

Instructor: Professor Rashida K. Braggs
Class Location: Griffin 1
Class Time: Tuesdays/Thursdays 9.55am-11.10am
Office Hours: Tuesdays 11.30 am-1.30 pm in Hollander 312
Contact info: rkb2@williams.edu

AFR 156: Thirteen Ways of Looking at Jazz
(Cross Listed as AMST156, COMP156, ENGL223)

Even though it is a short word, jazz is far from simple. It takes on different meanings and genres, represents varied historical periods and geographical spaces, and influences other media beyond its musical bounds. This course takes jazz as its topic, arguing that the perception and influence of jazz are wide-ranging and very influential to American culture. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect--so students are not required to have prior musical knowledge or ability. More than just informing students about this complex and influential music, "Thirteen Ways of Looking at Jazz" introduces students to multiple types of texts and approaches in analyzing culture. I have chosen the title based on the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which positions and interprets the blackbird in different ways. In a similar vein, this course explores a more complex, multi-layered perspective on jazz, from jazz in film to jazz as American diplomacy tool. Accordingly, the course introduces students to several genres, including: biographies, cultural criticism, music, literature, film, photography and art. Some of the key questions and debates we will engage include the following: What is jazz? How does jazz perform stereotypes and resist them? Is jazz a black music and was it ever? What cultural credit does jazz give to blacks and to other races? Where are the women in jazz histories and what are their stories? How does jazz's migrations affect its national identity? In this writing intensive course, students will write two essays that build up to the longer final essay. Additionally, in their final performances, students will have the chance to add to the course by proposing a 14th way of looking at jazz. Note that *Thirteen Ways* is an EDI course and counts toward credit for majors in American Studies, Comparative Literature and English.

Goals of the Course

- To learn key elements and characteristics of jazz music and query how and why they are represented in other art forms
- To investigate the social experience of jazz musicians and the ways jazz lifestyles are represented in media
- To analyze and critique arguments and debates that jazz has been used to convey
- To improve writing and critical thinking skills in close analysis of media such as literature, film and art
- To apply theories, debates and questions from the course to particular media examples in order to understand ways that jazz performs culturally

Required Texts

- The **Course Reader** is available 51 Park Street. Please note that some classes have supplemental readings listed; these are not required for class discussion but are additional resources if you want to read further on the topic or draw on these materials for your writing assignments. **Bring your course reader to every class meeting, since we will often use the reader for discussions and activities in class.**

- The film *Jazz Singer* will be available on 4-hr reserve at Sawyer Library or streaming.
- The film *Stormy Weather* will be available on 4-hr reserve at Sawyer Library or streaming. It can also be rented on Netflix.
- The film *Round Midnight* will be available on 4-hr reserve at Sawyer Library. The DVD can also be rented on Netflix.
- Music clips for listening assignments are available on Spotify. Students are required to create a free account with Spotify to join the course playlist.
- Discussions, Assignments and Sign Up Sheets are regularly posted on Glow.

Recommended Events

- **Fred Moten**, poetry Reading, **Tues, Sept. 22 at 7pm** (Adams Memorial Theatre, '62 Center)
- **Henry Butler**, jazz piano performance, **Sat. Oct. 3 at 8pm** (Hunter Center at Mass Moca)
- **Orrin Evans**, jazz piano performance, **Sun. Oct. 25 at 3pm** (Brooks-Rogers Recital Hall)

Assignments

• Class participation includes the following:	25%
<ul style="list-style-type: none"> ○ In-Class Discussion ○ Exploratory Writing Responses in Class ○ Jazz Poetry Performance 	
• Jazz Basics Quiz	10%
<ul style="list-style-type: none"> • Final Essay (12-15 pages, including essays 1 and 2, revisions of these essays, a new section as well as introduction and conclusion) <ul style="list-style-type: none"> ○ Literature Review Essay (3-4 pages) ○ Close Analysis Essay (5-6 pages) ○ Argumentative Essay (4 pages) 	50%
• Final Performance (including a report and performance/presentation)	15%

