

Syllabus  
Understanding Jazz  
Spring Term 2015

Instructor: Steve Kravitz  
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Time: Monday, Wednesday 10:45 am – 12:00 pm  
Text: History and Tradition of Jazz, Thomas Larson  
4th Edition Kendall-Hunt 2011

**Course Objectives:**

- Enjoy listening to Jazz.
- Acquire an understanding of the aspects of the music that give each style its unique characteristics.
- Explore the historical and social perspectives of Jazz as an American Cultural Phenomenon.
- Open your ears and minds while you develop and share perceptions and opinions about the music you hear.

**Method of Instruction:**

- Audio and Video. **An average of 1-2 hours a week in the library viewing assigned videos.**
  - Lecture and discussion.
- The video reactions are to be done by Wednesday's class of the week that they are assigned. Late papers will receive a lower grade.**

**Grading:**

- 4 exams: Multiple Choice, Matching, Listening, short answer - Total points - 240
- 17 video reaction papers - 10 points each; total points 170
- Final project: 50 points
- 2 unexcused absences result in final grade lowering by 1/2 of a grade.
- Excused absences will be dealt with on an individual basis.
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- **NO MAKE-UP EXAMS GIVEN!!**

A = 423 - 460	C+ = 359 - 368
A- = 413 - 422	C = 335 - 358
B+ = 403 - 412	C- = 325 - 334
B = 379 - 402	D+ = 315 - 324
B- = 369 - 378	D = 291 - 314
	D- = 281 - 290

*In the text -  
read the books!  
Syllabus & stuff!*

*↑  
39 credit - "you get what you learn"*

*for library assignments - YouTube & other  
is free as long as you do the  
listening  
I wish you got the right  
records, though!*

MUS 135 is a Creative Studies (CS) course in the Linfield Curriculum.

Courses with this designation are dedicated to the study of theory and practice in music, theatre, literature, and the visual and plastic arts. They foreground creative theory, or creative practice, or integrate the two. These courses study the making of art and how meaning – sometimes tense or contradictory – rises out of the interaction between artists, artworks, and audiences. Thus, they ask students to inquire into the ambiguities, contradictions, and tensions fundamental to art making and its aesthetic effects. Art is a primary way that human beings reflect upon their experiences and perceptions. Therefore, these courses encourage students to value lifelong engagement with the arts. Creative Studies courses are designated CS in this catalog and each semester's registration materials.

Creative Studies (CS) students will:

- explore the media, genre, craft and presentation of art
- investigate the complexity of defining and interpreting art
- examine the contexts and influences of art

MUS 135 is also designated U.S. Pluralisms in the Linfield Curriculum. Courses with this designation explore the diverse experiences among those living in the United States. Students pursue inquiry into the varied dimensions of human diversity such as age, disability, ethnicity, gender, language, politics, race, religion, sexual orientation, and/or social class. These courses examine how the dominant traditions of American culture have marginalized the voices of those who have typically fallen outside those traditions, using analytical frameworks, or discussion that addresses the social, political, ethical, cultural, philosophical, and/or policy discourses among those groups. Through the process of examining U.S. Pluralisms, students prepare for their participation and citizenship in an increasingly diverse society. U.S. Pluralism courses are designated US in the catalog and each semester's registration materials.

U.S. Pluralisms (US) students will:

- develop a better understanding of a cross-section of issues related to age, disability, ethnicity, gender, language, politics, race, religion, sexual orientation, and/or social class
- interrogate the historical, socio-cultural, and/or aesthetic grounding of marginality and its relationship to power and modes of domination through the critical examination of these discourses explore the social, cultural, and/or economic inequalities addressed in a broader socio-historic context, including

### **Disability Statement:**

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. LSS is located in Melrose Hall, lower level, 503-883-2562, email: [lss@linfield.edu](mailto:lss@linfield.edu). The timeliness of your request will allow LSS to promptly arrange the details of your support. We also encourage students to communicate with faculty about their accommodations.

### **POLICY ON ACADEMIC INTEGRITY**

We operate under the assumption that all students are honest and ethical in the way they conduct their personal and scholastic lives. Academic work is evaluated on the assumption that the work presented is the student's own, unless designated otherwise. Anything less is unacceptable and is considered a violation of academic integrity. Furthermore, a breach of academic integrity will have concrete consequences that may include failing a particular course or even dismissal from the college.

Violations of academic integrity include but are not limited to the following:

**Cheating:** Using or attempting to use unauthorized sources, materials, information, or study aids in any submitted academic work.

**Plagiarism:** Submission of academic work that includes material copied or paraphrased from published or unpublished sources without proper documentation. This includes the submission of work created by the student for another class unless he or she receives consent from both instructors.

**Fabrication:** Deliberate falsification or invention of any information, data, or citation in academic work.

**Facilitating Academic Dishonesty:** Knowingly helping or attempting to help another to violate the college's policy on academic integrity.

Faculty recognize their responsibility to help students understand academic integrity and how to conduct themselves with integrity in the classroom. To this end, faculty shall include a clear academic integrity policy within their syllabus.

In dealing with breaches of academic integrity, the instructor shall have discretion as to what penalty to impose regarding the course grade. Within ten days of the discovery of an offense, the instructor must submit in writing a description of the offense to both the student and the dean of students or designee. This description should include the course consequences for violations of academic integrity and the penalty given in the specific case.

The dean of students will maintain a confidential list of students who are reported for violations of academic integrity in order to track repeat offenses. In addition, the dean of students will have discretion whether to refer any offender to the Conduct Board. This decision on referral will be communicated in writing to the student and to the instructor(s), who has (have) a legitimate educational interest. In addition, it is recommended that faculty issue an academic alert for any violation of the academic integrity policy.

