

## SEMESTER AT SEA COURSE SYLLABUS

### Colorado State University, Academic Partner

<b>Voyage:</b>	Spring 2019
<b>Discipline:</b>	Music
<b>Course Number and Title:</b>	MU 332 History of Jazz
<b>Division:</b>	Upper
<b>Faculty Name:</b>	David Borgo, Ph.D.
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

The official catalog description of this course is: *Jazz since the 1880s emphasizing its various influences and developments.*

Jazz is one of the primary foundations for American and Global music in the twentieth and twenty-first centuries. This course highlights the multi-cultural and international scope of jazz by exploring the music and lives of a diverse array of jazz practitioners from around the United States and around the world.

The course begins with an investigation into African and African American musical precursors, including spirituals, work and play songs, minstrel traditions, ragtime and the blues. It continues by exploring the emergence of jazz in New Orleans, Chicago, Kansas City, New York City and Los Angeles, as well as the exportation of jazz to locales around the world. Close attention will be paid to jazz artists and practices in the various ports of call we will visit on our voyage, including in-depth coverage of jazz in Japan and China, Indo-Jazz fusions, and the important role that South African jazz music and musicians played in the struggle against apartheid.

The course is designed to increase our abilities to hear differences among performances and styles of jazz and to interpret the meanings of such differences. Jazz music has played a provocative role in American and global society, and its reception has always been inflected by issues of race, ethnicity, class, nationality, gender, sexuality, and ability/disability. In this course, students will learn to use historical perspective, social context, cultural understandings and technological mediation as prisms through which we can understand why a piece of music sounds the way it does, what the music signifies about a particular time and place, and how its meanings may change for musicians and audiences over time. By taking a comparative approach, the course also aims to facilitate greater understanding of the individual student's particular identity in relation to that of other identities discussed in the course, and provides skills and experiences to increase self-awareness and to foster diversity, equity, and inclusion.

## LEARNING OBJECTIVES

1. Define Jazz music and expound upon its origins.
2. Outline various styles and style periods related to Jazz music, define terms related to each, and identify specific styles upon listening (i.e., blues, dixieland, swing, bebop).
3. Identify specific artists and/or groups and relate their contributions to Jazz music.
4. Explain how history and social issues helped to shape Jazz music and vice versa.
5. Analyze song forms and discuss their importance to the development of style periods.
6. Recognize and discuss the pivotal compositions of Jazz music history.

### Upon completion of this course, students should have:

- a deeper understanding of how jazz music is created and an ability to identify and describe jazz performances in terms of their instrumentation, style, form, and function
- a chronological understanding of the development of jazz up to the present day in terms of both musical and social changes
- a deeper awareness of jazz with regards to its cultural and historical significance
- a nuanced understanding of the ways in which jazz musicians and the jazz community have negotiated—both successfully and unsuccessfully—important issues of race, ethnicity, class, nationality, gender, sexuality, ability/disability, and other markers of difference.
- a better sense of how jazz music, on both formal and symbolic levels, champions the inclusion of diverse musical styles and individual voices, and aspires to establish an equitable relationship (both during and beyond the moment of performance) in which individuals feel empowered to support the group or community, and the community or group is organized and empowered to support individuals.
- an increased self-awareness of how music and musical preferences both reflect and shape personal identity, and how musical practices can be used to foster diversity, equity, and inclusion.

## REQUIRED TEXTBOOKS and COURSE MATERIALS

AUTHORS: John Edward Hasse and Bob Blumenthal

TITLE: *Jazz: The Smithsonian Anthology (JSA)*

PUBLISHER: Smithsonian Folkways Recordings

ISBN#: 13: 978-0-06-124179-6

DATE/EDITION: 2010

Text is freely available at the website below and will also be made available on the ship's intranet: [media.smithsonianfolkways.org/liner\\_notes/smithsonian\\_folkways/SFW40820.pdf](http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW40820.pdf)  
Audio examples will be made available on the ship's Intranet.

Important: As you read the text, you should listen to all audio examples as they are mentioned to facilitate comprehension.

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AUTHOR: Bob Blumenthal  
TITLE: *Jazz: Need to Know?* (e-book) (JNW)  
PUBLISHER: Harper Collins  
ISBN#: 978-0-00-724390-7 OR ASIN#: B00J7EHZGC  
DATE/EDITION: 2014

Important: Please make sure to download the Kindle version of this book before embarking.

