



MUS-108: HISTORY OF JAZZ AND BLUES

Also listed as: MUS-108H

Effective Term

Fall 2026

BOT Approval Date

05/15/2025

Discipline

MUS - Music

Course Number

108

Course Title

History of Jazz and Blues

Short Title

History of Jazz & Blues

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

3.00

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

MUS-108H

C-ID (Admin Only)

CB 00

CCC000528971

Course Title

Honors History of Jazz and Blues

Approved Cal-GETC Area

AREA-3A

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

Catalog Description

This course introduces students to the sound, history, and cultural contexts of jazz and blues music. Beginning music listening and appreciation skills and vocabulary are taught alongside a history of the genres, from their ancestor musics in Africa and the 19th century American South to modern 21st century jazz and blues artists.

Codes

TOP Code (CB 03)

1004.00 - Music

CIP Code

50.0901 - Music, General.

**Repeatability Code**

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Music (Masters Required)	End

GE Information**Check GE Types Requested**

AA/AS C - Humanities

Cal-GETC Areas**Approved Cal-GETC Area**

AREA-3A

Learning Objectives**Learning Objectives**

Learning Objective
1. Demonstrate an understanding of musical characteristics and terminology in the context of jazz and blues genres.
2. Differentiate between the sounds of various musical instruments common in jazz and blues performance.
3. Analyze jazz and blues music in terms of its cultural, social and historical contexts.
4. Relate the history of jazz and blues to the experience of Black Americans in the United States.
5. Differentiate between musical styles and genres of jazz and blues.
6. Evaluate the impact of extra-musical influences, such as racial segregation, on the development of jazz and blues styles.
7. Compare and contrast soloists associated with the same historical style period.
8. Deduce the musical and non-musical motivations of jazz and blues artists.
9. Assess the artistic and musical skills of various live performers.
10. Judge the impact of blues and jazz upon various other American popular music styles.

Honors Objectives

1. Develop research papers in the field of jazz and blues using formal research, current literature, and clear academic writing.
2. Evaluate jazz and blues music with regard to the fundamental elements of music (melody, harmony, rhythm, timbre, texture and form), relating these elements to extra-musical elements such as economics and social inequities.
3. Appraise the sound of jazz and blues recordings and performances, making connections between various musicians and understanding the aesthetic of the improvisational style of each musician.
4. Examine the relationship between the study of jazz and blues, and ethnic studies.

Learning Outcome Information**Course Learning Outcomes**

Learning Outcome
1. Students will compare and contrast the music from different artists and periods of jazz and blues history using the foundational elements of music.
2. Students will identify the sub-genre of a jazz or blues recording by listening to it.
3. Students will recognize the diverse cultural influences on jazz and blues.

Content

Course Lecture Content

1. Developing active listening skills
 - a. Following an outline of events in a song (form)
 - b. Listening without performing other tasks
 - c. Using Copland's three levels of listening
 - d. Preparing by researching cultural, social and historical contexts
2. Basic musical characteristics and terminology
 - a. Physics of sound
 - b. Instrumentation, timbre and texture
 - i. Arranging and voicing, common types of ensembles
 - c. Tempo and dynamics – English and Italian descriptors
 - d. Form
 - e. Improvisation
3. Precursors to jazz and blues
 - a. African musics
 - i. Social concepts of music, e.g. separation, or lack thereof, of performer and audience
 - b. Western European (Classical) music
 - c. African-American music in the slavery era
 - i. Music as a way to resist efforts to dehumanize enslaved persons
 - ii. Early Folk Blues and "Notes on Negro Music" by Charles Peabody
 - d. Minstrelsy and Vaudeville
 - i. Concept of a nation-wide popular American music
 - ii. Minstrelsy as a vehicle to stereotype and dehumanize Black Americans
 - iii. Black minstrelsy as a vehicle to resist dehumanization
 - e. Ragtime
4. Early recorded blues in the 1910s, 20s, and 30s
 - a. W.C. Handy
 - b. Country Blues, including Delta blues and Texas blues
 - c. Classic/Vaudeville Blues & Early Blues Vocalists
 - d. Effect of segregation and racism on blues music
 - i. Segregation within the recording industry and marketing based on race
 - ii. The effect of racist laws and policies on the musical characteristics of blues (e.g. the Convict Lease System and other unjust laws and human rights violations)
5. Electrification of blues in the 1940s; decline of blues in the 1950s and 60s
 - a. Contrasting solo blues musicians with blues bands
 - b. Chicago as a center of blues activity; the many styles of blues found in Chicago
 - c. Social and cultural reasons for the 1950s and early 60s replacement of blues with rock and roll (white audiences) and R&B/ soul (black audiences)
6. 1960s blues revival, 1970s decline (deaths, retirements, new rock genres), 1980s second blues revival
 - a. European and British popularity of electric blues in the 1950s and 60s; British skiffle bands such as the Beatles
 - b. Musical, social and economic influences of 1960s and 80s rock on blues music
 - i. Blues rock: influences and contrasts with mainstream rock music, both musically and socially
 - ii. Revitalization of the careers of Black blues musicians, such as Muddy Waters
 - c. Country blues preservation and discovery efforts, such as the recording of Mississippi Hill Country Blues
7. Blues music since the 1980s: blues rock and historical styles, education and preservation efforts by rock artists such as Jack White, Eric Clapton, etc.
8. New Orleans jazz

