

MUS 9 Course Outline as of Spring 2002**CATALOG INFORMATION**

Dept and Nbr: MUS 9 Title: JAZZ APPRECIATION

Full Title: Jazz Appreciation

Last Reviewed: 3/8/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 51

Catalog Description:

Lecture survey of jazz focusing on an understanding of its essential musical elements, its evolution, and the cultural contributions of African Americans. Special attention is given to the study of standard jazz forms, stylistic differences, and analysis of live and recorded performances.

Prerequisites/Corequisites:**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: Lecture survey of jazz focusing on its essential musical elements, its evolution, and the cultural contributions of African Americans. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
	E	Humanities	Fall 1981	
	G	American Cultures/Ethnic Studies		
CSU GE:	Transfer Area		Effective:	Inactive:
	C1	Arts	Fall 1981	
IGETC:	Transfer Area		Effective:	Inactive:
	3A	Arts	Fall 1981	
CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1987	Inactive:

CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Students should be able to:

1. Demonstrate understanding of jazz by citing elements that are common to all jazz styles and their usage within specific styles.
2. Develop a process of critical listening which involves the perception of physical, expressive and technical aspects of music.
3. Recognize the cultural contributions of African Americans to the development of jazz.

Topics and Scope:

1. Essentials of musical perception.
2. Elements of jazz.
3. Jazz history: blues, early New Orleans dixieland, ragtime, Chicago style dixieland, stride and boogie-woogie, swing, bop, cool, hard bop, free form, jazz-rock, fusion.
4. Recognition of classic jazz performance, to include, among others: recorded performances of Armstrong, Ellington, Hawkins, Basie, Young, Parker, Gillespie, Davis, Brown, Coltrane, and Coleman.
5. Examination of relevant social issues and their effects on the art form, such as racial segregation, integration, black population movements, civil rights, black radicalism, and racial/cultural identity.
6. Other American cultural or ethnic groups will be discussed as comparative traditions whenever appropriate.

Assignment:

1. Reading assignments: textbook and supplemental materials.
2. Listening assignments.
3. Two concert reports.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Concert papers.

Writing
15 - 25%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Listening Examinations

Skill Demonstrations
20 - 25%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, Matching items, Completion

Exams
25 - 35%

Other: Includes any assessment tools that do not logically fit into the above categories.

ATTENDANCE

Other Category
15 - 25%

Representative Textbooks and Materials:

JAZZ, Ninth Edition, by Tanner, Megill, and Gerow, W.C. Brown, 2001