*All other reading and listening assignments will be provided on the ship's intranet*

## TOPICAL OUTLINE OF COURSE

### Depart Ensenada, Mexico – January 5

#### B1–January 8: Course Introduction and Overview

*What is jazz? What are its defining elements? What different approaches can we take to studying jazz? What is its musical, historical, and cultural significance?*

Reading/Listening JSA: pp.12-17 (“*The Course of Jazz*”); “*Who is Jazz?*” by George E. Lewis in *Jazz Worlds/ World Jazz*, pp. ix-xxiv.

#### B2–January 10: Listening to Jazz

*What are some strategies for focused and critical listening specific to jazz? How do jazz musicians approach melody, harmony, rhythm, sound color, and musical interaction? Did jazz retain any aspects of African musical practices? What are typical jazz forms and structures? What role does improvisation play in jazz and how should we listen for it? What factors help us to determine the quality of a jazz performance?*

Reading/Listening JSA: pp. 17-21 (“*The Recordings And How to Hear Them*”)

Reading JNK: “*Introduction*”

### Honolulu, Hawaii – January 12

#### B3–January 13: The Birth of Jazz

*What roles did African, European, and Caribbean music play in the early development of jazz? Why was New Orleans important to jazz’s formation? How was early jazz related to other musical practices of the time, such as ragtime and the blues?*

Reading/Listening JSA: 1.1 Dick Hyman “*Maple Leaf Rag*”; 1.8 Bessie Smith and James P. Johnson “*Backwater Blues*”; 1.2 Bunk’s Brass Band “*In Gloryland*”; 1.18 Sydney Bechet “*Maple Leaf Rag*”

Reading JNK: “*Blues and Roots,*” “*Routes and Roots,*” “*Africa*” and “*Ragtime and the Blues*”

#### B4–January 15: New Orleans Notables

*Who were some of the early jazz innovators in New Orleans? How did their music sound and why? How did issues of race play out in jazz's first decades? Who made the first jazz records? How was early jazz music received, and for what reasons? What impact did jazz have on Europe in these early years and what controversies often surrounded it?*

Reading/Listening JSA: 1.3 Original Dixieland Jazz Band "Livery Stable Blues"; 1.4 King Oliver's Creole Jazz Band "Dipper Mouth Blues"; 1.6 Jelly Roll Morton "Black Bottom Stomp"; 1.11 Louis Armstrong "West End Blues"; 1.12 Louis Armstrong and Earl Hines "Weather Bird"

Reading JNK: "New Orleans," "The First Jazz Legend," "Jelly Roll Morton" and "The Original Dixieland Jazz Band"

### ***January 16—International Date Line crossing (Lost Day)***

#### **B5—January 18: The Jazz Age**

*How did jazz develop in the 1920s in Chicago, Kansas City, and New York City (especially in Harlem)? Who were some of the leading figures of jazz at the time? What controversies did jazz music provoke? What role did arrangers, singers, and the record industry play in popularizing the style? What impact did jazz have on both popular and classical music of the period? Who were some important artists in this regard?*

Reading/Listening JSA: 1.5 Fletcher Henderson "The Stampede"; Frankie Trumbauer (w/ Bix Beiderbeck) "Singin' The Blues"; Duke Ellington "Black and Tan Fantasy"; 1.10 Bix Beiderbeck and Paul Whiteman "From Monday On"; 1.14 Eddie Lang and Lonnie Johnson "Handful of Riffs"; 1.15 James P. Johnson "You've Got to Be Modernistic"; 1.19 Fats Waller "Dinah"

Reading JNK: "Louis Armstrong: Seminal Figure," "The Hot Five and Hot Seven," "The Growth of Jazz Recording," "The Birth of Jazz Vocals," "Vocalists and Small Groups," and "Armstrong in the 30s"

### **No Class — January 19**

#### **B6—January 21: The Swing Era**

*How did jazz become America's popular music during the swing era? What contributed to the sound of the big bands, and who were the "royalty" of swing? What impact did the racial climate of the time have on how big bands formed and operated? Why did all-female bands arise during this period? What role did smaller ensembles and soloists play? What contributed to the decline of the big bands?*