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- a. Cultural and Musical History of New Orleans
 - i. European, African and American influences
 - ii. New Orleans funeral traditions
 - iii. Consequences of the Louisiana Legislative Code 111 of 1894
 1. Mixing the 'sweet' music of Creoles of Color with the 'hot' music of other Black Americans
 - b. The shift from ragtime to jazz and the evolution of the jazz band
 - i. Music in the Storyville district, 1897-1917
 - ii. Collective improvisation: roles of the cornet, clarinet and trombone
9. Chicago jazz
- a. Musical differences between New Orleans and Chicago jazz styles
 - b. Extra-musical influences on Chicago jazz, such as:
 - i. The closing of Storyville in 1917 and the Great Migration
 - ii. Legislation regulating or outright prohibiting certain musical characteristics, such as not performing songs with too slow of a tempo
 - c. Louis Armstrong and his influences and innovations in jazz
10. Jazz of the 1930s
- a. New York trends and genres
 - i. Harlem stride piano
 - ii. Fletcher Henderson, Duke Ellington, and the shift to more non-improvised elements
 - iii. Social and racial diversity in New York City and its effect on jazz, e.g. the Jungle Music of Duke Ellington, and the orchestral jazz of Paul Whiteman
 - b. Kansas City trends and genres
 - i. Kansas City club scene
 1. Boss Tom Pendergast and the effect of organized crime and political corruption on musical performance opportunities
 - ii. Kansas City musical style and territory bands, as heard in Benny Moten, Count Basie, etc.
 1. Loose head arrangements; contrast to New York styles
 2. High level of technical expertise and cutthroat competition among instrumentalists
11. The Swing Era
- a. Standardization of big band instrumentation and arranging
 - i. The changing role of the rhythm section
 - ii. Sectional vs cross-sectional voicing
 - iii. Standardized formal sections, such as shout chorus, soli, etc.
 - b. Benny Goodman and making authentic Black jazz music popular to a wider, non-Black audience
 - i. Authenticity and race in jazz: Goodman's purchase and use of Fletcher Henderson's arrangements
 - ii. Radio's role in popularizing swing music
 - iii. Goodman and breaking the 'color barrier' – racially integrated public performances
 - c. Count Basie, Duke Ellington and the nature of art music vs dance music
 - d. Musically significant jazz vocalists, such as Billie Holiday and Ella Fitzgerald
 - i. Role of a vocalist in swing music and jazz bands
 - e. Artistic, economic, political and social reasons for the end of the swing era
 - i. Disproportionate effects on Black vs non-black musicians
 - ii. Development of the modern jazz combo instrumentation
12. The Bebop Era
- a. Bebop as an experimental counterculture movement against swing music
 - i. Jazz as entertainment vs. jazz as an intellectual art form
 - b. Musical characteristics of bebop
 - i. Intentionally designing a music to be difficult to perform
 - ii. Social and critical responses to bebop, including those from non-bebop jazz musicians, e.g. Louis Armstrong