Class Participation

Since class participation makes up a total of 20% percent of the final grade, strong participation can really improve the student's overall grade. Class attendance to this course is essential to improving your critical thinking skills. Missing classes and/or showing up late may cause students to fall behind in class activities and assignments. In class, we not only learn and practice important skills we also build a community of thinkers and colleagues. In other words, this course is as much about individual excellence as community building and achievement. Thus, I deliberately utilize exercises that not only boost individual listening/speaking/writing skills but also exercises that urge students to serve as leaders in groups and work collectively to analyze and critique texts. Given this focus on communal learning, I expect every student to respect and listen to other opinions, engage in discussions, share the stage for others to contribute and build upon previous discussions and comments. In order to achieve ideal participation in this course, students should consult the participation criteria and contribute to the tasks below:

In-Class Exploratory Writing

Throughout the semester, I may allot time in class for short writing assignments as a way to help students observe a text closely, reflect on a discussion question, and gather specific evidence to

draw on for discussion. These responses may be used to support discussion in class and may be revisited to spark ideas for graded essays.

Jazz Poetry Performance (Oct. 22)

In an attempt to not only read the text but also experience the text, students will perform a selected excerpt of jazz poetry from the course. They will study and recite it (it is not necessary to memorize unless you would like to). Additionally, students will research the text and author and be prepared to contribute insights about the text to class discussion. The purpose of this exercise is to promote experiential learning and to discuss varied knowledge and analysis that come from embodying literature as opposed to just reading it.

Jazz Basics Quiz (Sept. 25-27)

In the beginning of the course, students will take a quiz that tests their knowledge of basic jazz characteristics, styles, figures, themes, etc. The purpose of the quiz is for students to learn some of the key aspects of the music, its history and signification before we move onto more complex discussions and assignments.

Final Essay (Nov. 17):

1. Literature Review Essay (Oct. 6)

Students will write a 3-4 page paper that offers a literature review of different meanings of jazz. Students will review readings, class notes (and supplemental readings if desired) to choose 3-5 citations from different texts in the course to address the prompt. The goal is to identify a common thread across multiple texts and performance types, to provide evidence of how it is discussed, and to bring all the examples together under an argument about what jazz means.

2. Close Analysis Essay (Oct. 30)

Students will write a 5-6 page paper that accomplishes the below requirements. Note that while this is a close analysis essay, students are still expected to have a thesis, cite the text, and are free to bring in minimal additional historical/social contextual texts for support.

- 1) Choose 1 text (This could be a text from any form we have studied to date: poetry, film, dance, music or education)
- 2) Identify specific details and choices made by the artist
- 3) Analyze how the word/ image/ sound are conveyed and what you think these choices signify.
- 4) Drawing on critical debates, questions raised and theories discussed in the course, make a larger claim/argument about how jazz performs in this text.

3. Argumentative Essay (Nov. 17)

In this final essay students will have the opportunity to revise essays 1 and 2 based on feedback received from the professor. Students will write an introduction, include essays 1 and 2, add a new argumentative section of 4-pages, and a conclusion to make this a 12-15 page essay in total. In the new section, students will present an argument for how jazz performs for them today as a (trans)national, racial, or gender symbol. The purpose of this last section is to bring theory, method and new content that the course has introduced and apply it to students' own lives and interests. As the final essay weaves together the different methods of looking at jazz in this course, it also presents an opportunity for students to see and build on their work to date.

The grading criteria for this final paper includes attention to the multiple essay sections as well as key aspects of a strong essay. The criteria will be available on Glow.

Final Class Project: 14+ Ways of Looking at Jazz (Dec. 8 & 10)

At the end of the course, students will identify a new way of looking at jazz (or return to a topic from the course, but with thorough reflection and attention). Students will consider a through-line or core idea that they want to express and that they feel is significant about this way of looking at jazz. Rather than further analyzing forms of jazz, this final project allows students to take on one of the forms in performance to express their way of looking at jazz. For example, one student might propose jazz and cartoons and choose to use Comic Life software to create a short comic strip. Another student might return to jazz and civil rights but create a drawing inspired by Abby Lincoln in *Freedom Suite* and the struggle for civil rights. In sum, this is an opportunity to use a more creative medium to introduce a new approach and express a core idea of jazz's influence. The performance/presentation will also be accompanied by a more expansive report.

