relevance within society.</p> <p>Video:</p> <ol style="list-style-type: none"> 1. Ken Burn's Jazz, The Origins of Jazz - specific to cultural diversity: discussion, exam questions. 2. To Live In The 1920s 3. America's Great Migration
<p>Criteria 2a: The course is an in-depth study of culture-specific elements, cultural experiences or cultural contributions (in areas such as MUSIC) or gender, racial, ethnic and/or linguistic minority groups within the United States</p>	<p>The primary instructional goal of this course is to chronicle the history and development of jazz as a musical art form. In order to provide a proper context for the creation of the music and to detail the non-musical factors directly responsible for the music, students also study African and Carribean culture, folk cultures of</p>	<p>Course Description: The study of cultural and social contributions to the evolution of American jazz and popular music from the mid-1800's to present. Course Competencies: 5. Describe the unique culture of New Orleans at the turn of the century and its influence on</p>

	<p>Europe and the American south, Minstrelsy, issues surrounding slavery and race in the southern US (in particular living conditions, working conditions, forms of artistic expression), and the effect of the Reconstruction and Jim Crow Laws on African Americans in the south. In addition, the course highlights the musical creations and contributions of African American and Jewish artists and speaks to the low participation or recognition of female composers/musicians.</p>	<p>the formation of jazz. 7. Describe the influence of Louis Armstrong on 20th century popular music. 13. Describe the influence of Latin music on jazz and vice versa, from early New Orleans jazz to the 1960s. 17. Describe the attitudes of race in the 20th century, and their influence on the history of jazz through the 1960s. MCCCD Official Course Outline: II. Improvisation, B. As a cultural marker. III. Origins of Jazz, 1. Minstrelsy, 2. Ragtime, 3. Brass Bands, 4. Blues, 5. African-American Sacred Music. B. African musical traits found in jazz, 1. African cultural traits found in jazz, C. 1. European cultural traits found in jazz. IV. New Orleans, A. Spanish and French Rule, 2. Cultural history, a. racial diversity, b. Creoles of Color. V. New Orleans Style, B. Prominent cultural influences. VI. The Swing Era, Prominent cultural elements present in the style. VII. Be Bop, B. Prominent cultural elements present in the style. VIII. Hard Bop, Cool and West Coast, B. Prominent cultural elements in the style. IX. Avant Garde, B. Prominent cultural elements present in this style. X. Fusion, B. Prominent cultural elements present in the style. Video: 1. Ken Burns' film "Gumbo" which specifically discusses how race affected the origins of jazz. Minstrelsy, Blues, Ragtime are all discussed in terms of race. 2. Ken Burns' documentary "Jazz" several videos for the 10 DVD collection.</p>
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<p>Criteria 2c: The course is primarily a study of the social, economic, political or psychological dimension of relations between and among gender, racial, ethnic and/or linguistic minority groups within the United States</p>	<p>The nature of jazz music and the situations surrounding its creation are routinely discussed and presented in various formants (musical recordings/videos, etc) in this class. Many of those examples use jazz music as a metaphor to unite or divide cultures. Select Examples: (1). Jazz as a metaphor for freedom and American democratic values during a threat of fascism and tyranny. (2). The exploration of the use of Jazz by the Nazi Regime to denigrate and divide minority cultures. (3). The use of jazz music and a method to segregate blacks and whites in the 1940s-50s and then to bridge racism and unite the races and relwith the integration of ensemble personnel. (4). The reaction and further developemnt of the jazz art from by African American musicians when the previous styles of music they created became more commercialized by white musicians and artists. i.e. The development of bebop by young, more militant African Americans as a "reaction" to the commercialization of swing and the development of funky jazz by African Americans as a reaction to the white-centered cool jazz movement of the 1950's (5). Jazz music and musicans played a significant role in the US Civil Rights Movement. For example, John Coltrane as a spiritual leader of the civil rights movement of the 1960's, specifically how "A Love Supreme" provided an effective</p>	<p>3. Youtube Video - To Live In The 1920's 4. Youtube Video - Work Songs in a Texas Prison 5. Youtube Video - Jazz Women of the 30's and 40's</p> <p>Course Description: The study of cultural and social contributions to the evolution of American jazz and popular music from the mid-1800's to present. Course Competencies: 5. Describe the unique culture of New Orleans at the turn of the century. 7. Describe the influence of Louis Armstrong on 20th century popular music. 17. Describe the attitudes of race in the 20th century, and their influence on the history of jazz through the 1960s. MCCCD Official Course Outline: II. Improvisation, B. As a cultural marker. III. Origins of Jazz, D. United States cultural and history of the 19th and 20th centuries. IV. New Orleans, 2. Cultural history. VI. 1. In the communities of people who created and consumed the music. VII. Be Bop, 1. In the communities of people who created and consumed the music. VIII. Hard Bop, Cool and West Coast, 1. In the communities of people who created and consumed the music. X. Fusion, E. Influence upon and relevance within society and popular culture. Video: 1. Ken Burns' film "Gumbo" which specifically discusses how race affected the origins of jazz. Minstrelsy, Blues, Ragtime are all discussed in terms of race.</p>
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	<p>"narrative" to the teachings of Martin Luther King, Jr.</p>	<ol style="list-style-type: none">2. Ken Burns' documentary "Jazz" several videos for the 10 DVD collection.3. Youtube Video - To Live In The 1920's4. Youtube Video - Work Songs in a Texas Prison5. Youtube Video - Jazz Women of the 30's and 40's6. Youtube Video - Martin Luther King speech "I have a dream"
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MCCCD MHL 145 American Jazz and Popular Music