Reading/Listening JSA: 1.16 Bennie Moten "Moten Swing"; 1.17 The Boswell Sisters "Everybody Loves My Baby"; 1.22 Billie Holiday "Mean to Me"; 1.23 Jimmie Lunceford "For Dancers Only"; 1.24 Count Basie "One O'Clock Jump"; 1.25 Chick Webb "Harlem Congo"; 2.5 Benny Goodman "Honeysuckle Rose"; 2.7 Duke Ellington "Ko-Ko"; 2.10 Artie Shaw "Stardust"; Gene Krupa "Let Me Off Uptown"

Reading JNK: "Duke Ellington," "Big Bands in the Mainstream," "The Urge to Integrate," "The True King of Swing," "and "Jazz gets Serious"

### B7—January 23: Jazz in Japan

*What is the history of jazz in Japan and who were/are some prominent Japanese jazz musicians? What are some of the cultural assumptions about authenticity in jazz that often plague artists from Asia, and how have Asian and Asian-American artists challenged these assumptions?*

Reading/Listening JSA: 5.13 Toshiko Akiyoshi-Lew Tabackin Big Band “Long Yellow Road”

Reading: excerpts from *Blue Nippon: Authenticating Jazz in Japan* by E. Taylor Atkins

Listening: Sadao Watanabe; Yamashita Yosuke; Masabumi Kikuchi; Makoto Ozone; Hiromi; Kei Akagi; Satoko Fujii;

### **Kobe, Japan — January 24-28**

### B8—January 30: Jazz in China

*Why did Shanghai become the center of a “jazz age” from the 1920s to 40s? Where did the music flourish? What did the music sound like? How was it received? What is the jazz scene like in modern-day Shanghai?*

Reading: “Andrew Jones on the Story of Shanghai Jazz” (*Afropop Worldwide*); “Can Jazz Thrive in China?” by Ted Hershorn (*The Conversation*)

Recommended Reading: “Notes on the Chinese Jazz Age” by Andrew F. Jones (*Jazz Planet* pp.225-243)

Listening: *Shanghai Jazz: Musical Seductions from China's Age of Decadence*; Fred Ho and the Afro-Asian Music Ensemble “Tomorrow is Now!”

### **Shanghai, China — January 31 - February 1**

### **In-Transit — February 2-3**

### **Hong Kong, SAR — February 4-5**

### B9—February 7: Bebop and Modern Jazz

*What musical and social movements during and after WWII were pivotal to the development of bebop? Who were some of the pioneering bebop musicians, and where did they hone their craft? How were bebop musicians portrayed in the media at the time?*

Reading/Listening JSA: 2.4 Coleman Hawkins “Body and Soul”; 2.16 Lester Young “I want to Be Happy”; 2.6 Art Tatum “Tiger Rag”; 2.12 Dizzy Gillespie “Shaw ‘Nuff”; 2.18 Charlie Parker “Embraceable You”; 6.12 Nguyễn Lê “Ting Ning”

Reading JNK: “What Killed the Big Bands?”; “Enter the Modernists”; “The Bebop Craze”; “Jazz at the Philharmonic”

Viewing: Nguyễn Lê and Ngo Hong Quang “Ha Noi Duo” from Vietnamese television

### **Ho Chi Minh City, Vietnam — February 8-13**

### B10—February 15: Cool Jazz, Third Stream, and the West Coast Scene

*How did cool jazz differ from bebop, and who were its key proponents? How did this style of jazz relate to the lifestyle and environs of California? Why did artists look to make inroads with college and concert audiences at this time? What is “third stream” music? How did it*

*develop and what has been its lasting impact? How has Nguyen Lê worked at creating a genuine fusion between Vietnamese music and jazz?*

Reading/Listening JSA: 3.1 Miles Davis Nonet “Boplicity”; 3.3 “Shorty Rogers “Popo”; 3.4 Gerry Mulligan with Chet Baker “Walkin’ Shoes”; 3.5 Stan Kenton “23 Degrees North, 82 Degrees West”; 3.7 The Modern Jazz Quartet “Django”; 3.10 Chico Hamilton Quintet “Jonaleh”