In-Class Participation Criteria

Participation will be evaluated on the following guidelines, which stress the quality rather than the quantity of contributions to discussion. This means that good participation not only demonstrates the student's ability to vocally contribute but also the student's contribution to listening to class discussions, adding ideas to augment others' comments and working together on group tasks.

A range. The student is fully engaged and highly motivated. This student is well prepared, having read the assigned texts, and has thought carefully about the texts' relation to issues raised in class. This student's ideas and questions are substantive (either constructive or critical) and are located specifically in the text or previous discussions; they stimulate class discussions. This student exhibits a good balance between listening and responding to the contributions of other students.

B range. The student attends and participates consistently in discussion. This student comes to class well-prepared and contributes regularly by sharing thoughts and questions that show some insight and familiarity with the material. This student's contributions may be more general rather than specific to the text; they may also lack a good balance between listening and talking.

C range. The student meets the basic requirements of class participation. This student participates once in a while but not regularly. This student's contributions may lead to incoherent, distracted and unproductive discussion. Additionally, this student may have come late or missed multiple classes, thus lapsing in their contributions to the course.

Failure to fulfill satisfactorily any of the criteria for C-range participation will result in a grade of "D" or below.

Grading Scale

This course follows the grading scale of Williams College, in which A=excellent, B=good, C=fair, D=passing, and E=failing. These letters may be amended with a plus or minus and having the below values:

A+ (97-100)= 4.33
B+ (87-89)= 3.33
C+ (77-79)= 2.33
D+ (67-69)= 1.33
E (59-0)= 0

A (94-96)= 4.00
B (84-86)= 3.00
C (74-76)= 2.00
D (64-66)= 1.00
I= Incomplete

A- (90-93)= 3.67
B- (80-83)= 2.67
C- (70-73)= 1.67
D- (60-63)= 0.67

Late Assignments

Late assignments will be penalized by 1/3 of a letter grade per day (e.g., A to A-). For the argumentative essay, students still need to turn in a hard copy and post it online when it is late. The turn in time will be judged by the time it was posted online.

Classroom Accommodations

Students with disabilities of any kind who may need disability-related classroom accommodations for this course are encouraged to contact Dr. Joyce Foster at 597-4672. Also, students experiencing mental or physical health challenges that are significantly affecting their academic work are encouraged to contact me and to speak with a dean. The deans can be reached at 597-4171.

Academic Honesty

Students are expected to turn in their own work and to give credit to any sources that have contributed to their research, whether from classroom discussion, lectures or readings. Accordingly, I expect students to follow Williams' honor code. More information on the honor code and support with how to cite can be found in the Student Handbook and in the Eph Survival Guide at http://web.williams.edu/resources/acad_resources/survival_guide/ and at this MLA formatting and style guide: <http://owl.english.purdue.edu/owl/resource/747/01/> .

Absence Policy

Students must attend all classes and are expected to participate in discussion and contribute their homework. **If a student misses more than two unexcused classes, his or her grade will be affected.** For all absences, students should notify me—especially in cases where the student knows in advance that he or she will miss class due to an athletic competition, for example. If a student has an emergency, such as a prolonged illness, which may lead to more than two absences, the student should contact me before missing class.

Meetings and Conferences

I encourage you to come and talk to me during **office hours (Tuesdays 11.30am-1.30pm at Hollander Hall 312)** about paper topics, class concerns, etc. The best way to do this is to arrange a meeting time in advance. You can also reach me through email at rkb2@williams.edu . Note that email is the best form of contact and not my office phone. I will do my best to respond within 24 hours (save for holidays).

