

HC 365 “Jazz and Chicago!” O’Hare campus. Campus. Summer, 2009. Mini-Class . Class meets from 6:30 to 9:30 p.m. on Tuesdays, June 16, 23, 30, and July 7 plus one meeting to be determined in class at a jazz club for a live jazz show!

Instructor: Joe Cunniff. Phone: (773) 728-0357.

Course Description: Jazz is a great American art form, and Chicago has played a great role in jazz history. This course will introduce students to real jazz. What is it? Where does it come from? Who are the greatest figures in jazz history? What makes a good jazz solo? How do you really listen to jazz? How do you follow a jazz solo? How does Chicago fit into jazz?

By answering these and other questions, we will learn how to really enjoy jazz on a new level, and appreciate the special role that Chicago continues to play in the story of jazz.

Competencies Offered: A-1-A, A-1-C, H-1-X.

A-1-A: Can interpret works of art and relate them to one’s own experience.

A-1C: Can analyze artistic or textural works in terms of form, content, or style.

H-1-X: Written by student, faculty.

The Learning Experience: Each class we will learn about jazz, its history, its instruments, and its major players through recordings, videos, and stories and handouts from the instructor. We will also attend a live performance featuring top jazz artists at a no-smoking Chicago club. (At Sunday afternoon shows at the Jazz Showcase, there is a student and senior discount, and children 12 and under are free if with an adult). The instructor expects that this will be an exciting, worthwhile, and uplifting experience.

Reading: Book with CD “Jazz for Dummies.” Available in DePaul bookstore, other bookstores, or on-line. (Note: While humorously titled, this is actually a very good book and does not imply that we are anything but intelligent). Plus CD “The Best of Ken Burns Jazz,” also available on-line and in the DePaul bookstore. Articles and handouts provided in class. Instructor will suggest other reading and listening, and students are also encouraged to bring in their own articles from newspapers, magazines, books, etc. that relate to our class. Make sure that you only get the book and the CD.

Attendance and Participation: All students are expected to attend all class meetings. Attendance is very important and will strongly affect the grade. Students are expected to be on time and to stay to the end of the class.

Assignments and Evidence Submitted: Students will keep a written course journal which will include class notes, notes on listening, notes on reading, and weekly writing with listening assignments.

Students will be asked to write in their course journals each class. The writings should be linked to and show a clear understanding of the student competencies. The instructor will help students to accomplish this.

A-1-A: Students demonstrate this competence by learning to interpret the meanings and styles in a jazz solo and to relate what they learn to their own intellectual and emotional experience.

A-1-C: Students demonstrate this competence by learning the form, content, and style in jazz songs, arrangements, or solos and analyzing these in terms of the music's form, content, and style.

H-1-X: Students write this competence themselves with the help of faculty.

Criteria for Assessment: Each student will submit a course journal including class notes, notes on listening, notes on the book, and other writings. For each competence, students will demonstrate knowledge and understanding as outlined above.

Grading will be by standard letter grade: A, B, C, etc. unless otherwise arranged. Attendance and class participation will count for 20% of the grade, and 80% will be the final class journal. Students should read and re-read their competencies carefully, and present their writing in such a way as to demonstrate competence skills. The instructor will help students with this.

Schedule:

Class One, June 18: What is jazz? Where and how did it begin? Following a jazz solo: telling a story. Louis Armstrong and New Orleans. Chicago's role in early jazz. Masters of the piano and trumpet. The role of the drums.

Class Two: From New Orleans to Swing. Masters of swing, and Chicago's role in the swing era. Count Basie and Duke Ellington. The father of the tenor saxophone in jazz. From swing to bebop. Charlie Parker, Miles Davis, and Chicago's role in bop.

Class Three or Four (depending who is playing in town). We will meet at a top jazz club to see and hear a live jazz performance.

Class Four: Discussions about the live performance. Great saxophonists. John Coltrane and the avant-garde. New directions in rhythm. New drummers in jazz and free-jazz.

Class Five: Overall history of jazz, with Chicago as a centerpiece. Dave Brubeck. Great live performances on film and record. Concluding notes and notes for the future.

Academic Integrity Policy Statement: The instructor will uphold the University's written guidelines on academic integrity. Please be very attentive to the meaning of this policy.

Vincentian Mission Statement: This course and its assessment tools are designed to actively incorporate the four cornerstones of a high quality learning relationship here at DePaul University: empathy, clarity, integrity, and flexibility.

About the instructor: Joe Cunniff writes and teaches about the arts and has taught at DePaul SNL for many years. He is also an experienced actor currently specializing in voiceovers. He writes about jazz regularly, is a long-experienced drummer, and votes in the Downbeat International Critic's Poll. He has made fourteen study trips abroad. For more information, call—please do not e-mail—Joe, the instructor, at (773) 728-0357.