



I. GENERAL COURSE INFORMATION

Subject and Number: Music 113
Descriptive Title: Survey of Jazz
Course Disciplines: Music
Division: Fine Arts

Catalog Description:

This course focuses primarily on the historical evolution, techniques, sub-styles, and key performers of jazz, and traces its development from its roots in African and African-American folk music traditions to its current place as an important and inclusive force in global music. Important social and historical issues will be covered, including segregation, The Depression, The Great Migration, World War II, and The Civil Rights Movement. Students will learn core musical concepts, engage in directed listening activities, attend live concerts, and discuss the various theoretical, aesthetic, and philosophical ideas that inspire the creation of jazz music.

Conditions of Enrollment:

Recommended Preparation: English 1 or eligibility for English 1A or qualification by appropriate assessment

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	3.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: Prior to July 1992
Transfer UC: X Effective Date: Prior to July 1992

General Education:
El Camino College:
3 – Humanities

Term: Other:

CSU GE:
C1 - Arts, Dance, Music, Theater

Term: Other: Approved

IGETC:
3A - Arts

Term: Fall 1991 Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Describe a Jazz Performance Upon successful completion of this course, the student should be able to describe a jazz performance in terms of instruments, and performance.
2. Differentiating Style Periods of Jazz Upon successful completion of this course, the student should be able to identify the characteristics of and differentiate between the different style periods of jazz from an audio/visual recording.
3. Musical Style Periods Upon successful completion of this course, the student should be able to describe historical contexts, main styles, and innovators of jazz music.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below)

1. Define, and identify in context, basic musical terms, such as rhythm, meter, syncopation, and ostinato, and basic jazz terms, such as blue note, comping, riff, chorus, and break.
2. Analyze relevant forms, such as AABA, and 12-Bar Blues, and relevant genres, such as spirituals, work songs, ragtime, blues, Traditional New Orleans Jazz, Big Band, Bebop, Modal Jazz, Free and Avant-Garde Jazz, Jazz-Rock Fusion, and Modern Jazz.
3. Define, and identify in context, terms relating to performance, such as call and response, and jam session, terms relating to performance groups and instruments, such as combo, big band, and rhythm section, and terms relating to style periods, such as New Orleans, and bebop.
4. Identify the main performers of African-American music by genre, instrument, and style period.
5. Compare and contrast the careers and contributions of the most influential jazz players.

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	9	I	Survey of the predecessors of jazz: A. Sub-Saharan African music B. African-American work songs, spirituals and gospel songs, country and urban blues, ragtime, and brass band
Lecture	45	II	History of jazz: A. Traditional New Orleans, Chicago B. Big Band & Swing C. Bebop D. Modal Jazz E. Free Jazz & The Avant-Garde F. Jazz-Rock Fusion G. Modern Jazz
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Write a report on a jazz concert attended. Include the names of the leader and sidemen (if announced) or groups, as well as the titles of some pieces (if announced). Discuss the musical characteristics.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a three-five page written report, compare and contrast bebop and fusion using pairs of corresponding features such as size and instrumentation of bands, first years of importance in jazz history, types of pieces, and rhythmic characteristics.
2. Upon hearing an unidentified piece in class, name the performing instruments, the structure of the theme, the style period it represents, and two or more musical features that identify its style period.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Other exams
Multiple Choice
Completion
Matching Items

V. INSTRUCTIONAL METHODS

- Demonstration
- Guest Speakers
- Lecture
- Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Required reading
- Written work
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Scott DeVeaux & Gary Giddens. Jazz: Essential Listening (Second Edition). 2nd Edition. WW Norton, 2019.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

- Bebop, the Music and Its Players, Thomas Owens, Oxford 1995 (Discipline standard)
- Blues People, LeRoi Jones, Apollo, 1963 (Discipline Standard)

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Eligibility for English 1A or qualification by appropriate assessment	Category: Non-Course Justification: This course involves reading college level textbooks, developing projects, and answering essay questions. A student’s success in this class will be enhanced if they have these skills.

D. Recommended Skills

Recommended Skills
Students need well-developed reading skills in order to understand and interpret information in their textbooks and writing skills to develop essays and projects. ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts. ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Tom Owens on 01/10/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 01/21/2020

Last Reviewed and/or Revised by: David Moyer on 10/03/2019
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