How course meets ASU Cultural Criteria

MHL 145 - American Jazz and Popular Music meets criteria for a Cultural designation by examining diverse cultural (music specific) contributions to jazz from African, European (German, French, Italian), Caribbean, South American (Brazilian, Argentina), and Cuban cultural and musical influences on American jazz music during the 20th and 21st Centuries, and how these diverse cultures have intermingled in America. Jazz has always been referred to as the first Global music with the cultural diversity actually creating the beginning of what would be called jazz at the turn of the 20th Century in New Orleans.

MHL 145 also examines the evolution of American Culture and how jazz “mirrors” this evolution including the influence of history, social norms, economics, politics, philosophy, literature, and art, specifically during the 1920s, 1940s, 1950s, 1960s, 1970s and 1980s decades on the music and musicians. An example would be the birth of the avant garde in the U.S. (late 1940s – 1950s), the approach to painting of Jackson Pollock, the philosophy of French Existentialism, Art Deco architecture, the Cold War and arms race, anxiety, modernism, the growth of the American Civil Rights Movement and these influences on American Jazz.

MHL 145 includes the evolution of women in American Society and their influence on jazz, in addition to being performers and composers. From the “flapper” of the 1920s, breaking social norms to significantly studied women composers, Mary Lou Williams and Maria Schneider.

The primary goal of this course is to chronicle the history and development of jazz as a musical art form. In order to provide a proper context for the emergence and evolution of jazz, non - musical factors (race, economics, politics, global history and diverse cultural traits) must be examined to understand the evolution of jazz. Non - musical factors are the important influences on the eleven jazz periods or styles.



Center for Curriculum & Transfer Articulation

Division of Academic and Student Affairs

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American Jazz and Popular Music

Course: MHL145	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2013 Summer I	Course Type: Academic
Final Term: Current	Load Formula: S

Description: The study of cultural and social contributions to the evolution of American jazz and popular music from the mid-1800's to present.

Prerequisites: None.

Course Attributes:

Course Attribute(s):

General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies

1. Describe the basic elements of music. (I)
2. Describe the instruments most associated with jazz. (I)
3. Define "Improvisation" and explain its role in jazz performance. (II)
4. Describe 19th and early 20th-century genres of American music and their indebtedness to African and European music. (III)
5. Describe the unique culture of New Orleans at the turn-of-the-century and its influence on the formation of jazz. (IV)
6. List several of the major musicians of early jazz. (IV)
7. Describe the influence of Louis Armstrong on 20th-century popular music. (V)
8. Compare and contrast the styles of early New Orleans with the music of the Swing Era. (IV, VI)
9. List several of the major musicians of the Swing Era. (VI)
10. Describe the effect Swing music had on the formation of Rhythm & Blues and other mid-20th-century forms of popular music and culture. (VI)
11. Compare and contrast the music of the Swing Era with the "modern" jazz styles. (VI, VII)
12. List several of the major musicians of "Modern Jazz." (VII)
13. Describe the influence of Latin music on jazz, and vice versa, from early New Orleans jazz to the 1960s. (IV, VI, VII, VIII, XI)
14. Describe how Miles Davis and his sidemen influenced the formation of several jazz styles. (IX)

15. Describe what aspects of avant-garde jazz diverge from traditional techniques and which aspects are retained. (X)
 16. Describe what aspects of Fusion are derived from traditional jazz and which are derived from popular music, such as rock and funk. (XI)
 17. Describe the attitudes of race in the 20th century, and their influence on the history of jazz through the 1960s. (III-X)
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MCCCD Official Course Outline

I. Elements of Music

- A. Melody
- B. Harmony
- C. Rhythm
 1. General concepts
 2. Meter and Pulse
 3. Swing
- D. Forms
 1. Concepts
 2. Blues form and its variations
 3. AABA and other "song" forms
- E. Expression
 1. Timbre and variations related to cultural constructs
 2. Dynamics
 3. Articulation
 4. Feel
- F. Instruments
 1. Those common in jazz
 2. Development of style as related to instruments
 3. Technological influence

II. Improvisation

- A. As a cultural marker
- B. As a central component of jazz style and development
- C. As it relates to non-jazz styles of the 20th century
- D. Who is improvising in what contexts?
 1. Horns and lead instrument vs. rhythm section

