**MUJS 3070/5430**

**History of Jazz**

**Fall 2025**

Prof. Kim Teal (she/her)

Email: kimberly.hannonteal@unt.edu

Office hours: Wednesdays 11:30am-12:30pm and by appointment, Music Building 216A

Class Meetings: Monday, Wednesday, and Friday 9:00am-9:50am, MUSI 262

Communication Expectations:Email is the best way to reach me with questions or concerns regarding this course, including information related to attendance or assignment extensions, or to schedule a time to meet in person or over Zoom. You can expect to receive a response by the next business day (but not after 5pm or on weekends). Assignment feedback will be available on Canvas within two weeks of the due date (assuming the assignment is submitted on time). Assignments are typically evaluated in the order they are submitted.

Teaching Assistant: Jasper Kashou, JasperKashou@my.unt.edu

# Course Description

Chronological survey of the major styles and artists of jazz, from African acculturation in the New World to the present

# Course Aims and Outcomes

At the end of the semester, students who engage fully with the material and assignments in this course will be able to:

* Identify and describe major events, artists, recordings, and trends in the history of jazz from the turn of the 20th century to the present
* Critically read and discuss scholarly writings in the field of jazz studies
* Listen actively for and identify distinguishing features of various jazz subgenres
* Create a project that communicates detailed information on a jazz-related topic

# Required Materials

A notebook or binder and writing utensil, the more primitive the better! (see technology and attention policies below)

Available at the bookstore or for purchase online:

Scott DeVeaux and Gary Giddins, *Jazz: Essential Listening* Second Edition (W.W. Norton & Co.)

* There are multiple other versions of this book—an earlier edition, a longer textbook, and a version for general readers with different listening examples. If the cost of the text is prohibitive for you, you are welcome to use an alternate edition or version if you would like (I have seen used copies of the general readership version for under $5), but be aware that you may not get listening guides for all of the tracks that will appear on quizzes and may not have some of the most recent updates to the text (particularly in the final chapters). The textbook is also available on reserve at the library (for $0!).

Additional readings available on Canvas

# Assignments and Grading: Labor-Based Contract

In this course, your grade will be based on the amount of work you complete and the extent to which you participate in creating learning opportunities for our whole community. If you earn passing scores on the quizzes, submit a satisfactory version of the required paper, and attend class most of the time, you will earn a basic passing grade of C. If you complete additional work that prepares you to be an engaged and active participant in group discussions that strengthen everyone’s understanding of course content, you can earn a B. If you also create original content that expands the scope of our course and/or participate in multiple student-led study groups to help our community master material, you can earn an A. By the end of the first week of class, you must complete and submit a labor-based grade contract on Canvas indicating the grade you intend to pursue and your understanding of the requirements to receive that grade.

## Requirements for a **C**:

* Score an average of **70% or higher** on the four quizzes
	+ Quizzes will be given in two stages:
		- Individual (75% of each quiz score): students complete quiz alone
		- Group (25% of each quiz score): students retake quiz in small groups, discussing each answer and coming to a consensus. **A teamwork self-assessment is required before your final quiz score will be posted to Canvas.**
	+ An average quiz score from 60-69% will result in a D or lower for the semester.
	+ An average quiz score below 60% will result in an F for the semester.
	+ Note that your actual quiz score above 70% does not figure into the calculation of your final grade—any passing score is equally valid. If, however, your average after the first three quizzes is high enough to keep a 70% even if you get a 0% on Quiz 4, you will be excused from our (8am!) final exam.
* Complete the **required project** on Charles Mingus and American Politics (1000-1250 words for MUJS 3070, 1250-1500 words for MUJS 5430) to a satisfactory level
	+ Failing to complete the project will result in a D or lower for the semester
* **Attend at least 70%** of class sessions (no more than 12 absences)
	+ Late arrival equates to a quarter of an absence
	+ Excused absences require the written approval of the instructor. See “attendance” below for more information.

Requirements for a **B**: In addition to the requirements for a C…

* Complete at least **8 Reading Responses** on \* readings on time to a satisfactory level and participate in the related discussions
	+ Reading Responses are due by 8am on the day the reading will be discussed
	+ Late Reading Responses earn half credit (0.5 points)
* Complete a **first draft and peer-editing activity** for the required project
	+ Failing to complete the draft and peer editing activity by the due date will result in a C or lower for the semester unless an extension is approved in writing in advance
* **Attend at least 85%** of class sessions (no more than 6 absences)
	+ Late arrival equates to a quarter of an absence
	+ Excused absences require the written approval of the instructor. See “attendance” below for more information.