Assignment Schedule

**All assignments are due on the day they are listed.

Week 1	
Thursday, Sept. 10	Introduction: 1. Jazz, the Concept

Week 2	
Tuesday, Sept. 15	Jazz, the Concept <i>Reading Assignment:</i> <ul style="list-style-type: none">▪ Merriam, Alan P. and Fradley H. Garner. Jazz—the Word.” <i>The Jazz Cadence of American Culture</i>. Ed. Robert O’Meally. New York: Columbia University Press, 1998. 7-31. Print.▪ Dodge, Roger Pryor. “Negro Jazz.” <i>The Dancing Times</i>. London, October 1929. In <i>Hot Jazz and Jazz Dance: Roger Pryor Dodge Collected Writings 1929-1964</i>. New York: Oxford, 1995. 3-8. Print.▪ Hasse, John Edward. “Introduction.” <i>Jazz: The First Century</i>. Ed. John Hasse and Tad Lathrop. New York: Harper Collins, 2000. viii-ix. Print.
Thursday, Sept. 17	2. Jazz, the Music (Origins/ The Lead-Up) <i>Reading Assignment:</i> <ul style="list-style-type: none">▪ Giddins, Gary and Scott DeVeaux. “The Roots of Jazz.” <i>Jazz</i>. New York: W.W. Norton and Company, 2009. 42-74. Print. <i>Viewing Assignment:</i> <ul style="list-style-type: none">▪ Burns, Ken. “Gumbo.” <i>Jazz</i>. PBS. 2000. Film. (On Glow)

Week 3	
Tuesday, Sept. 22	Jazz, the Music (Core Elements) Guest Lecture/Performance from Music Lecturer Kris Allen (Class meets in Shainman Auditorium at Brooks-Rogers Recital Hall) <i>Reading Assignment:</i> <ul style="list-style-type: none">▪ Giddins, Gary and Scott DeVeaux. “Musical Orientation: Elements and Instruments” and “Jazz Form and Orientation.” <i>Jazz</i>. New York: W.W. Norton and Company, 2009. 1-41. Print.▪ Fitzgerald, Jeff. “How to Listen to Jazz.” <i>Allaboutjazz.com</i>. October 26, 2009. Accessed September 3, 2015. Online. <i>Listening Assignment:</i>

	<ul style="list-style-type: none"> ▪ Select assortment of songs <p>Recommended Event: Fred Moten Poetry Reading, Sept. 22 at 7pm, Adams Memorial Theatre, '62 Center</p>
Thursday, Sept. 24	<p>Jazz, the Music (Key Genres)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Gridley, Mark. "Introduction" and "What Is Jazz?" <i>Jazz Styles: History and Analysis</i>. Seventh Edition. New Jersey: Prentice Hall, 2000. 2-10. Print. ▪ Monson, Ingrid. "Jazz: Chronological Overview." <i>African American Music: An Introduction</i>. Ed. Melonee V. Burnim and Portia K. Maultsby. 145-167. Print. <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Select jazz video clips (Glow) <p><u>Jazz Quiz due by Sunday at 5pm. The timed quiz will be available to work on starting Friday at 5pm.</u></p>

Week 4	
Tuesday, Sept. 29	<p>3. Jazz Film (Cultural Appropriation or Exchange?)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Gabbard, Krin. "Whose Jazz, Whose Cinema?" <i>Jammin' at the Margins: Jazz and the American Cinema</i>. Chicago: University of Chicago Press, 1996. 1-33. Print. ▪ Rogin, Michael. "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice." <i>Critical Inquiry</i>. 18.3. Spring 1993. 417-453. Print. <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ <i>The Jazz Singer</i>. Dir. Alan Cros. Perf. Al Jolson. Warner Bros., 1927. Film. <p><i>Supplemental Readings:</i></p> <ul style="list-style-type: none"> ▪ Gabbard, Krin. "Black and Tan Fantasies: The Jazz Biopic" <i>Jammin' at the Margins: Jazz and the American Cinema</i>. Chicago: University of Chicago Press, 1996. 64-100. Print.
Thursday, Oct. 1	<p>Jazz Film (Movin' on Up or Same 'Ole Stereotypes?)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Naremore, James. "Uptown Folk: Blackness and Entertainment in <i>Cabin in the Sky</i>." <i>Representing Jazz</i>. Ed. Krin Gabbard. Durham: Duke U Press, 1995.169-192. Print.

