

# COURSE.SYLLABUS

**MUS 111**  
section 0841

**History of Jazz**  
Spring 2024

100% online

**instructor** Taylor Smith, PhD

**office** B315

**email** taylor.smith@gcccd.edu

**office phone** 619-660-4627

**office hours** M 4:00p–5:30p | Tu 1:30p–3p | W 9a–10a **online** | Th 1:30p–3p

Use Zoom ID 619 302 3207 to access online office hours.

additional hours by appointment

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## GENERAL.INFORMATION

### COURSE.DESCRPTION

Listening and reading survey course covering the history of jazz from its origins to the present. Includes style periods, significant artists, the broad cultural context of jazz, and the development of critical listening skills.

### STUDENT.LEARNING.OUTCOMES

In completing this course students will be able to:

1. Observe and identify musical elements in recorded or live performances
2. Identify the features of the major style periods in jazz

### PREREQUISITES

None.

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# MATERIALS

## TEXTS

### *Required Texts*

Gioia, Ted. *How To Listen To Jazz*. New York: Basic Books, 2017. (ISBN: 9780465093496)

Additional materials will be distributed online, via Canvas: [gcccd.instructure.com](http://gcccd.instructure.com)

**default username** firstname.lastname (ie. david.bowie)

**default password** birthdate as eight numbers (ie. 08011947 [mmddyyyy])

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# POLICIES

## GRADING.COMPONENTS

Grades will be determined as follows:

Weekly Discussion Board Participation	<b>16%</b>
Research Projects (1)	<b>18%</b>
Quizzes (4)	<b>24%</b>
Listening Logs (3)	<b>42%</b>
<b>Total</b>	<b>100%</b>

## GRADING.SCALE

The following scale will be used to assign a letter grade at the end of the semester:

<b>A+</b> 100–98%	<b>B+</b> 89–87%	<b>C+</b> 79–77%		
<b>A</b> 97–93%	<b>B</b> 86–83%	<b>C</b> 76–70%	<b>D</b> 69–60%	<b>F</b> 59–0%
<b>A–</b> 92–90%	<b>B–</b> 82–80%			

## **LEARNING.ENVIRONMENT**

You are expected to act in a manner that is respectful to the instructor, fellow students, and the learning environment. All students in the class deserve an environment where they can experience the class activities and concepts without distraction. I expect that all of your interaction with me and other students will be respectful and collegial. **You will not receive credit for assignments/discussions that demonstrate a lack of respect or show excessive hostility toward anyone in the class.** I will issue one warning in this regard, after which I will no longer tolerate this type of behavior.

## **INTELLECTUAL.PROPERTY, PLAGIARISM, and ACADEMIC.INTEGRITY**

All work submitted should be that of the student. Plagiarism is a very serious crime and will not be tolerated. Similarly, cheating (in any form) will not be tolerated. **Taking a test/quiz with someone else (sharing answers, discussing questions, etc.) is cheating.** Unless expressly stated, **all quizzes and exams are closed book/notes.**

## **STUDENTS with DISABILITIES and SPECIAL.NEEDS**

Academic accommodations are available for students with disabilities. Please identify yourself to your instructor and/or to the staff at Disabled Students Programs and Services so that appropriate accommodations can be ensured. If you suspect that you have a learning disability, or require services for any other type of disability, go to the Disabled Students Programs and Services office in the Student Services Center, or call 619-660-4239.

## **ASSIGNMENTS**

Unless noted otherwise, all assignments are due on the date(s) indicated. Late assignments will be accepted, but with the condition that the assignment's overall grade will be lowered by 25% for each day late.

## **EXTRA-CREDIT.ASSIGNMENTS**

There are a few opportunities to earn extra-credit. Essentially, you can earn extra credit by attending concerts (up to six); each concert will add 1% to your end-of-the-term grade. This means that you could raise your overall grade by as much as 6%. In other words, there is not enough extra-credit to save a "bad" grade, but the amounts available might be enough to bring a B- up to a B or B+. Don't plan on using extra-credit to save your grade! If you plan to attend a concert and hope to earn extra credit for attending, please contact me about the process.

## QUIZZES and EXAMS

There will be four and **four quizzes** in this course. These are scheduled for **4|15, 4|29, 5|13, and 5|26**. Please mark your calendars now! **There will be no “make-up tests”** (extreme extenuating circumstances excepted).

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## CLASS.ACTIVITIES

### LEARNING.ACTIVITIES

In addition to traditional lectures and readings, students will also be expected to participate in the following activities:

- Complete **one Research Project**
- Complete **three Listening Logs**
- Participate in **weekly Discussion Boards**
- Complete **four Quizzes**

### DIFFICULT.TOPICS

A warning: Given the subject matter we will cover, there will be times that we will read, hear, and discuss some difficult topics. Mostly, these revolve around the history of race relations in the United States. There will be reading, listening, and film assignments that will include descriptions of racism, including racial slurs.

### PROPOSED.SCHEDULE

Dates	Lesson Title/Topic	Assignments, Tests, Items Due
<b>Unit 1 - Intro Materials, Musical Vocabulary, Jazz's Pre-History</b>		
Jan 29–Feb 3	Syllabus Review   Musical Vocabulary Pre-Civil-War America   Post-Civil War America The “Melting Pot”	<b>Discussion 1</b>
<b>Unit 2 - 1920s: Early Jazz</b>		

Feb 4–Feb 10	New Orleans   Jelly Roll Morton   King Oliver Louis Armstrong   The Great Migration	<b>Discussion 2</b> <b>Quiz 1</b>
<b>Unit 3 - 1930: Big Bands &amp; The Swing Era</b>		
Feb 11–Feb 17	New York   Kansas City   Chicago Duke Ellington   Count Basie   Glenn Miller Tommy Dorsey   Fletcher Henderson	<b>Discussion 3</b> <b>Listening Log 1</b>
<b>Unit 4 - 1940s: Bebop</b>		
Feb 18–Feb 24	WW2   “Modern” Jazz Charlie Parker   Dizzy Gillespie Thelonius Monk   Bud Powell	<b>Discussions 4</b> <b>Quiz 2</b>
<b>Unit 5: 1950s: Hard Bop &amp; Cool Jazz</b>		
Feb 25–Mar 2	Blue Note   “Soul Jazz” Miles Davis   Art Blakey   Cannonball Adderley West Coast Musicians	<b>Discussion 5</b> <b>Listening Log 2</b>
<b>Unit 6 - 1960s: Modal &amp; Free Jazz</b>		
Mar 3–Mar 9	Miles Davis   John Coltrane   Ornette Coleman Eric Dolphy   Freddie Hubbard   Bill Evans Social Consciousness   Spirituality	<b>Discussion 6</b> <b>Quiz 3</b>
<b>Unit 7 - 1970s &amp; 80s: Fusion</b>		
Mar 10–Mar16	Rock & Funk Miles Davis   Herbie Hancock   Chick Corea Weather Report   Mahavishnu   Pat Metheny	<b>Discussion 7</b> <b>Listening Log 3</b>
<b>Unit 8 - Post-Fusion Developments</b>		
Mar 17–Mar 23	Neo-Classic   “World Music” Connections NY’s Downtown & Loft Scene Jazz & Hip-Hop   Jazz in the Academy	<b>Discussion 8</b> <b>Quiz 4</b> <b>Research Project 1</b>

I reserve the right to modify this syllabus as I see fit through the execution of the course events. Should the schedule have any substantial or otherwise significant changes, I will provide a revised schedule/syllabus.