III. Origins of Jazz Music

- A. Popular music of the 19th and early 20th century in the United States
 1. Minstrelsy
 2. Ragtime
 3. Brass Bands
 4. Blues
 5. African-American Sacred Music
- B. African musical traits found in jazz
 1. African cultural traits found in jazz
- C. European musical traits found in jazz

1. European cultural traits found in jazz
- D. United States cultural and history of the 19th and early 20th century
 1. Related to popular culture
 2. Related to popular music culture
- IV. New Orleans -- The Birthplace of Jazz (pre-1920)
 - A. Why New Orleans?
 1. Political/Military history
 - a. Spanish and French rule
 2. Cultural history
 - a. Racial diversity
 - b. "Creoles of Color"
 - c. Port city
 3. Musical history
 - V. New Orleans-Style Jazz (1910s-1920s)
 - A. Prominent musical influences present in the style
 - B. Prominent cultural elements present in the style
 1. In the communities of people who created, consumed, and reproduced the music
 - C. Significant artists
 1. Joe Oliver
 - a. N.O.-style music moves north to Chicago
 2. Louis Armstrong
 - a. Follows Oliver north
 - (1) Trumpet and vocal style
 - (a) Improvisation
 - (b) Personality
 - (c) Entertainment
 3. Sidney Bechet
 - D. Musical characteristics
 1. Instruments
 2. Lyrics (where appropriate)
 - E. Influence upon and relevance within society and popular culture
 - VI. The Swing Era (1930s-1940s)
 - A. Prominent musical influences present in the style
 - B. Prominent cultural elements present in the style
 1. In the communities of people who created, consumed, and reproduced the music
 - C. Significant artists
 1. Duke Ellington
 2. Count Basie
 3. Fletcher Henderson
 4. Benny Goodman
 5. Glenn Miller
 - D. Musical characteristics
 1. Instruments
 2. Lyrics (where appropriate)
 - E. Influence upon and relevance within society and popular culture

VII. Bebop (1940s-1950s)

- A. Prominent musical influences present in the style
- B. Prominent cultural elements present in the style
 - 1. In the communities of people who created, consumed, and reproduced the music
- C. Significant artists
 - 1. Charlie "Bird" Parker
 - 2. John "Dizzy" Gillespie
 - 3. Miles Davis
- D. Musical characteristics
 - 1. Instruments
 - 2. Lyrics (where appropriate)
- E. Influence upon and relevance within society and popular culture

VIII. Hard Bop, Cool and West Coast Jazz (1950s-1960s)

- A. Prominent musical influences present in the style
- B. Prominent cultural elements present in the style
 - 1. In the communities of people who created, consumed, and reproduced the music
- C. Significant artists
 - 1. Miles Davis
 - 2. Art Blakey
 - 3. Horace Silver
 - 4. Dave Brubeck
 - 5. Stan Getz
 - 6. John Coltrane
- D. Musical characteristics
 - 1. Instruments
 - 2. Lyrics (where appropriate)
- E. Influence upon and relevance within society and popular culture

IX. Avant-Garde (1960s-Current)

- A. Prominent musical influences present in the style
- B. Prominent cultural elements present in the style
 - 1. In the communities of people who created, consumed, and reproduced the music
- C. Significant artists
 - 1. John Coltrane
 - 2. Ornette Coleman
 - 3. Cecil Taylor
 - 4. Albert Ayler
- D. Musical characteristics
 - 1. Instruments
 - 2. Lyrics (where appropriate)
- E. Influence upon and relevance within society and popular culture

X. Fusion (1970s-Current)

- A. Prominent musical influences present in the style
- B. Prominent cultural elements present in the style
 - 1. In the communities of people who created, consumed, and reproduced the music
- C. Significant artists

1. Miles Davis
 2. Weather Report
 3. Mahavishnu Orchestra
- D. Musical characteristics
1. Instruments
 2. Lyrics (where appropriate)
- E. Influence upon and relevance within society and popular culture
- XI. Current State of Jazz
- A. Prominent musical influences present in the style
- B. Prominent cultural elements present in the style
1. In the communities of people who created, consumed, and reproduced the music
- C. Significant artists
1. Kurt Rosenwinkel
 2. Esparanza Spaulding
 3. Robert Glasper
- D. Musical characteristics
1. Instruments
 2. Lyrics (where appropriate)
- E. Influence upon and relevance within society and popular culture
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Last MCCCD Governing Board Approval Date: **May 21, 2013**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

AMERICAN JAZZ AND POPULAR MUSIC

COURSE SYLLABUS AND OUTLINE

MHL145

INSTRUCTOR: Dr. Robert Hunter

PHONE: (480) 461- 7884

E- MAIL: robert.hunter@mesacc.edu

TEXT: History and Tradition of Jazz by Thomas Larson (fourth edition)

COURSE DESCRIPTION:

The focus of this course is on the historical development of artistic traditions along with the study of artistic expression of diverse cultures and their historical and social contribution to the evolution of American Jazz from the mid 1800's to the present. Care will be given to the study of the origins and the development of jazz from field hollers to the blues, minstrelsy to ragtime as well as the instruments, formal structures, the deepening awareness of human heritage and significant people who are historically relevant to American jazz, human existence and meaning in music. Students read and discuss musical form, texture and structure as they listen to, analyze, and interpret jazz. Key to this class is accounting for how jazz has functioned in specific social, political and economical circumstances.