The Conduct Board may impose college-level penalties upon the offending student. Fundamental fairness shall be in force for all academic integrity proceedings, as outlined in the Policies and Procedures of the Conduct Board (see the current Student Handbook).

**Linfield College**  
**Understanding Jazz- Music 135**  
**Spring Term 2015**  
**COURSE OUTLINE**

**A "LIBRARY VIDEO" MEANS THE DOCUMENTARY IS ON RESERVE IN THE LIBRARY. YOU CAN WATCH IT THERE. REACTIONS ARE DUE ON WEDNESDAY OF THE WEEK THEY ARE ASSIGNED. LATE PAPERS WILL RECEIVE LOWER GRADES.**

**WEEK OF:**

**FEB. 9**

Discuss syllabus and course outline.  
Chapter 1- "Understanding and Defining Jazz"  
Identifying instruments and elements of music.  
Video: Instrument Demonstration

**FEB. 16**

Chapter 2- "African Music And the Pre-Jazz Era"  
Blues Form.  
Video: Billy Taylor  
**Library Video; "Wild Women Don't Have the Blues"**

**FEB.23**

Chapter 3- "Jazz Takes Root"  
**Library Video: "Satchmo" (90")**

**MARCH 2**

**Exam #1 (Covers Chapters 1,2,3)**  
Chapter 4- "The Jazz Age"  
Video: Bix Beiderbecke: "Bix: "Ain't None Of Them Play Like Him Yet"

**MARCH 9**

Chapter 5- "New York and Kansas City"  
**Library Videos: "Swingin' The Blues" Count Basie" (60");**  
**Library Video: Duke Ellington 'Reminiscing In Tempo"**

**MARCH 16**

**Exam #2 (Covers Ch. 4-5)**

Chapter 6- "The Swing Era"

**Library Video: Benny Goodman:**

**"Adventures in the Kingdom of Swing (60")**

Video: John Hammond (Jazz video café)

Video: Billy Holiday: "Strange Fruit" (7:34)

**MARCH 23 - SPRING BREAK!**

**March 30**

Chapter 7- "The Bebop Revolution"

**Library Video: "The Triumph of Charlie Parker" (60");**

Video: Dizzy Gillespie "A Night In Tunisia" (45")

**APRIL 6**

More on Bebop

**Library Video: Thelonious Monk: "Straight No Chaser" (60")**

**APRIL 11**

**Exam #3 (Covers Chapters 6,7)**

Chapter 8- "Fragmentation"

**Library Video: Art Pepper (45")**

Video: Jazz Casual Show: Dave Brubeck, Gerry Mulligan,  
Cannonball Adderley, Sonny Rollins (30")

**APRIL 20**

Hard Bop

Chapter 9- "The 1960's and Beyond"

Video: Miles Davis "Miles Ahead"

Video: Sun Ra: "A Joyful Noise"

**APRIL 27**

\*John Coltrane, other Avant Garde artists

**\*Library Video: "The World According to John Coltrane" (60")**

**MAY 4**

VOCAL JAZZ

Video: "Women in Scat"

Video: vocal jazz examples

Chapter 10- "Jazz Today"

**Library Video: "Something to Live For"-Ella Fitzgerald**

**MAY 11**

**ORAL REPORTS BEGIN**

**MAY 27**

**8:00AM FINISH ORAL REPORTS (if needed)**

**EXAM #4 (Covers Chapters 8,9,10)**

**You must attend the class even if you have completed your report. If you miss class, your grade will be lowered by half.**

**UNDERSTANDING JAZZ  
FINAL PROJECT**

**\*\*You may NOT report on any artist that has been covered in the videos you have seen that have been required for this class.\*\***

**Individual Presentation Guidelines**

Each student will give an oral report at the end of the term.

The following items must be included:

1. A recording and/or video of the musician, composer, or group. Use pictures articles, visuals, or any other media.
2. A complete explanation of the subjects: background, style, performers, compositions (if applicable).
3. Explain why you picked this composition, composer, or musician.
4. Discuss any techniques or characteristics we have discussed in class that appear in the recording/video.
5. Pick a subject you can really get excited about!
6. Limit your report to 5 minutes in length.

Prepare a written outline of your presentation to be turned in when you give your report.

5 minutes per person

Not 5 min 3

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Video Title: \_\_\_\_\_

Name \_\_\_\_\_

### VIDEO REACTION

Key Ideas: Select the 2 most important facts/concepts or ideas from the video and state why you selected them.

a.

b.

Personal Reaction: What did you think about this video?

Don't have to use this  
fan, you can do your  
own work, so long as  
it has the same purpose.

There's no repetition on leather one  
just is enough, but if you're so  
to say, so low it.

Questions or Comments (optional)

Make sure the 8/10/11

→ 59 2/20

→ should double check email  
for change sake 5/4 +100  
sent to class for  
(Be still! 10-14  
1000 email)



### Group Presentation Guidelines

- Group can be 2 or 3 students.
- Work must be split evenly within your group. (written and turned in)
- Each student is required to write an outline of information for their portion of the presentation. To be turned in at the time of presentation. (typed, 12 font, double spaced, outline form)
- Evaluation of group members with percentage of participation in group. Did your group members do what they stated they would do as their part of the presentation.
- At least one student in group must present.
- Two visuals must be used for presentation.
- Music examples must be used for presentation.
- 5 minute limit maximum, per group member, for presentation.
- Prepare a written outline of your presentation to be turned in when you give your report.