Reading JNK: “Bebop Branches Out”  
No Class –February 16

#### B11—February 18: Hard Bop and Mainstream Jazz

*What currents in American society influenced the development of jazz in the 1950s? Why was Miles Davis among the most important musicians of this period? How did hard bop develop in response both to bebop and cool jazz? What is soul jazz? What vocalists were important during the mainstream era? How was jazz presented on television at this time? What impact did the long-playing record have on jazz? How did jazz interact with or influence the literary and visual arts of the time?*

Reading/Listening JSA: 3.6 Clifford Brown-Max Roach Quintet “Daahoud”; 3.8 Horace Silver and the Jazz Messengers “The Preacher”; 3.14 Nat King Cole “When I Grow Too Old to Dream”; 3.15 Ella Fitzgerald with Louis Armstrong “Stompin’ at the Savoy”; 3.16 Stan Getz and J.J. Johnson “Blues in the Closet”; 3.17 Oscar Peterson Trio “Ol’ Man River”; 3.18 Miles Davis with Gil Evans Orchestra “Summertime”; 4.1 Art Blakey and the Jazz Messengers “Moanin’”; 4.8 Cannonball Adderley “Work Song”; 4.9 Sarah Vaughan “Wrap Your Trouble in Dreams”; 4.11 Bill Evans “Waltz for Debby”

Reading JNK: “A Harder Alternative”

#### **Yangon, Myanmar – February 19-23**

##### B12—February 25: Jazz in India

Reading: “Jazz in India” by Warren Pinckney, Jr. (*Jazz Planet* pp. 59-79)

##### B13— February 27: Indo-Jazz Fusions

Reading: “In Search of Compatible Virtuositities: Floating Point and Fusion in India” by Niko Higgins (*Jazz Worlds/ World Jazz* pp. 338-63)

#### **Cochin, India – February 28 – March 5**

##### B14—March 8: REVIEW

**No Class – March 7**

##### B15—March 10: MIDTERM EXAM

**Port Louis, Mauritius – March 11**

##### B16—March 13: 1959

*Why was 1959 such a pivotal year in jazz history? What innovative albums were released that year, and by whom? What exploratory practices were hinted at in jazz at this time with regards to melody, rhythm, and harmony? How did Ornette Coleman's music become a lightning rod for praise, confusion, and scorn?*

Reading/Listening JSA: 4.3 Miles Davis "So What"; 4.4 John Coltrane "Giant Steps"; 4.5 Charles Mingus "Better Get it in Your Soul"; 4.6 Dave Brubeck "Blue Rondo a la Turk"; 4.7 Ornette Coleman "Ramblin'"

Reading JNK: "Looking to the Future"; "Miles and Other Visionaries"

Viewing: 1959: *The Year that Changed Jazz*

### B17—March 15: The Sound of Freedom

*What were the roots of free jazz, and who were the leading innovators? What changes were being explored in performance style and compositional practice? How did free jazz resonate with the Civil Rights Movement? What role did artist-run collectives and performance spaces play in free jazz? Which artists were in the "second-generation" of the jazz avant-garde, and how did they approach their music and message? How was exploratory jazz received in Europe and beyond?*

Reading/Listening JSA: 3.13 Sun Ra and his Arkestra "Call For All Demons"; 4.12 George Russell Sextet (with Eric Dolphy) "Round Midnight"; 5.3 John Coltrane "A Love Supreme"; 5.4 Miles Davis "E.S.P."; 5.8 Gary Burton "The New National Anthem"; 5.14 Cecil Taylor "Jitney No. 2"; 6.5 Art Ensemble of Chicago "Bush Magic"

Reading JNK: "Shock of the New"; "A Generation of Generations"; "Freedom's Forefathers"; "Think Free, Play Locally"

### B18—March 17: South African Jazz

*Why has jazz played such an important role in South Africa? What styles and celebrated performers emerged from there? What assumptions were often made about music's social role during Apartheid, and in what ways was music beneficial to black South Africans in particular?*

Reading/Listening JSA: 6.8 Abdullah Ibrahim "Manenberg (Revisited)"; Sathima Bea Benjamin "Sometimes I Feel Like A Motherless Child" and "I Only Have Eyes For You" [*South African Music* CD tracks 1 & 2]

Reading: "Music and Emancipation: The Social Role of Black Jazz and Vaudeville in South Africa Between the 1920s and the Early 1940s" (Christopher Ballantine in *Jazz Planet*, pp. 169-89)

Reading: "South African Jazz" by Carol Anne Muller (*Jazz Worlds/ World Jazz* pp. 298-306); "Cape Town Jazz" by Carol Anne Muller in *South African Music*, pp. 60-67; 87-92 and 96-107.