By examining the roots, and culture of American jazz, from the racist parody of blackface minstrelsy to the commercial success of Tin Pan Alley and the glories of the Harlem Renaissance, this course will trace the ways in which Americans have interpreted this musical tradition, put it to use, and in turn shaped and changed the very cultural landscape we live in today. Students will study both intellectual and imaginative traditions with the goal to encourage students to investigate their own personal beliefs, traditions and to better understand their own social experience.

It is important to understand jazz as a music style. The course is designed to provide this basic understanding through the terminology used by jazz musicians and patrons. The course emphasizes study of values, development of philosophies, religions, belief systems, and aesthetic experience as they relate to the rich history of jazz. It is also important to understand jazz as a music style as it relates to the interplay of many different cultures that existed side by side. Segments of the class present the chronological development of each instrument in the rhythm section, jazz vocal styling and other prominent lead instrument, along with the prominent performers, and trend-setters in each category.

We will continue to explore the comprehension and interpretation of aural, written and the social and cultural development in which jazz has existed for more than one hundred years. Students will explore and examine the reasons for its rise and decline in each jazz era, and the conditions within the culture that initiated or supported these changes.

PREREQUISITES: None

ATTENDANCE POLICY

Attendance will be taken at every class period. More than three absences per semester will forfeit your good standing in the class and you will be dropped from the course. Should you simply stop coming to class, it is your responsibility to do the paperwork to insure you are dropped from the roster. If this is not done, not only will you get charged for the class but also you will earn the grade you had at the last date of attendance.

Students, who need to leave class ahead of time, must notify the instructor before class begins. Those leaving without prior notification will be counted absent.

If you think you have a disability, including a learning disability, please contact Disability Resources & Services @ (480) 461-7447 to make an appointment for appropriate accommodations.

You are responsible for ALL information in this syllabus. Read carefully.

STUDENT REQUIREMENTS

CLASS POLICIES:

PARTICIPATION:

Regular participation in class is required to earn students full credit for the course.

The course is self-paced, but students are required to meet weekly at Gangplank Failure to complete the first or second homework set will result in AUTOMATIC withdrawal from the course. Failure to complete any three homework sets, after that, may result in withdrawal from the course.

You are responsible for managing your time and access online. If you are having difficulty with your computer, or don't have reliable computer access at home, you are encouraged to use the computers at the MCC Main Campus library at any time that the library is open. They are located on the main floor of the library. There is also a technical help desk located in the center of the main floor of the library.

No late homework or exams will be accepted due to personal computer problems. In the case of college-wide or system wide computer/access outages, homework due dates will be adjusted accordingly by the Instructor.

HOMEWORK:

Credit is given for assignments that are turned in complete, and on time.

All assignments are due on Monday's by 11:59PM MST

NO late assignments or exams will be accepted unless otherwise noted. Exceptions may be made in case of illness or emergency only. In those exceptional cases, late assignments will be accepted up until one week after the original due date.

NOTE: Failure to plan ahead, scheduling and work conflicts or computer problems are not considered emergencies. No late homework or exams will be accepted due to personal computer problems. In the case of college-wide or system wide computer/access outages, homework due dates will be adjusted accordingly by the Instructor.

GRADING:

Grades are calculated based on point totals at the end of the semester. Final grade point totals will be based on participation in discussions, tests, homework assignments, and a final exam.

Points for assignments will be posted on the MyMCC portal within 10 working days of original assignment or exam date.

Final Grades for the course will posted at the end of the semester via your Student Information Center at My.Maricopa.edu.

Students are responsible for tracking their grades and course progress on MyMCC/Canvas throughout the semester.

COPYRIGHT: With few exceptions, every form of tangible expression (i.e. books, art, music, written texts, etc.) is subject to legal protection via U.S. Copyright Law. This includes homework, tests, presentations, and musical works, made by your classroom peers and instructors. Students are prohibited from copying or recording any of these materials without permission. Copyright infringement is expressly prohibited by U.S. Copyright Law. Violations of this law may result in disciplinary action up to and including suspension or expulsion for students.

TECHNICAL CONSIDERATIONS:

INSTRUCTORS AND DEPARTMENT ASSISTANTS ARE NOT EQUIPPED TO ADDRESS TECHNICAL DIFFICULTY WITH COMPUTERS OR ACCESSING YOUR COURSE.