- c. The architects of bebop: Charlie Parker, Dizzy Gillespie, Thelonious Monk
 - i. Effect of Parker's opioid addiction on future jazz musicians
 1. Myth of heroin as a necessary creative tool
 - a. Parallels to modern opioid crisis (e.g. Parker's addiction beginning with doctor-prescribed opioids)
 - d. Intersections and evolutions of bebop
 - i. Larger instrumentations, such as Dizzy Gillespie's big band
 - ii. Mixtures with other genres, such as the "Charlie Parker with Strings" album, or Dizzy Gillespie's inclusion of Latin and Caribbean elements
13. Jazz in the 1950s and 60s
- a. The rise of Miles Davis
 - i. Involvement in or creation of nearly all jazz trends and subgenres until his death
 - ii. Important members of Davis' bands that went on to become influential band leaders themselves
 - b. Cool jazz and West Coast jazz
 - c. Hard Bop and Soul jazz
 - d. Bossa nova, salsa, and other South American influenced subgenres
 - e. Modal jazz
 - f. 1959 as a watershed year in jazz; important albums:
 - i. Kind of Blue (Miles Davis), Giant Steps (John Coltrane), Portrait in Jazz (Bill Evans Trio), Cannonball Adderley Quintet in San Francisco, Time Out (Dave Brubeck Quartet), Mingus Ah Um (Charles Mingus), The Shape of Jazz to Come (Ornette Coleman)
 - g. Free jazz and avant-garde jazz
 - i. Modernism and extreme experimentation with form, timbre, technique, intonation, etc.
 - ii. Postmodernism and artists challenging the definition of jazz and of music
 - iii. Post-bop as it relates to free jazz, as heard in the 1960s music of Miles Davis and Wayne Shorter
 - h. Jazz as a political or social statement or protest, such as Coltrane's "Alabama" or Mingus' "Fables of Faubus"
14. Jazz in the 1970s, 80s and 90s
- a. Jazz Fusion: Incorporating musical characteristics and instrumentation from rock, funk and latin music; the impact of Miles Davis' "Bitches Brew"
 - b. Smooth Jazz
 - i. Responses to smooth jazz from critics, musicians and the public
 - ii. Kenny G's smooth jazz, compared to other smooth jazz artists
 - c. Wynton Marsalis and the neo-traditionalist movement; jazz repertory movement
 - i. Jazz as a living art form vs jazz as a museum music
 - d. Role of jazz recordings in the development of hip-hop and rap
15. Jazz in the 21st Century
- a. Continued historical styles
 - b. New fusion, acid jazz, neo-soul and other influences from electronic music, hip-hop and rap
 - i. Jazz collaborations with non-jazz artists, such as Kendrick Lamar's "To Pimp a Butterfly"
 - c. The academicization of jazz in primary, secondary and higher education
 - d. Intersections between jazz and the internet
 - i. artists such as Jacob Collier that grew a following through social media and video sharing platforms
 - ii. opportunities for equity in online video and music streaming

Honors Content

MUS-108 is an exploration of the history and development of jazz and blues in the context of American culture and society. Students in the honors course will cover the information in the regular course but will also complete additional honors coursework, as detailed below. This honors course deepens the examination of course material through inclusion of the following topics:

1. Connections between historical developments amongst non-dominant racial cultures in the United States and musical developments in jazz and blues.
2. Analysis of various musical "fusions" that occurred throughout the history of jazz and blues.
3. Development of technical virtuosity in solo musicians throughout the history of jazz and blues.
4. Connections between the study of jazz and blues and ethnic studies.

Methods of Instruction

Method

Directed Study

Integration

Instructor will direct critical listening of historically valuable jazz and blues recordings/videos in order to develop critical listening skills necessary to recognize jazz styles and specific soloists.

DE Adaptations for MOI

In lieu of in-class or real-time directed listening, written listening guides can be provided to the student or directed listening can be incorporated into audio/video lecture materials such as accessible captioned videos and podcasts with transcripts and other visual guides.