Recommended Reading "South African Jazz Abroad" by Gwen Ansell in *Soweto Blues*, pp. 221-60.

### **Cape Town, South Africa — March 18-23**

### B19—March 25: Latin Jazz

*What Cuban and Brazilian rhythms and musical instruments influenced the development of Latin jazz? How did Afro-Cuban and Afro-Brazilian music draw on similar musical roots to create different musical styles? How and why did musical exchanges between the United States and Cuba change over the years? What sparked the jazz bossa nova craze? What other Caribbean influences can be heard in jazz? Who were some of the key Latin jazz musicians?*

Reading/Listening JSA: 2.13 Dizzy Gillespie “Manteca”; 2.22 Machito and his Afro-Cuban Orchestra “Tanga”; 3.12 Sonny Rollins “St. Thomas”; 6.4 Irakere “Iya”; 6.10 Tito Puente “Airegin”

Viewing: *Calle 54*

#### B20—March 27: Jazz-Rock Fusion

*What is fusion jazz and how does it compare to other jazz styles? What were some of the early forms of fusion jazz? What are some of the key fusion bands of the 1970s, and how did their styles differ? How did fusion jazz become more commercial by fusing with R&B music? How has fusion continued to develop and who are some current performers?*

Reading/Listening JSA: 5.10 Miles Davis “Miles Runs the Voodoo Down”; 5.11 Mahavishnu Orchestra “Celestial Terrestrial Commuters”; 5.12 Herbie Hancock “Watermelon Man”; 5.15 Pat Metheny “Bright Size Life”; 6.2 Weather Report “Birdland”

Reading JNW: “Switched-On Miles”

#### B21—March 29: Jazz Diplomacy (in Africa and Beyond)

*Why did the US State Department “export” jazz, and, in particular, why did they view the African continent as an especially important destination for sponsoring bands led by African American musicians? How was Louis Armstrong received in Ghana in 1956? Which other musicians served as “Jazz Ambassadors”? What issues surround the insistence that jazz is emblematic of American democracy? Are there tensions between these professed democratic ideals and the social reality of the jazz world?*

Reading: “The Medium is the Message? Jazz Diplomacy and the Democratic Imagination” by Richard Jankowsky (*Jazz Worlds/ World Jazz* pp. 258-88).

Reading/Listening JSA: 2.1 Quintet du Hot Club de France “Minor Mood”; 6.16 Tomasz Stanko “Suspended Night Variation VIII”

Listening: “Accra Trane Station” by Nii Noi Nortey and Nii Otoo Annan

**Takoradi, Ghana — March 30 - April 1**

**Tema, Ghana — April 2-3**

#### B22—April 5: The Mainstream Revival

*What precipitated a revival in mainstream acoustic jazz in the late 1970s and 1980s? Who were some of the important figures in this revival? How did Wynton Marsalis become a spokesperson for jazz and a lightning rod for criticism at this time? In what directions has mainstream jazz continued to develop?*



Reading/Listening JSA: 6.11 Wynton Marsalis “Down the Avenue”; 5.9 Chick Core “Matrix”; 6.3 Keith Jarrett “My Song”

Reading JNK: “Back to the Classics”; “The Education Generation”; “Competitive Jazz

### B23—April 7: Jazz Forward

Who are some important contemporary jazz artists? What is meant by “jazz” in the twenty-first century? Has the music continued to evolve? What is the current health of the jazz industry and the jazz community? Who listens to jazz? Do differences of race, class, gender, and sexuality continue to be factors in the jazz world today?