For help with your MyMCC Portal, Canvas, GoogleApps@Maricopa, and to talk to the MCC Online Advisor, you may contact MCC's HelpCenter. The HelpCenter is located in the hallway between the AS and LB Library buildings, next to the Grounds for Thought café and is available for walk-in questions.

Phone: 480-461-7217

Email: HelpCenter@mesacc.edu

Website: www.mesacc.edu/HelpCenter

For help with your official college MEID account, contact My.Maricopa.Edu Technical Support Services at (888) 994-4433.

WITHDRAWAL:

There are two types of course withdrawal: student-initiated and instructor-initiated.

Students may initiate a withdrawal at any time during the sanctioned college withdrawal period via the Registrar's Office. (Please refer to the Student Handbook for detailed information on Withdrawal Procedures).

Automatic withdrawals may be initiated by the instructor for failure to complete three (3) homework sets for the course.

Withdrawals will not be issued in lieu of a failing grade. Withdrawals will not be issued in the last 3 weeks of the course, or after the semester has officially ended.

MISCONDUCT:

An atmosphere of reciprocal respect and courtesy is critical for student success. This class will operate on the following principle: Students may use any solution to learn and solve problems, as long as they do not disturb others in the class. Engaging in behavior that distracts or disturbs other students or the instructor may result in loss of credit or removal from the class. (See Student Handbook for information on Sanctions).

Dishonesty, cheating, and plagiarism are considered forms of academic misconduct and will not be tolerated.

Assignments found in violation of the above policy will be assigned a grade of zero.

Any re-occurrence of cheating will result in an automatic F and withdrawal from the course. (Please see Student Handbook for more information on Academic Misconduct).

NEW ONLINE STUDENTS

If you are new to taking online or hybrid classes, please see this information from MCC's Online group to help you get started: <http://www.mc.maricopa.edu/mconline/current.html>

SPECIAL NEEDS

Students with special needs or considerations should notify the instructor as soon as possible. It is preferable that you identify yourself at the beginning of the semester. In order to accommodate specific needs, a student should have documentation on file in the Office of Disability Resources and Services. Special arrangements can be made for seating, hearing devices, testing times, and other concerns. Students are invited and encouraged to speak with the instructor concerning special needs and to contact the Office of Disability Resources and Services at (480) 461-7447.

INDIVIDUAL MEETINGS:

Students are encouraged to meet with the instructor with any questions, concerns or ideas they would like to discuss. Office hours are also offered online or via phone. In-Person meetings can also be arranged by appointment.

NEW ONLINE STUDENTS

If you are new to taking online classes, please see this information from MCC's Online group to help you get started: <http://www.mesacc.edu/eLearning/>

MCC Early Alert Program (EARS)

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears>.

FINAL NOTES

This syllabus is intended as a general guide for the course. The instructor reserves the right to make revisions to the syllabus throughout the semester. Requirements, class presentations, assignments and dates may change to fit the particular needs of the class. Students will be notified by the instructor of any changes in advance. It is the student's responsibility to read and understand the material contained in this course syllabus and to be aware of any changes to policies, schedules and due dates. If you have any questions about the syllabus, please contact the instructor directly.

CHAPTER QUESTIONS: At the end of every chapter are Study Questions. Each question should be answered with at least one thoughtful paragraph. Use your own words when answering questions, and be sure to use quotation marks and citations when quoting the text, otherwise you are plagiarizing!

CONCERT ATTENDANCE: You will be required to attend two live jazz concerts or jazz nightclub engagements and write a review. Specific information on this assignment will follow. Many of these events are free for students if you plan ahead. <http://jazzinaz.org/> is a good place to start.

LISTENING: Listen to jazz recordings in preparation for exams and chapter questions. Keep an organizational file of handouts and class notes.

QUIZZES and FINAL EXAM: There will be 4 ONLINE QUIZZES during the term and a FINAL EXAM. They will be announced in advance.

ASSIGNMENTS AND QUIZZES: Reading, writing and listening assignments are required.

GRADING:

You will be graded in the following areas:

1. Quizzes – Analytic Exams (include listening from your CD): 4 @ 125 points = 500 total
2. Chapter Study Questions: 5 @ 50 points = 250 total
3. Concert attendance and critique: 2 @ 25 points = 50 total
4. Journal Entries: 5 @ 20 points = 100
5. Discussion participation: 5 @ 10 points = 50 (points will be included at end of the semester)
6. Listening Discussion = 50 extra points when applicable

The total of all of these areas will result in your final grade.

A: 1000 - 900; B: 899 - 800; C: 799 - 700; D: 699 - 600; F: 599 or lower.