Method

Discussion

Integration

Instructor will initiate and direct in-class discussion about key topics including analysis of various jazz/blues performances, jazz/blues' place in the context of society, and the artistic and musical merits of various musical styles.

DE Adaptations for MOI

Discussions can take place asynchronously online, using the CMS discussion boards. Accessible audio and video examples of jazz and blues music can be embedded into assignment instructions.

Method

Lecture

Integration

Lecture presentations about musical concepts, musicians, style periods, historical events using a combination of audio-visual media including computer projections, CD, DVD, streaming audio and video, etc.

DE Adaptations for MOI

In-person lectures can be replaced with accessible captioned videos and podcasts with transcripts and other visual guides, CMS content pages and links to relevant databases and online repositories of writings and explanations of jazz and blues music.

Method

Observation and Demonstration

Integration

Instructor and/or guest artists will illustrate through in-class musical performance various topics including fundamental musical and stylistic elements of jazz/blues. This leads to the development of skills necessary to assess the artistic and musical skills of various live performers.

DE Adaptations for MOI

Instructors and the music department can record and make available musical performances for student viewing. There is also a wealth of accessible educational performances on video streaming platforms.

Method

Live Performance Viewing

Integration

Instructor will guide students to view video examples including historical archives and educational/documentary excerpts, as well as attend live performances that better illustrate performance practices of key musical innovators. This leads to the development of skills necessary to differentiate between musical styles and performers.

DE Adaptations for MOI

In addition to accessible online streaming video linked in the CMS, students will be directed to attend and critically analyze various live performances throughout the term of the course. Performances may be suggested by the instructor. Ultimately, the responsibility falls to the students to find and attend appropriate events. For students unable to attend events in person, an accessible alternative assignment can be provided, such as viewing a real-time online streamed performance, or completing a written comparative analysis of multiple recordings of the same piece.

Additional Methods of Instruction for Honors

In addition to the methods of instruction utilized in the regular section of MUS 108, honors students will have monthly meetings with the instructor as a group. Meetings will focus on a variety of topics including assisting students with their research/presentations, analysis of music and composers, discussion of assigned readings, and guided listening exercises and exams.

Methods of Evaluation**Method**

Exams/Tests

Integration

Exams test both learned historical knowledge of jazz and blues as well as aural identification of definitive jazz recordings, jazz styles, and artists assigned for listening throughout the course. Students' recognition of musical instruments, performers, composers, and styles will be evaluated. Exams are a combination of true/false, multiple choice, short answer, and essay questions covering important concepts (covered in class, in the textbook or in other assigned reading material). Students will be evaluated based on their understanding of key concepts and listening skills, such as being able to place a song in a particular era by sound or explain the reasons for the emergence of a particular genre.

DE Adaptations for MOE

Exams are formatted to use the CMS exam/quiz feature, with students completing and submitting work via the CMS. Accessible audio clips can be embedded into questions. Students will receive feedback through the CMS in a timely manner, with many questions being auto-graded by the CMS, and any written responses graded individually.

Method

Oral Presentation

Integration

Students present a research project analyzing some aspect of the performance style of a definitive jazz master (assigned by the instructor). Example topics include a) the Motivic Improvisations of Sonny Rollins, b) Louis Armstrong's Influence on Chicago Jazz, and c) the influence of ragtime on the New Orleans style. This assignment creates opportunities for the students to analyze and evaluate course material while focusing on a specific concept related to various jazz styles and performers. Students will be evaluated based on their demonstrated ability to process and present important course content, and their ability to make creative observations about the topic.

DE Adaptations for MOE

This research project can be formatted as a written term paper, submitted to the CMS, rather than an oral presentation, although students could still have the option to create and submit an audio and/or video file to the CMS. Feedback on the assignment is provided through the CMS in a timely manner.

Method

Other

Integration

Students attend a live performance of jazz or blues music and write a concert report. Concert report assignments directly apply the concepts discussed in class to live musical examples. The student uses material learned in class to actively identify instruments, style, and other aspects of the music in a real world situation. Students will be evaluated on their ability to differentiate between musical instruments and styles, compare and contrast soloists associated with the same historical style period, and evaluate and assess the artistic and musical skills of various live performers.