Reading/Listening JSA: 6.7 Steve Coleman “The Glide Was in the Ride”; 6.9 Michael Brecker “Nothing Personal”; 6.13 Masada (John Zorn) “Kilayim”; 6.14 Medeski, Martin and Wood “Hey-Hee-Hi-Ho”; 6.16

Reading JNK: “Forms of Freedom”; “A World of Connections”; “Old and New Notables”

### **Study Day – April 8**

### B24— April 10: REVIEW

Reading/Listening JSA: 5.7 Duke Ellington “Isfahan”

### **Casablanca, Morocco – April 11-14**

B25—April 18: *FINAL EXAM*

### **Arrive Bremerhaven, Germany – April 19**

## **FIELD WORK**

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

### **Field Class & Assignment**

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

The field class for this course is in **Cape Town, South Africa – DAY 1 - Monday, 18 March**

### **Learning Objectives:**

Your **Field Class Reflection Paper** will take the form of an original essay of approximately 1,000 words, typed and double-spaced. Before the due date you will submit a draft copy of your writing, and we will facilitate peer and/or instructor feedback to help improve your final version. This paper should include a “thick” description of the location, the educational

activity (commenting on musical elements, instruments, performance context, history, etc.) and the various participants (gender, dress, behavior, etc.), including both detailed ethnographic observations and critical reflection. In particular, your paper should include some analysis of the music, chant, and song, the dance, the instruments, and the overall poetics of hula. You should reference at least once the assigned readings in order to establish the historic and cultural context of hula, its embodiment of gender, and its meanings in early and modern Hawai'i. Personal reflections on the class experience, site visit, dancing, Hawaiian culture, and performance should be included.

To be judged excellent, your paper should contain error-free articulate prose, varied sentence construction, and be organized into sections and paragraphs that effectively enhance the development of ideas. Your writing should demonstrate a familiarity and ease with new ethnomusicological vocabulary introduced in the course, and it should make connections between the music you encounter and its cultural and social context. Try to go beyond "reporting" what you did and how you felt by integrating and synthesizing your experiences with ideas from the discussions, readings, and other course content.

### **Independent Field Assignments**

Paying attention to music you encounter in each of the ports we visit is an important aspect of this course. Whenever possible, try to seek out opportunities in the ports that involve music and try speaking with participants, listeners, and musicians. In addition to live musical events, pay attention to where and how recorded music is utilized in daily activities. How does the music you are hearing seem to relate to the people, the place, and/or the other activities going on? How is music marketed and consumed? Can you connect your experience to themes or discussions from the course?

Each student is required to write two **Independent Field Reflection papers** of less than 500 words, typed and double-spaced. Each paper should describe a musical event or experience that you had in a given port, with no duplication, and include some discussion of the performance context (when, where, why), the instruments, the audience and musicians, as well as a personal response to the event and the music.

Students are also expected to give at least one brief oral presentation to the class about one of these events/experiences. We will set aside time during the class session immediately following our time in each port to allow students to present to one another.

You are welcome to make "field recordings" of small portions of the music you encounter, if this seems appropriate. Do your best, however, to make certain that making a recording is acceptable. If you have any lingering concerns, then don't record. The most important part of the assignment is that you observe carefully and reflect critically on the experience.

### **METHODS OF EVALUATION**

- **Participation - 10%**
- **Midterm Exam - 30%**
- **Final Exam - 30%**
- **Field Class Participation and Reflection Paper - 20%**

- **Two Independent Field Reflection Papers - 5% ea.**

(Exams involve listening identification, written reflection, and short answer responses to prompts. The exams are NOT cumulative.)

## GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution). Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

## ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

Contributions to class discussions and **Active Participation** in small group work are essential to both the momentum of the course and the development of your knowledge about the subject. This requires that you come to class prepared (having completed all assigned reading and listening) and ready to participate in class activities. The questions listed along with the class assignments—and others at your professor's discretion—may be used in class to gauge student preparation and comprehension.

## LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to

[academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage.

## STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

## RESERVE FILMS FOR THE LIBRARY

- *Calle 54*
- *1959: The Year that Changed Jazz*

[Note: For all of the films I can provide a digital copy]

## RESERVE BOOKS FOR THE LIBRARY

- *Jazz Worlds/ World Jazz* edited by Philip V. Bohlman and Goffredo Plastino (ISBN-13: 978-0226236032)
- *Jazz Planet* by E. Taylor Atkins (ISBN-13: 978-1578066094)
- *South African Music* by Carol Anne Muller (ISBN-13: 978-1576072769)
- *Soweto Blues* by Gwen Ansell (ISBN-13: 978-0826417534)

## ELECTRONIC COURSE MATERIALS

I can provide pdfs of all the required readings