GRADE TABULATION

Quiz 1: _____ Quiz 2: _____ Quiz 3: _____ Quiz 4: _____

Concert Attendance and Critiques 1: _____ Concert Attendance and Critiques 2: _____

Chapter Study Questions 1: _____ 2: _____ 3: _____ 4: _____ 5: _____

Journal Entries 1: _____ 2: _____ 3: _____ 4: _____ 5: _____

Discussion Board

Listening Discussion

Grade Matrix:

A= 90-100%

B= 80-89.99%

C= 70-79.99%

D= 60-69.99%

F= Below 60%

Sample Point Ranges for each:

Written assignments—15-60 points each

Discussion Questions—5-10 points each

Tests—10-20 points

THE GRADEBOOK

You may access your grades at any time through the Canvas system. The “Percentage Grade” column displays your current cumulative percentage for all work that has been submitted and graded. Your “Current Letter Grade” is based on the Percentage Grade value. Assignment and Discussion grades will appear in the grade book after I have graded all submitted assignments for that unit. Quiz grades will appear in the grade book as soon as you complete the quiz, but will not be included in the “Percentage Grade” value until after the due date, when everyone has had a chance to complete the quiz. If you have any questions about anything related to grading or the grade book, contact me immediately.

UNIT ASSIGNMENTS: CHAPTER QUESTIONS AND JOURNAL ENTRY

Located within the course, you will find introductory lecture notes for each unit along with links to the assignments that need to be completed. You can also find all Journal Entry and Chapter Question instructions through the “Assignments” link.

One JOURNAL ENTRY is required for each unit (5 in total).

Your Chapter Questions should be answered in complete sentences. This is a requirement for all 5 units (questions are from chapters in your book) and journal entries are to be submitted on, or prior to, each due date throughout the course. Your work should be submitted through the “Assignments” area of the class website, and must be submitted by 11:59 pm to receive full credit. This deadline is firm, so plan ahead. Write and save your work using a word processor program, then copy the text of your essay and journal into the textbox provided. In you want, you may also include your assignment as an attachment, in addition to copying the text into the textbox, but the file must end in file extension “.doc”, or “.rtf”. Please DO NOT SEND ATTACHMENTS ONLY.

Due dates for all assignments can be found in the COURSE OUTLINE portion of this Syllabus (below), as well as on the class Calendar

Late assignments will be accepted for reduced credit, if submitted BEFORE THE NEXT UNIT’S DUE DATE. Assignments received within 24 hours will be penalized 20% of the total points possible. Assignments received more than 24 hours late will be penalized 50%.

CHAPTER QUESTIONS (50 PTS EACH) Questions located at the end of each chapter in your required text

CHAPTER QUESTIONS UNIT ONE (ANSWER QUESTIONS AT BACK OF EACH CHAPTER)

1. Discussion of the characteristics of all major jazz styles of the last 100 years.

2. The stories and legends of important events and people that shaped jazz history, with stylistic analysis and biographical information about the most important figures.
3. Discussion of how jazz, American history, and popular culture are intertwined, and how they have mutually affected each other from time to time.
4. Description of how and why New Orleans, Chicago, Kansas City, New York, and Los Angeles became important cities in the development of jazz, including descriptions of important places like nightclubs and dancehalls in each, and why each (except for New York) declined in importance.
5. A thorough description of what happens in a typical jazz performance, along with musical terms and their definitions. These will allow students to attend live jazz performances in the community that can be used to enhance their classroom study. Also included are jazz performance review sheets for students to use to take notes and hand in for extra credit.
6. Discussion of how jazz has been an important lightning rod in our country's battle with the race issue. From the very beginning, jazz musicians were dealing with the problems of discrimination and segregation, well before other American institutions like higher education and professional sports.

TENTATIVE WEEKLY SCHEDULE: Journals and discussions related to chapter questions are scheduled weekly.

LECTURE SCHEDULE

Week of:	Material Covered
Week of: August 24 th	Introductions and overview.
Week of: August 31 st	Chapters 1 - 2
Week of: September 7 th	Chapters 2 - 3
Week of: September 14 th	Chapters 3 - 4
Week of: September 21st	Test Review / Exam
Week of: September 28 th	Chapters 5 -6
Week of: October 5 th	Chapters 5-6
Week of: October 12 th	Chapters 6-7

Week of: October 19th	Test Review / Exam
Week of: October 26 th	Chapters 8 -9
Week of: November 2 nd	Chapters 8-9
Week of: November 9 th	Chapters 9-10
Week of: November 16 th	Test Review
Week of: November 23rd	Exam and Thanksgiving Break
Week of: November 29 th	Jazz One Concert on December 3 rd . Concert report due.