DE Adaptations for MOE

Instructors will make available on the CMS lists of local venues that host live jazz and blues performances and will provide instruction on how to search and find venues and performances in any location. Students will be able to use online search resources to find appropriate live performances wherever they might be located. Students will write and submit to the CMS a report on their listening experience. In cases where online students are unable to attend a performance in person, a report on a live-streamed performance can be substituted. Feedback on the assignment is provided through the CMS in a timely manner.

Evaluation of Honors assignments

1. In the research papers, students will be evaluated based on the clarity of their writing, support of their thesis, number of sources, length of the document, proper language, and their demonstration of creativity and insight.

2. In the oral presentation, the student will be evaluated based on clarity of their presentation, the depth and accuracy of their observations, their use of proper language as well as audio/visual examples, and their demonstration of creativity and insight.

3. In the musical example exam, the student will be evaluated based on their ability to demonstrate critical listening by aurally identifying the style period, composer, genre, etc. of musical works and their ability to make observations and accurate statements about the work according to the foundational elements of music.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Concert Report

Attend a live performance of jazz or blues music and write a 1,000 word summary of the performance. The introductory paragraph(s) should include basic information about the date, time and location of the concert, and the name of the artists or performing group. Body paragraphs should analyze individual pieces played in the concert. They should identify the sub-genre of the piece and compare and contrast the piece with the typical musical characteristics found in that sub-genre (e.g. instrumentation, tempo, texture, dynamics, etc.). A concluding paragraph should reflect on your personal experience attending the concert.

How assignment will be adapted in online format

Instructors will make available on the CMS lists of local venues that host live jazz and blues performances and will provide instruction on how to search and find venues and performances in any location. Students will be able to use online search resources to find appropriate live performances wherever they might be located. Students will write and submit to the CMS a report on their listening experience. In cases where online students are unable to attend a performance in person, a report on a live-streamed performance can be substituted. Feedback on the assignment is provided through the CMS in a timely manner.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Read the History.com summary of the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama by white supremacist terrorists. Read Martin Luther King Jr's eulogy for three of the four girls killed in the attack. In class, we will listen to John Coltrane's song "Alabama" which was inspired by King's Eulogy. In terms of musical characteristics, what are some ways that "Alabama" reflects King's eulogy?

Discuss and share with your classmates: how do you see the relations between music and the struggle for civil rights? How does knowing about the historical context of "Alabama" change your listening experience?

Before next class, find a song by another musician (does not have to be a jazz musician) that also takes a political or social justice stand. What does this song protest or bring attention to?

How assignment will be adapted in online format

This assignment will be adapted to use the CMS discussion boards. Hyperlinks to History.com and King's eulogy can be included in the assignment instructions, and a performance of Coltrane's "Alabama" can be embedded. Students submit answers to the prompts as discussion board posts and as replies to other students' posts. The instruction gives feedback through the CMS grading system and by posting and replying to student posts.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Listening Log

Choose a song from the playlist provided by your instructor. Listen to it multiple times, taking notes on the musical characteristics of the music. Identify the sub-genre of the song as Kansas City Swing or New York Swing, or a blend of the two styles. In about 150 words, explain and defend your choice using the musical characteristics of the song as evidence, such as the instrumentation and timbre, tempo, dynamics, form and texture. Use complete sentences. Avoid giving opinions or subjective, non-specific language.

How assignment will be adapted in online format

The Listening Log assignment can be easily adapted to use the CMS assignments feature. A link to the playlist can be included in the instructions. Students can submit their work by uploading a text file or Word document, or type their assignment directly into the CMS. Feedback is provided via the Grading feature of the CMS in a timely manner.

Honors Assignments**Assignment**

Honors students will be expected to complete all regular assignments and course requirements, as well as a minimum of two additional honors assignments: the research project and at least one other honors assignment, as detailed below.