	<ul style="list-style-type: none"> ▪ Malone, Jacqui. "Jazz Music in Motion: Dancers and Big Bands." <i>Steppin' on the Blues: The Visible Rhythms of African American Dance</i>. Urbana: University of Illinois Press, 1996, 91-110. Print. <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Horne, Lena, perf. <i>Stormy Weather</i>. Twentieth Century Fox, 1943. Film. (ON GLOW)
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Week 5	
<p>Tuesday, Oct. 6</p>	<p>4. Jazz Dance</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Crease, Robert P. "Jazz and Dance." <i>The Oxford Companion to Jazz</i>. Ed. Bill Kirchner. Oxford: Oxford University Press, 2000. 696-705. Print. ▪ Dinerstein, Joel. "America's National Folk Dance: The Lindy Hop." <i>Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars</i>. Amherst: University of Massachusetts Press, 2003. 250-282. Print. <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Select jazz dance video links (Glow) <p><i>Supplemental Readings:</i></p> <ul style="list-style-type: none"> ▪ Crease, Robert P. "Divine Frivolity: Hollywood Representations of the Lindy Hop, 1937-1942." <i>Representing Jazz</i>. Ed. Krin Gabbard. Durham: Duke U Press, 1995. 207-227. Print. <p><u>Literature Review Essay due on Tuesday, Oct 6 by 7am on Glow. In addition, turn in a hard copy of the essay in class on Tuesday.</u></p>
<p>Thursday, Oct. 8</p>	<p>Interim Custodian of Chapin Library Wayne Hammond introduces jazz poetry in the Paul Bremen Collection (Class meets at the Chapin Library, 4th floor of Sawyer Library)</p> <p><i>In-Class Writing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Choose 1-2 poems that you like. Have the library scan your selection for future use. Take 15-20 minutes to describe specifically how this is a jazz poem and how it makes you feel. Submit your response on the Glow discussion by 11pm today.

Week 6	
Tuesday, Oct. 13	FALL READING PERIOD (NO CLASS)
Thursday, Oct. 15	<p>5. Jazz Poetry (Hughes & the Harlem Renaissance)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Selections from Langston Hughes. <i>Jazz Poems</i>. Ed. Kevin Young. Knopf, 2006. 21-23. Print. ▪ Hughes, Langston. "The Weary Blues." <i>Collected Poems of Langston Hughes</i>. New York: Vintage, 1994. 50. Print. ▪ Feinstein, Sascha. "Weary Blues, Harlem Galleries and Southern Roads" <i>Jazz Poetry: from the 1920s to the Present</i>. Westport: Greenwood Press, 1997. 41-60. Print. <p><i>Supplemental Readings:</i></p> <ul style="list-style-type: none"> ▪ Selections from Sterling Brown. <i>Jazz Poetry Anthology</i>. Ed. Sasha Feinstein. Bloomington: Indiana University Press, 1991. Print.

Week 7	
Tuesday, Oct. 20	<p>Jazz Poetry (Baraka & the Black Arts Movement)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Baraka, Amiri. "AmTrak." <i>Jazz Poetry Anthology</i>. Ed. Sasha Feinstein. Bloomington: Indiana University Press, 1991. 2-7. Print. ▪ Baraka, Amiri. "BLACK DADA NIHILISMUS." <i>The Dead Lecturer: Poems</i>. New York: Grove Press, 1964. Print. ▪ Harris, William J. "How You Sound? Amiri Baraka Writes Free Jazz." <i>Uptown Conversation: The New Jazz Studies</i>. Ed. Robert O'Meally, Brent Hayes Edwards and Farah Jasmine Griffith. New York: Columbia University Press, 2004. 312-325. Print. <p><i>Listening Assignment:</i></p> <ul style="list-style-type: none"> ▪ New York Quartet/ Amiri Baraka "BLACK DADA NIHILISMUS." (Glow) ▪ Select songs from John Coltrane <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Interview video clips of Amiri Baraka (Glow) <p><i>Supplemental Readings:</i></p> <ul style="list-style-type: none"> ▪ Selections from Sonia Sanchez, Carl Sandburg, Bob Kaufman,