UNIT ONE

Chapter 1: Understanding and Defining Jazz

Chapter 2: African Music and the Pre-Jazz Era

UNIT TWO

Chapter 3: Jazz Takes Root

Chapter 4: The Jazz Age

UNIT THREE

Chapter 5: New York and Kansas City

Chapter 6: The Swing Era

UNIT FOUR

Chapter 7: Bebop and Modern Jazz

Chapter 8: Fragmentation

UNIT FIVE

Chapter 9: The 1960's and Beyond

Chapter 10: Jazz Today

YouTube Links

Whistler's Jug Band - Foldin Bed

Duke Davis Banjo Band - Ida

Sesame Street - Brass instruments

Maple Leaf Rag Played by Scott Joplin

History of Jazz Interactive Timeline

The Origins of Jazz

Robert Johnson "Sweet Home Chicago"

December of 1915 the Victor Talking Machine Company

Fats Waller- This Joint Is Jump'in

Minstrel Show Blackface Sand Dance

King Oliver's Creole Jazz Band - Dippermouth Blues (Sugarfoot Stomp) 1923

Black Ace bottleneck country blues guitar

Boogie Woogie Dream : Albert Ammons & Pete Johnson

Fletcher Henderson -Twelfth Street Rag

Bennie Moten's Kansas City Orchestra

Count Basie Magic Flea

San Francisco Jitterbugs - Collegiate Shag

To Live In The 1920's

Calloway Boogie

Benny Goodman Orchestra Sing Sing Sing from Hollywood Hotel

Duke Ellington - VIP's boogie

In The Mood

WW II : RARE COLOR FILM : D-DAY : JUNE 5TH 1944

THELONIOUS MONK - Blue Monk

FUN EXERCISE

Work Songs in a Texas Prison

Jazz Women of the 30's and 40's

Duke Ellington - It don't mean a thing (1943)

Hank Jones on Bebop

The Death of Charlie Parker

Bill Evans Waltz For Debbie

Why Jazz is Great

A History of Jazz

TEDxRochester - RamonRicker

America's Great African American Migration 1-2 - Democracy NOW!

[Watch it to believe it] Hiroshima Atom Bomb Impact

Miles Davis & John Coltrane - So What (Live Video)

The History of the Woodstock Festival

Oldies But Goodies 50's & early 60's Rock & Roll

James Brown - Good Foot (Rare) In this video you see or hear James Brown to what?

Louis Jordan & His Tympany Five--Deacon Jones

Little Richard-Good Golly Miss Molly

Cream - White Room (1968-11-26)

Declassified Vietnam War 1/6

Scott Wilson -Trumpet and EVI - Performances w/ Benny Green (Oct 2008) and Conrad Herwig (Sep 2008)

Jaydon Bean Drum Promo 2011

Music Tribute To The Bands Of The 60s & 70s Part 1 of 7

Brian Culbertson Live From The Inside DVD Trailer #2

Martin Luther King "I have a dream"

Maynard Ferguson Give It One

America's Great African American Migration 1-2 - Democracy NOW!

In this video you see which of the following?

In this video of Arturo Sandoval on trumpet

jazz standard tune from the Dixieland / New Orleans style

musicians are Keith Jarrett, Jack DeJohnette, Gary Peacock

I STRONGLY SUGGEST typing out your responses first in a word document to assure Chapter Questions are doubled-spaced, 12-pt font. When finished, cut and paste your work into your assignment submission. Since technology can be unpredictable, make sure you SAVE YOUR WORK, in case you need to send it again.

IMPORTANT: It is highly recommended that you proofread all your written work at least twice before submission. (This means more than just running the spellcheck!) Extensive spelling and/or grammatical errors WILL negatively affect your grade.

Assignments will be evaluated on how well you put together the course material and the conclusions you draw from your information. The information should be gathered from the text readings, the Unit Introductions, and any other necessary research. Take advantage of the suggested websites to find additional information. Some topics are not covered in much depth in the text, and therefore require extra research. To be really successful, take the initiative to make sure you have all the information. DO NOT use the assignments as a forum to champion your favorite artists. Instead, critically examine the material you have gathered.

JOURNAL ENTRY (20 PTS EACH)

The journal is an on-going, non-linear collection of thoughts. It is not a “finished” form like the Chapter Question portion of the assignment, but rather it stresses process instead of product. Therefore, WHAT you write is important.

You are required to submit ONE JOURNAL ENTRY PER UNIT. DO NOT post your journal entries to the Discussion Board. The Discussion Board discussions are a completely separate requirement.

Your journal is a confidential document – for my eyes only.

Use the journal to record your thoughts as you progress through the class. The journal records many levels of responses and should therefore have a variety of material in it. You may record your initial responses to a song, an assigned topic, an idea in the text, or to a classmate’s comment from the Discussion Board. You might later comment on earlier journal thoughts in light of further thought, readings, study, or knowledge.

Do not restrict your journal solely to academic and scholarly matters. Try to relate what you are reading, listening to, and experiencing in this class to what is happening in your own life outside of class. Synthesize! Use the first person! Be involved!

As with any reaction to art, consider a balance between emotional and intellectual responses realizing that each impacts the other. The journal is an ideal form for this course. It is an opportunity for you to reflect or discuss a topic, or a tidbit, or a newly discovered fact, or an idea, or whatever. There are no right answers, just interesting thoughts. Have fun with it!

