

UC 10500 09F

CBM003 ADD/CHANGE FORM

APPROVED DEC 09 2009

Undergraduate Council
 New Course Course Change
 Core Category: VPA-Critical / Effective Fall 2010

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or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall _____
 RECEIVED OCT 14 2009

1. Department: Music College: CLASS
 2. Faculty Contact Person: Lynn Lamkin Telephone: 3-3171 Email: llamkin@uh.edu

3. Course Information on New/Revised course:
- Instructional Area / Course Number / Long Course Title:
MUSI / 3302 / Listening to Jazz
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
MUSI / 3302 / LISTENING TO JAZZ
 - SCH: 3.00 Level: JK CIP Code: 5009020503 Lect Hrs: 3 Lab Hrs: 0

4. Justification for adding/changing course: To meet instructional needs of students

5. Was the proposed/revised course previously offered as a special topics course? Yes No

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:
____ / ____ / ____
- Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): _____

- Does this course affect major/minor requirements in the College/Department? Yes No
- Does this course affect major/minor requirements in other Colleges/Departments? Yes No
- Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

- Course ID: _____ Effective Date (currently active row): _____

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: ENGL1304. Description (30 words max.): An introduction to jazz listening and jazz history through the study of specific works in historical and cultural contexts. ~~Fulfills the Visual and Performing Arts requirement of the core curriculum~~

10. Dean's Signature: _____ Date: 10/13/09

Print/Type Name: Dr. Sarah Fishman

U N I V E R S I T Y *of* H O U S T O N
CORE CURRICULUM COURSE REQUEST

Originating Department/College: Music/CLASS

Person making request: Lynn Lamkin Telephone: 3-3171

E-mail: llamkin@uh.edu

Dean's signature:  Date: 10/13/09

I. General Information:

Course number and title: MUSI 3302: Listening to Jazz

Catalog description must be included on completed CBM 003 form and attached to this document. An introduction to jazz listening and jazz history through the study of specific works in historical and cultural contexts. Fulfills the Visual and Performing Arts requirement of the core curriculum.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.

To: Undergraduate Council
From: Lynn Lamkin, Associate Director, Moores School of Music
Date: September 8, 2009
Re: Proposal for New VPA Core Course – Listening to Jazz

Proposal: a new Visual and Performing Arts core course for non-majors, Listening to Jazz (proposed catalog number, MUSI 3302).

Justification: Institution of this jazz appreciation course for non-majors will allow the music department to offer separate courses for music majors and non-majors. Currently one course, History of Jazz (MUSI3310) attempts to serve both groups and is not core applicable for non-majors. The Listening to Jazz course will be similar in structure and scope to current music courses, Listening to Music Masterworks (MUSI 3300) and Listening to World Music (MUSI 3301).

LISTENING TO JAZZ - MUSI 3302 SYLLABUS

COURSE DESCRIPTION

This course is designed as an introduction to jazz listening and jazz history through the study of specific works in historical and cultural contexts. This course fulfills the Visual and Performing Arts requirement of the core curriculum.

COURSE OBJECTIVES

To give students a reference point from which to listen to jazz music through a systematic process of listening.

To establish an objective set of criteria for listening and classifying jazz music, improvisations and historical innovations.

To explain the significance of the aforementioned criteria by cross-referencing with historical events and sociological trends.

To obtain an appreciation for the art of jazz music while also learning about the history of the music's evolution in the United States and understanding the impact of the music on popular and world culture.

LEARNING OUTCOMES

Students will to listen to and classify various kinds of jazz music, improvisational techniques, and historical innovations.

Students will explain the significance of various elements in jazz music in relation to historical events and sociological trends.

Students will understand the evolution of jazz in the United States and the impact of jazz on popular and world cultures.

PREREQUISITES

ENGL 1304. The instructor reserves the right to drop any student without notice if they do not meet the prerequisites.

WRITING ASSIGNMENTS

Students are required to write three separate papers. The first assignment will be on a jazz album (60+ minutes) and the second on a live jazz performance. These papers are to total at least 750 words each. Each paper must include the following:

- Analysis of musical style
 - Discussion of improvisation
 - Classification of tunes
 - Comment on why this music is significant in consideration of its historical context
 - Your personal critique of each selection of music and to the album or concert as a whole
- The third assignment is a research paper. Students are given the option to choose their own topic in the field of jazz history. Topics can range from a biography, sociological study, critical analysis, etc. **All topic choices must be submitted in writing no later than Monday, October 19.** The paper must utilize a total of 5 sources, encyclopedias and web-based sources such as Wikipedia are not allowed. The document must total at least 1500 words. More information will be given on this paper later in the semester.