Assignment

Research Paper

Complete a 10-12 page research paper on a topic chosen by the student and approved by the instructor. The thesis or argument made should be original or in some way innovative, and should be connected to jazz, blues or an American popular or art music that has a strong relationship to jazz or blues. The paper should use a consistent academic style (the Chicago Manual of Style is preferred, but not required) and include a variety of sources, as appropriate to the thesis or argument. At least one source should be musical (a specific recording or song).

Possible topics include:

Analysis of the evolution of a particular artist's style over a period of time, connecting extra-musical influences such as culture, politics and biography to changes in the sound of the artist's music.

Examination of a conflict in jazz or blues music, where artists and/or academics took opposing views on the essential nature of jazz or blues music. For example, whether dance music can be considered art, or whether the electrification of jazz or blues causes the music to lose an essential defining characteristic.

Evaluating the nature of authenticity and cultural appropriation, using a jazz or blues "standard" that has been recorded many times by many artists of many different backgrounds and cultures.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Justify how the assignment reflects the Academic Rigor and Research Core Value

This assignment requires serious research using scholarly sources, rigorous academic thought and synthesis of ideas, and careful academic writing.

Assignment**Additional Reading**

Read additional materials assigned by the instructor. Summarize your reactions to the readings through a free-response paper and/or by leading and engaging in discussions in class, with honors peers, and/or with the instructor. (If you opt to not complete the free-response paper, submit a brief summary of the reading and a list of possible discussion questions.) Additional primary documents, such as journal articles or books may be assigned for reading, summary, and review

Required or Optional

Optional

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

This assignment requires the student to engage with the material on a deeper level and provides opportunities to connect with their peers and the instructor through meaningful discussion and exchange of ideas.

Assignment**Lecture Recital/Program Notes**

Coordinate with the college's jazz ensembles or other music majors to research and prepare written program notes for 1-3 of the songs that they will be performing, or prepare a brief, 5-7 minute presentation on some of the music that will be performed, to be presented to the audience before the concert, or recorded and made available to concert attendees.

Required or Optional

Optional

Honors Core Values

Engagement

Inclusivity

Leadership

Justify how the assignment reflects the Engagement Core Value

This assignment requires the student to apply knowledge of the material from class to engage with specific, real-world performance practices.

Justify how the assignment reflects the Inclusivity Core Value

This assignment requires the student to synthesize their knowledge of jazz music into a format that is accessible to a wider audience that does not have the same academic experience in analyzing music. The assignment makes jazz performances more inclusive for the student and the audience by providing avenues for listeners without an academic background ways to connect with the music on a deeper level.

Justify how the assignment reflects the Leadership Core Value

Students that complete this assignment are taking a leadership role by stepping forward as representatives of the college, working to connect our students' work to the broader community.

Assignment**Oral Presentation**

Prepare a 10-15 minute speech on an original topic, to be delivered to peers in the honors meeting or in the regular class. The topic should be the same as your research paper, but should not be a dry reading of your paper. Instead, your presentation should be viewed as a short teaching lesson for the class, relating not only what you've researched, but also why that research is important. Audio examples should be included, but they should not exceed 3 minutes in total. Additionally, a typed outline of your presentation must be submitted, including citations where appropriate.

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research
Engagement

Justify how the assignment reflects the Academic Rigor and Research Core Value

This assignment requires serious research using scholarly sources, rigorous academic thought and synthesis of ideas, and the verbal presentation of research.

Justify how the assignment reflects the Engagement Core Value

This assignment is in the format of an oral presentation, so honors students are naturally engaging with their fellow students in the course material.