QUIZZES (125 PTS EACH)

You can access the examples through the “Assessments” link or through each unit’s Learning Module. All exams include multiple-choice questions. The purpose of the exam is to encourage a well-rounded understanding of the course material. Each exam may only be taken once.

Exams are open-book and open-note, but are also timed. You will have a pre-determined number of minutes to complete each exam. You WILL NOT have enough time to look up each answer from scratch, so you must do the reading and familiarize yourself with the material before you begin the quiz.

You may only take the exam once. If you are interrupted you may not take the exam again. No exceptions. DO NOT open the exam until you are ready to complete it.

Each exam must be completed by 11:59pm on the due date. (normally the same day the chapter questions and journal are due.) After 11:59 PM of the due date, the quiz will no longer be available, and you will not be able to make it up.

IMPORTANT: Online service can be unpredictable. You can expect to encounter a certain amount of problems with your server or the MCC server during the course of the semester. Allowances will not be made on due dates because of technical difficulties. Plan ahead and ALWAYS leave time for unexpected technical problems. This is especially true for the quizzes. If you have any technical problems of any kind, notify me immediately.

In other words: Don’t wait until the last minute! If you encounter a problem, you will not be able to resolve it before the quiz becomes unavailable.

NO MAKE-UP EXAMS ARE GIVEN. If you miss an exam, you miss it.

THE DISCUSSION BOARD (50 POINTS TOTAL)

Please refer to the Discussions link on a regular basis for posted discussion topics. There will be 5 discussion topics total: an introduction topic, and then one for each unit. You are required to respond on the Discussion Board to each topic posted as part of your participation in this class. I will also allocate extra points (this will really help you if an exam grade needs help) The Discussion Board is dedicated to building a student community. Use the board to respond, but also use the board to share and learn!

You are required to respond to one discussion topic per unit on the Discussion Board. To earn the full 50 points, your response should include opinions and original thoughts that are the result of thoughtful consideration of the topic (DO NOT simply restate what has already been said). To get full credit, you MUST post your original response as a new message, not as a reply to another message.

Reactions and responses to classmates' opinions are an important part of each discussion. For each topic that you post one or more replies to a classmate's thoughts (in addition to your own original posting), you will receive 5 bonus points (Max 5 points per topic). If you post more topics, you could have as much as 50 extra credit points. This is an easy way to augment your grade and contribute to a more lively discussion at the same time.

The deadline for posting a response to a Unit topic for extra credit is THREE DAYS AFTER THE UNIT DUE DATE.

Even though the Discussion Board is a casual environment, keep in mind that this is still an academic forum. Debate is encouraged, but profanity and other inappropriate language or attitudes will not be tolerated. If you wouldn't say it in a live classroom discussion, don't say it here. Any inappropriate comments will be deleted, and repeated offenses will be subject to disciplinary action.

LISTENING

This leads to the greatest dilemma in studying music as an independent online course: how does one get to hear the music being discussed? It is essential to listen to the artists or songs being studied. Within each Learning Module (and with the CD or the access code to Rhapsody included as part of the textbook pending your edition), you will find a list of relevant recordings. It is your responsibility to find and listen to the recordings!!!

I will also provide a number of website links which often offer audio and video material and additional music to augment this experience. Take advantage of these!

Many local libraries carry jazz music recordings. I also suggest that you scan radio dials and satellite channels to hear material being studied. Those of you familiar with the process of downloading music will also find that to be a helpful strategy. Many students like to use one of the music download services which charges a flat monthly fee for unlimited downloads. This is a good way to have access to ALL of the music. The more you hear, the more you will appreciate the music we discuss.

ACADEMIC INTEGRITY

You are expected to uphold the principle of academic integrity in all the work you do for this course. This means that all of the work you turn in must be entirely your own. If you borrow any material from external sources (including the text, lecture notes, or internet articles), you MUST give credit to the authors and publishers of the borrowed information.

Some materials for this class were used and modified with permission from instructor Kelly Lake* * *

I am VERY strict about this offense, and if I ever suspect that your words are not your own, be assured that I WILL check. It is surprisingly easy to find the source of your information. If you are in the habit of disregarding the Academic Integrity policy of Mesa Community College (found in the Student Handbook), then you should drop this class right now.

IMPORTANT!

Students who plagiarize (either intentionally or unintentionally) or engage in other forms of academic dishonesty will be given a zero on the assignment, withdrawn from the course, or receive a failing grade for the course at the instructor's discretion.

I cannot emphasize this point strongly enough! Even one offense will severely impact your final grade.

Please be assured that I am willing to make any reasonable accommodations for limitations due to any disability, including learning disabilities. Please contact me during the first week of class to address your concerns.

There is a great deal of information provided.

You are responsible for ALL information in this syllabus.

Please read through very carefully, and refer to this course introduction frequently!

(I reserve the option to make changes in this course as necessary)

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