	<p>Jack Kerouac, and Etheridge Knight. <i>Jazz Poetry Anthology</i>. Ed. Sasha Feinstein. Bloomington: Indiana University Press, 1991. Print.</p> <ul style="list-style-type: none"> ▪ Selections on Billie Holiday. <i>Jazz Poems</i>. Ed. Kevin Young. Knopf, 2006. 222-225. Print. ▪ Harper, Michael. "Bird Lives" and "Here Where Coltrane Lives." <i>The Jazz Cadence of American Culture</i>. Ed. Robert O'Meally. New York: Columbia University Press, 1998. 265, 230. Print. ▪ Moten, Fred. Selections from <i>Callaloo</i> (2002), <i>B Jenkins</i> (2010), and <i>The Little Edges</i> (2014). Print.
Thursday, Oct. 22	<p>In-Class Performance of Jazz Poetry</p> <p><i>Performance Assignment:</i></p> <ul style="list-style-type: none"> ▪ Prepare a 1-2 minute performance of your selected poem. (You do not have to memorize the poem. You can use live music or recorded music to accompany you, if it is prepared in advance on your own device.)
Week 8	
Tuesday, Oct. 27	<p>6. Jazz Painting (Romare Bearden)</p> <p>(Class meets today at WCMA in the museum foyer at 9.55am.)</p> <p><i>Multimedia Assignment:</i></p> <ul style="list-style-type: none"> ▪ Select visual, written and audio texts on Romare Bearden (Glow)
Thursday, Oct. 29	<p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ O'Meally, Robert G. "Blues and the abstract truth": or, did Romare Bearden really paint jazz?" <i>The hearing eye: jazz & blues influences in African American visual art</i>. Ed. Graham Lock and David Murray. New York: Oxford University Press, 173-193. Print. ▪ Harry Kelley, Diedra. "Revisiting Romare Bearden's Art of Improvisation." <i>Uptown Conversations: The New Jazz Studies</i>. Ed. Robert O'Meally and Brent Hayes Edwards. New York City: Columbia University Press, 2004. 249-255. <p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Appel, Alfred. "Jazzocracy." <i>Jazz modernism: from Ellington and Armstrong to Matisse and Joyce</i>. New York: Knopf, 2002. 6-90. Print. <p><u>Close Analysis Essay due on Friday, Oct 30 by 5pm on Glow.</u> <u>In addition, turn in a hard copy of the essay outside my office Friday.</u></p>

Week 9	
Tuesday, Nov. 3	<p>7. Jazz and Gender Identity (What about the women?)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Tucker, Sherrie. "Jazz History Remembered and Remade by the Women in the Band." <i>The Oral History Review</i>. 26.1 (Winter - Spring, 1999), 67-84. ▪ Dahl, Linda. "The Ladies at the Keyboard" <i>Stormy Weather: The Music and Lives of a Century of Jazzwomen</i>. New York: Pantheon Books, 1984. 58-76. Print. <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ <i>Mary Lou Williams: Music On My Mind</i>. Dir. Joanna Burke. 1990. <p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Dahl, Linda. "Introduction: My Sax Is a Sex Symbol" and "Breaking the Taboos." <i>Stormy Weather: The Music and Lives of a Century of Jazzwomen</i>. New York: Pantheon Books, 1984. 35-57, 77-93. Print. ▪ Gordon, Maxine. "Dexter Gordon and Melba Liston: The Mischievous Lady Session." <i>Black Music Research Journal</i>. 34.1. Spring 2014, 9-26.
Thursday, Nov. 5	<p>8. Jazz and National Identity</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Levine, Lawrence. "Jazz and American Culture" <i>Journal of American Folklore</i>. 102. January-March 1989. 6-22. Print. <p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Crouch, Stanley. "Blues to be Constitutional..." <i>The Jazz Cadence of American Culture</i>. Ed. Robert O'Meally. New York: Columbia University Press, 1998. 154-165. Print.
Week 10	
Tuesday, Nov. 10	<p>9. Jazz as Civil Rights Protest</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Monson, Ingrid. "Activism and Fund-Raising from <i>Freedom Now</i> to the Freedom Rides." <i>Freedom Sounds: Civil Rights Call Out to Jazz and Africa</i>. New York: Oxford University Press, 2007. 152-198. Print. ▪ Saul, Scott. "Introduction: Hard Bop and the Impulse to Freedom." <i>Freedom Is, Freedom Ain't. Hard Bop and the Impulse</i>