Course Materials**Textbooks**

Jeremy Brown, Jazz and Blues: Crossroads and Evolution, 3rd Edition (Dubuque, IA: Kendall Hunt, 2024). ISBN: 9798385138890

Class Size Information**Class Size**

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The study of jazz and blues cannot be separated from African American studies. These musics are performed by a diverse range of people, but are indisputably African American in origin, and a study of the music is incomplete without also examining the social and cultural context of the music as a reflection of a minority underrepresented population in the United States. Discussion of 19th century music is based around how music could be used to either dehumanize a population (as seen in minstrel shows) or to resist dehumanization (as in blues and spirituals). The course examines inequity and inequality between white and non-white musicians throughout every decade, for example the economic disadvantages of Black American swing bands in the 1930s and 40s compared to white bands in the same era, or the arrest of Miles Davis, or the protest music of Charles Mingus. New to this revision is additional content on the equitizing opportunities of social media and online video sharing platforms.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

The history of jazz and blues as an African American artform is the history of a minority underrepresented population's struggles to be heard and recognized in American society. Assignments and instruction that teaches active musical listening and communication skills are framed both as a way for us to understand the performers and also for students to express their own listening experiences using a common musical vocabulary so that they can be understood. Assignments such as the example "Alabama" assignment get students to a place of understanding and empathy, while also giving students a chance to connect with and share music that validates and explores their own life experiences and social justice causes.

Instruction and evaluation in the class is varied, giving students the opportunity to learn and be graded in multiple ways, including discussion, writing, exams, etc. and the content balances listening activities with historical and social studies that might be found in any college history course.

Interactions

Explain how the course will incorporate student-to-student interaction.

Discussions (both online and in-person) are a critically important part of student learning in this course. Jazz and blues music form the basis for nearly all modern popular music, so students are encouraged to share their lived experiences with music and relate it to jazz and blues history to deepen their understanding of historical genres. Additionally, all general education music history courses present challenges for students that have likely never taken a college music course, so discussion with a smaller group of peers builds confidence in student analysis of music before sharing with the entire class or completing an assignment. For example, students in this course often struggle with differentiating between the sounds of similar instruments common in jazz music, the different sizes of saxophones in particular. Student-to-student interaction via discussions amongst peer beginning listening students provides them with strategies for success.

Explain how the course will incorporate instructor-to-student interaction.

Instructors are heavily involved with students on an individual level in this course, as most students taking this course are new to college-level music courses. For many, this course might be their only course in the arts. So instructors must give timely feedback on students' developing listening skills, working with them to identify weaknesses and strengths, and guiding them away from common mistakes (such as confusing the three common sizes of saxophones which are used in jazz and blues music). And instructors must work closely with students on developing writing skills, which presents unique challenges for music classes, and a challenge in jazz and blues music in particular, as it tends to use a mix of traditional Italian words and English words for describing musical characteristics.

Specific to a course in jazz and blues history, the instructor's role is to help connect a student's lived music listening experiences to predecessor jazz and blues genres, and challenge them with alternate perspectives that they would not otherwise naturally view. These instructor-to-student interactions take place informally in face-to-face classes and on online discussion boards, as well as more formal written feedback on assignments.

Explain how the course will incorporate student-to-content interaction.

This course has a vast amount of student to content interaction, comprising a huge collection of musical and audio examples, which is made more interactive through guided listening (either in-class or through online adaptations such as video lectures, podcasts, or CMS content pages). Jazz and blues music is widely available on online music streaming services, so instructors for the course are able to create and share playlists of music for this course. Video and images also play a critical role in setting students up to master learning objectives, as the sound of jazz and blues alone does not convey the cultures and peoples that created this music, often in discriminatory and racist environments. For example, it is one thing to hear and read about minstrelsy, but another thing entirely to see what it looks like. The Quizzes MOE is also a critical part of student-to-content interaction as the brevity of quizzes gives immediate feedback for the student on their mastery of the content. In online courses, the feedback can be provided automatically

through auto-grading. This feedback is important in jazz and blues history courses, because students are often unsure if they have successfully mastered the nuances of music analysis, such as identifying similar-sounding genres of jazz and blues music, and therefore need quick, formative assessments.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Developing active musical listening skills is a metacognitive process, since even the most experienced instructors can only guess at why a student might be mishearing something, and it is ultimately up to the student to self-assess and reflect on how they learn to improve their listening ability. As the course explores the socio-historical, social justice, and ethnic studies adjacent aspects of jazz and blues, students are invited to reflect on their responses to these ideas, through discussion and writing assignments. This can often lead to challenges of a students' preconceived notions, understandings or biases, requiring student-to-self interaction to complete the learning process.

Key: 2233