**COURSE SPECIFICATION FORM**

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| **Department/Scho**  **ol** | | Music | | | | |  | |
| **With effect from Academic Session** | | Sept 2013 | | **Availability**  (Please state which teaching terms) | | click here and type |
| **Course Title (max 70 characters)** *Please also give short title where applicable (30 characters max)* | | Introduction to Jazz: theory, practice and contexts | | **Course Unit**  **Credit Value** | | 0.5 |
| **Course Code** | | MU2338 | | **Course JACS**  **Code(s)** | | W350 |
| **Academic level** | | Level 4 | Level 5 | | Level 6 | |
|  | | Level 7 (Master’s level) | Level 3 (Sub- HE) | |  | |
| **Programme(s) for which the course is chiefly intended.** | | | | | | |
| **Programme** | Course status  (i.e.: Core, Core PR, Compulsory, Optional) | | | | | **Co-requisites** | | **Pre-**  **requisites** |
| BMus Music | Optional | | | | | None | | None |
| Joint and Combined BA programmes involving Music | Option | | | | | None | | None |
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| click here and type | click here and type | | | | | click here and type | | click here and type |
| **UG programmes only: If a course unit is optional, please indicate, where**  **applicable, what group/basket of options this course unit belongs to.** | | | | | | |  | |
| **Learning**  **Outcomes** | *(Describe no more than 6 outcomes that students should be expected to achieve by the end of the course)*  By the end of the course students should be able to: | | | | | | | |
| 1. (max 50 words) gain a broad overview of the development of jazz in terms of major eras, performers and associated musical styles | | | | | | | |
| 2. (max 50 words) understand the evolution of jazz through important historical, political and social contexts, engaging in critical discourses (eg poitics of race, institutionalisation etc) | | | | | | | |
| 3. (max 50 words) grasp a basic understanding of jazz theory and practice, as well approaches to improvisation | | | | | | | |
| 4. (max 50 words) recognise and evaluate different scholarly, performance-based and critical approaches to the making of jazz as a canon | | | | | | | |
| 5. (max 50 words) click here and type | | | | | | | |
| 6. (max 50 words) click here and type | | | | | | | |

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| **Course**  **Summary** | *Please outline the course aims and content, max 300 words*  This is an introductory course exploring jazz in its historical, theoretical and practical developments. It aims to expose students to the major historical periods of jazz and their associated musical characteristics. It also addresses important social and political influences that have fed into the making of the genre and its different scenes. A small component of the course will be dedicated to basic jazz theory and practice. There will also be critical consideration of meta-narratives in the making of jazz as a musical canon.  Proposed lectures can include:  1. Origins and Definitions; Afro-American roots  2. New Orleans, Dixieland, Chicago and 1920s New York  3. The Swing Era  4. Bebop & the Fifties  5. Avant-garde, New Jazz and fusion  7. Basic jazz theory and approaches to improvisationn; voice-leading  8. Jazz outside of America; World jazz  9. The canon of standards  10. Critical discourses: race, institutionalistion, critical appreciation  11. Working as a jazz musician in the UK/ EU | | | | |  |
| **Teaching & Learning Methods** | The total number of notional learning hours associated with this course are 20 hours of taught sessions, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study.  These hours will normally be divided between the following activities: | | | | |
| **Type of Activity** | **Check the boxes where applicable** | **Hours per week \*** | **Num**  **ber of wee ks \*** | **Total**  **Hours** | |
| Lectures |  | 2 | 8 | 16 | |
| Seminars |  | 2 | 1 | 2 | |
| Tutorials |  | type here | type  here | type here | |
| Project Supervision |  | type here | type  here | type here | |
| Demonstration |  | type here | type  here | type here | |
| Laboratory classes |  | type here | type  here | type here | |
| Practical Classes and Workshops |  | 2 | 1 | 2 | |

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|  | Supervised time in Studio/Workshop |  | type here | type  here | type here | |
| Field trips |  | type here | type  here | type here | |
| External Visits |  | type here | type  here | type here | |
| Work Based Learning |  | type here | type  here | type here | |
| Placement |  | type here | type  here | type here | |
| Study Abroad |  | type here | type  here | type here | |
| Individual Supervisory Sessions |  | type here | type  here | type here | |
| Guided Independent Study |  | 13 | 10 | 130 | |
| Other (please include detail) |  | type here | type here | type here | |
| ***Completion of the Total Hours column is compulsory.***  *\* Completing these fields is optional, but is useful for planning and reporting purposes.* | | | | |  |
| **Reading list materials** | **Books and other reading list materials to be purchased by students (where applicable):**  *Please list*  click here and type  **Core/essential reading list material (print, electronic, etc.) for the course (6-10 titles only):**  *Please list*  Levine, Mark, 1995. The Jazz Theory Book. New York: Sher Music Co.  Paul F. Berliner. 1994. Thinking in Jazz: the Infinite Art of Improvisation. Chicago: University of Chicago, 1994  Deveaux, Scott. 2009, with Gary Giddins. Jazz. New York: Norton  Tirro, Frank. 1993. Jazz: A History  Southern, Eileen. (ed) 1983. Readings in Black American Music. New York & London: Norton  Hall, Fred. 1989. Dialogues in Swing: Intimate Conversations with the STars of the  Big Band Era. California: Pathfinder  Brothers, Thomas. 2006. Louis Armstrong's New Orleans. London and New York: Norton  Porter, Eric. 2002. What is This Thing Called JAzz? African American Musicians as  Artists, Critics and Activists. Berkeley, CA: Uni of California Press, Lawrence, AH. 2003. Duke Ellington and His World. New York: Routlledge  Such, David. 1993. Avant-garde Jazz Musicians: performing 'out there', Iowa City: Uni of Iowa Press | | | | |

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| **Formative Assessment** *(assessment which does not contribute to the marks awarded for the course unit)* & **Feedback on this assessment:** | On what activities (e.g. coursework, seminars etc) will students receive feedback? What will the main modes of feedback be for each activity? | | | | | |
| **Activity** | | | | **Mode of feedback** | |
| One group-based presentation linked to summative essay | | | | in-class feedback,  also short written reports by tutor | |
| One group-based practical workshop | | | | in-class feedback from  tutor | |
| click here and type | | | | click here and type | |
| click here and type | | | | click here and type | |
| **Summative Assessment** (assessment which contributes to the final marks awarded for the course unit) | **Method** | **%** | **Typical KIS sub-categories** *(See*  *Guidance notes)* | | | |
| Coursework | 50 | e.g., Essay, Report, Dissertation, Portfolio, Project Output, Set Exercise  Scheduled | | | |
| Practical Exam(s) | type here | e.g., Oral Assessment, Presentation, Practical Skills Assessment, Set Exercise  click here and type | | | |
| Written Exam(s) | 50 | e.g., Written Exam, Set Exercise  Scheduled | | | |
| **Please list all assessments, indicating length (i.e. word count), hours, KIS sub- category, etc.** Please also indicate whether the assessment is completed individually or as a group. | | | | | |
| Method of Assessment (coursework, practical or written exam) | **%** | | Detail (length, hours, group/ individual) | | KIS Sub- Category |
| One essay or short research  project (linked to class presentations) of 2500-2750 words to be completed individually during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. | 50 % | | 2500-2750  words; individual | | scheduled |
| Written exam - 2 questions  from 6 in 2 hours | 50 % | | 2 questions from  6 in 2 hours;  individual | | scheduled |
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