****ALL PAPER TOPICS MUST BE PRE-APPROVED BY THE INSTRUCTOR****

ACADEMIC HONESTY

The academic policies of the University of Houston are in effect in this class. You are expected to do your own work on all assignments. Problems with academic dishonesty will be handled according to the procedures outlined in the Undergraduate Student Catalog (also available at: http://www.uh.edu/provost/policies/uhhonesty_policy.html). Please note that the mere suspicion of academic dishonesty is enough to initiate official action.

CLASS PARTICIPATION

Everyone is expected and encouraged to share their talents and experiences. Class participation includes attending lectures and actively participating in discussions. If you miss a class, it is your responsibility to recover what you missed from another classmate.

ATTENDANCE

Students are allowed a total of 3 absences. All course work must be turned in on time and, as a rule, no make-up exams will be scheduled. If absences become excessive, the instructor reserves the right to drop a student from the course without notice.

REQUIRED TEXT

Gridley, Mark C. *Concise Guide to Jazz*. 5th ed. Upper Saddle River, NJ: Pearson Education, 2007.

GRADING POLICY

Exams and quizzes	60% of overall grade
Writing assignments	40% of overall grade

Quizzes	10%
Exam #1	15%
Exam #2	15%

Final Exam 20%

Each exam will consist of the following:

- 1) Multiple choice questions
- 2) Listening identification with short answer questions
- 3) Short essay questions

Brief pop quizzes will be given periodically

Record report 10%

Concert report 10%

Research paper 20%

STUDENTS WITH DISABILITIES

The University of Houston is committed to providing equal education opportunities for all its matriculated students. The University of Houston complies with Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, pertaining to the provision of reasonable academic accommodations for students identified as disabled under the law. If you have a disability or special needs, please bring the necessary documentation or requests for accommodations at the beginning of the semester. See the UH Center for Students with Disabilities (CSD): 100 CSD Building, 713-743-5400, or: http://www.uh.edu/provost/fac/Policy_disab.html. We will work out a mutually agreeable accommodation based on information provided by the CSD.

COURSE OUTLINE

Weekly Assignment Schedule

Chapter 1 - What is Jazz?

Key terms: jazz, improvisation, swing feeling, groove, syncopation

Chapter 2 - How to Listen to Jazz

Key terms: sound, harmony, rhythm, form, melody, accompaniment

Instruments: Discussion of the roles and traditions in American jazz

Chapter 3 - The Origins of Jazz

Key terms: work songs, Creoles of Color, blues, brass bands, ragtime, New Orleans style jazz (Dixieland)

People: John Philip Sousa, Scott Joplin

Chapter 3 - The Origins of Jazz

EXAM

Chapters 4 - Early Jazz

Key terms: combo, measure, stop-time, Chicago style jazz, arpeggio, obbligato, "trumpet-style", stride

People: Original Dixieland Jazz Band, Nick LaRocca, Sidney Bechet, King Oliver, Jelly Roll Morton, Red Hot Peppers, James P. Johnson, Fats Waller, Earl "Fatha" Hines, Louis Armstrong, Bix Beiderbecke, Bessie Smith

Chapter 5 - Swing

Key terms: "swing music", big band, rhythm section, two-beat, walking bass, AABA form, riff, interpretation, scat singing, composer, arranger, voicing, wordless vocal, growling, jungle music

People: Duke Ellington, Roy Eldridge, Coleman Hawkins, Ella Fitzgerald, Art Tatum

ALBUM REVIEW DUE *

Chapter 5 - Swing

Key terms: head arrangement, Kansas City style jazz

People: Count Basie, Lester Young, "Papa" Jo Jones, Freddie Green, Walter Page, Billie Holiday