	<p><i>to Freedom</i>. 1-25. Print.</p> <p><i>Listening Assignment:</i></p> <ul style="list-style-type: none"> ▪ Tracks from <i>Freedom Now Suite</i>
Thursday, Nov. 12	<p>10. Jazz and Black Identity (Black, white, everyone’s music?)</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Baraka, Amiri. “/... Swing from Verb to Noun.” <i>Blues People: Negro Music in White America</i>. Westport: Greenwood Press, 1963. 142-165. Print. ▪ Collier, James. “Black, White and Blue.” <i>Jazz: The American Theme Song</i>. Cary, 1995. 183-224. Print. <p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Gerard, Charles. “Black Music, Black Identity.” <i>Jazz in Black and White: Race, Culture, and Identity in the Jazz Community</i>. Westport: Praeger, 1998. 1-37. Print.

Week 11	
Tuesday, Nov. 17	<p>11. Jazz as American Diplomacy Tool</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Davenport, Lisa E. “Introduction” and “Jazz Diplomacy at Home and Abroad, 1954-1957.” <i>Jazz Diplomacy: Promoting America in the Cold War Era</i>. U P of Mississippi: Jackson, 2009. 3-26, 38-61. Print. <p><u>Final Essay due on Tuesday, Nov. 17 by 7am on Glow.</u> <u>In addition, turn in a hard copy of the essay in class on Thursday.</u></p>
Thursday, Nov. 19	<p>12. Global Jazz (African American Musicians Abroad in Europe)</p> <p>** Guest Lecture by Maxine Gordon, on the life of Dexter Gordon and filming of <i>Round Midnight</i></p> <p><i>Viewing Assignment:</i></p> <ul style="list-style-type: none"> ▪ Tavernier, Bertrand, dir. <i>Round Midnight</i>. Warner Bros., 1986. Film. ▪ Moody, Bill. “Forward,” “Preface” “Prelude,” “Modern Exiles” and “Coda.” <i>Jazz Exiles</i>. Carson City: U of Nevada Press, 1993. Print. <p><i>Listening Assignment:</i></p> <ul style="list-style-type: none"> ▪ Select versions of “Round Midnight”

	<p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Braggs, Rashida K. "Between African-American and European: Kenny Clarke's Musical Migrations." <i>African and Black Diaspora: International Journal</i>. 4.2. July 2012. 201-211.
Week 12	
Tuesday, Nov. 24	<p>Global Jazz ("Japanese Jazz")</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ Atkins, Taylor. "Toward a Global History of Jazz." Jazz Planet. Ed. Taylor Atkins. University of Mississippi Press, 2003. xi-xxvii. ▪ Atkins, E. Taylor "Our Thing: Defining 'Japanese Jazz,'" <i>Blue Nippon: Authenticating Jazz in Japan</i>. Durham: Duke University Press, 2001. 221-264. Print <p><i>Listening Assignment:</i></p> <ul style="list-style-type: none"> ▪ Select songs from Japanese artists <p><i>Supplemental Reading:</i></p> <ul style="list-style-type: none"> ▪ Feld, Steven. "First Chorus, With Transcription: Guy Warren/Ghanaba: From Afro-Jazz to Handel via Max Roach." <i>Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana</i>. Durham: Duke University Press, 2012. 51-85. Print.
Thursday, Nov. 26	THANKSGIVING BREAK (NO CLASS)
Week 13	
Tuesday, Dec. 1	<p>13. Teaching Jazz Through Performance Studies</p> <ul style="list-style-type: none"> ▪ Select visual, written and audio texts on Sidney Bechet (Glow)
Thursday, Dec. 3	<p>Conclusions</p> <p><i>Reading Assignment:</i></p> <ul style="list-style-type: none"> ▪ O'Meally, Robert. "Introduction." <i>Living with Music: Ralph Ellison's Jazz Writings</i>. New York: Modern Library, 2001. ix-xxxiv. Print.
Week 14	
Tuesday, Dec. 8	Final Presentations: 14 Ways and Beyond
Thursday, Dec. 10	<p>Final Presentations: 14 Ways and Beyond (Note that this is your last project, as there is no final exam scheduled for this course.)</p>