Chapter 6 - Bebop

Charlie Parker, Dizzy Gillespie

EXAM

Chapter 6 - Bebop

Thelonious Monk, Max Roach, Miles Davis

RESEARCH PAPER TOPIC DUE

Chapter 7 - Cool Jazz

Miles Davis, Gerry Mulligan, Dave Brubeck, Lee Konitz

CONCERT REPORT DUE

Chapter 8 - Hard Bop

John Coltrane, Art Blakey

Chapter 8 - Hard Bop

Horace Silver, Charles Mingus

Chapter 9 - Avant-Garde of the 1960s & 70s

John Coltrane, Cecil Taylor

Chapter 10 - Fusion

Miles Davis, Wayne Shorter, Joe Zawinul, Jaco Pastorius

Chapter 10 - Fusion

Mahavishnu Orchestra, John McLaughlin

RESEARCH PAPER DUE

Chapter 11 - Now

**LISTENING TO JAZZ
CORE CURRICULUM COURSE REQUEST**

A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see Guidelines). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

Exemplary Educational Objectives

1. To demonstrate awareness of the scope and variety of works in the arts.

The history of jazz in the United States is more than a subject about musical history. It is a study of the country's unique past and the cultures that have shaped its traditions and artistic achievements. Students will obtain an appreciation for the art of jazz music while also learning about the history of the music's evolution in the United States and understanding the impact of the music on popular and world culture.

2. To understand those works as expressions of individual and human values within an historical and social context.

Jazz is a soloists' art, and because of this, each innovator in jazz has a unique sound and approach to their art, which is in turn shaped by their personal history and experiences. Students will study such personal histories of notable performers and understand how each has left their own mark upon the music. This is also to be tied in with the struggle for civil rights in the United States.

3. To develop an awareness of the historical, sociological, cultural, and aesthetic context of works in the arts.

Reference to historical setting is critical to defining, explaining or categorizing any artistic endeavor. Cross-referencing the development of jazz with historical events and sociological trends, students will understand the greater significance of the artistic and personal achievements of each musician studied.

4. To develop a deeper understanding of the structure and character of works in the art through the rehearsal process (or analogous formative stages such as preliminary sketches for an art piece) and through critical analysis and discussion.

Many different recorded versions of the same work exist to be compared. Students will be presented with contrasting examples of specific compositions and will be asked to compare versions in order to understand variables in performance.

5. To develop a comprehension of and appreciation for the physical and intellectual demands required of an author, composer, or visual or performing artist by developing the creative or interpretive performance.

Developing critical listening skills is imperative for this course. Students will develop the skills to listen critically to jazz after being trained on what to listen for within any performance. In order to refine the students' listening skills, each listening example will require repeated listening, each time focusing on a different element of the music.

6. To develop an appreciation for the aesthetic principles that guide or govern the arts.

Students will be guided through each recorded example via a systematic listening process. This process will entail classifying each sub-genre of jazz music based upon the elements of music contained therein, identifying each instrument present and its role within the ensemble, the

discussion of what makes a good melody and how this is reflected or not reflected in the improvised solos that follow. The goal of this process is to learn to analyze music from an intellectual, rather than emotional, perspective. An explanation of how jazz musicians approach the art of improvisation will be a major focus.

7. To broaden one's knowledge and appreciation of the wide range of cultural expressions through the performance of works drawn from a variety of sources, both historical and ethnic.

The history of jazz in the United States is primarily based on the collision of African and European musical traditions in the New World. However, jazz is no longer limited to this country and many other international musical traditions have since been blended with jazz, creating new hybrids of every degree. Students will be shown that this melding is a welcome development, and that jazz music was always meant to be an inclusive practice.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Course effectiveness will be evaluated through: 1) analysis of test scores as an indicator of the quality of the testing instruments; 2) evaluation of students' comprehension of listening assignments to determine the effectiveness of the criteria designed to teach students how to identify specific elements of music; 3) consideration of student success on essays and original research; and, 4) student comments regarding course content and delivery submitted on the university's student course evaluation forms.

C. Delineate how these evaluation results will be used to improve the course.

Based on the four previously defined areas of evaluation, testing instruments would be refined to ensure that test questions are unambiguous and relative, and that tests are effective indicators of what students have learned from the textbook or from class discussions. The exam results of listening examples (as well as class discussions) would demonstrate whether or not students are able to identify important musical elements using the criteria for systematic listening and analysis. The system could be revised and selections for listening examples scrutinized for weaknesses if the results indicated a need. The overall quality of students' written work may show that topics cannot be adequately covered with current library holdings and suggest that additional library resources are needed. Evaluation of written work may also indicate that students lack basic research skills, prompting the need to address an approach to research before the first written paper is due. Things such as the length of research papers, the number of required sources, or the number of required concerts could be adjusted if student-evaluation comments reveal that the amount of time necessary to complete various course requirements is unmanageable or inappropriate.

ORIGINAL