Requirements for an **A***:* In addition to the requirements for a C and a B, add **two** (MUJS 3070) or **three** (MUJS 5430) of the “A-List” items below:

* Create a Listening Guide for a supplemental tune
* Create a Video Presentation on a supplemental artist
* View and comment on 3 Video Presentations
* Lead a Guided Listening Quiz Review
* Attend and participate in 3 Guided Listening Quiz Reviews
* Lead a Supplemental Reading/Alternative Format Discussion
* Prepare for, attend, and participate in 2 Supplemental Reading Discussions

# Tracking Your Grade in Canvas:

Because your grade is labor based, following a total percentage score in Canvas won’t help you understand your final grade. Instead, you can click “Grades” from the menu on the left side of your Canvas page for our course and scroll down to the bottom where you will see assignments grouped by category. You can then look at the number of points you have earned in each category. For example, in “Reading Responses,” if you are aiming for a B or higher, you will need 8 total points by the end of the semester. You can also see your average quiz percentage, your attendance percentage, and the number of A list points you have earned. Feel free to contact Dr. Teal at any point during the semester with questions or concerns about your grade or how to read your scores in Canvas.

# Attendance:

**Absences related to caring for your physical and mental health are always excused as long as you notify the instructor. If you have a health concern, documented disability, or family emergency that causes you to miss more than 6 class sessions (A or B) or 12 class sessions (C), write to Dr. Teal to discuss amendments to your grade contract.** To monitor your attendance percentage on Canvas, go to “grades” and look for “Roll Call Attendance.”

# Technology and Attention

[Research done at the University of Texas](https://news.utexas.edu/2017/06/26/the-mere-presence-of-your-smartphone-reduces-brain-power/) indicates that the presence of a smart phone decreases your capacity for completing complex tasks that require focus, even if you’re not actively using it during the activity. To maximize your learning, you are strongly encouraged to **leave all internet-connected electronic devices in your bag during class.** If you must take notes on a tablet or laptop, **disable the Wi-Fi connection during class,** but also be aware that there is a significant body of research indicating that [taking notes by hand on paper promotes more learning and better retention of information](https://www.scientificamerican.com/article/why-writing-by-hand-is-better-for-memory-and-learning/).Use of all electronic devices is **prohibited during active listening and group discussions**, both to make these aspects of the class optimally beneficial to you as a student and as a gesture of respect toward the musicians to whom we are listening and your fellow students with whom you are discussing course material.

To maximize your learning in this course, only **limited use** of GenAI is permitted, and I ask that you disclose all AI use and appropriately credit your sources. Claiming authorship of AI-generated content wastes both your opportunity to build skills as a student and my time as an instructor who provides feedback on your work. You may, however, use AI to assist with tasks such as editing for grammar and mechanics or summarizing key terminology and themes from readings as long as you document your use clearly. I do not use GenAI to write, design, or grade any part of this course; if I do add any AI-generated tools or content during the semester, I will disclose that information to you.

# Writing Help:

Writing support is available online or in person through the UNT Writing Center—consider it a private lesson for your academic writing skills, which will benefit as much from practice and mentorship as your skills on your instrument! During an appointment with a tutor, you can develop your ideas, organize your thoughts, and clarify your prose as tutors guide you through the writing process (rather than proofreading your work for you). For more information or to make an appointment, visit writingcenter.unt.edu, call 940-565-4665, or stop by Sage Hall 150. I am available for individual help during my weekly office hours, by appointment, and over email.

Schedule(due dates and assignments subject to change, readings are from DeVeaux and Giddins [D&G] or available on Canvas, \* indicates that a reading response is due by 8am and that electronic devices are prohibited during the full class session)

*Week 1* Introduction

8/18 Introduction

8/20 D&G Roots of Jazz 6-14

8/22 D&G Roots of Jazz 15-23, **grade contract due**

*Week 2* Early Jazz I

8/25 D&G New Orleans 24-35

Assignment instructions for Reading Responses

8/27 D&G New Orleans 36-43

8/29 **NO IN-PERSON CLASS** \*David Ake, “Blue Horizon” from *Jazz Cultures;* online discussion board

*Week 3* Early Jazz II

9/1 **NO CLASS—LABOR DAY**

9/3 D&G New York in the 1920s 44-54

9/5 D&G New York in the 1920s 55-63

*Week 4* Early Jazz Week III

9/8 D&G Louis Armstrong 64-84

9/10 \*Brian Harker, “Louis Armstrong, Eccentric Dance, and the Evolution of Jazz on the Eve of Swing” **bring paper notes and/or a printed copy of the reading with your notes in the margins as electronic devices will not be allowed during this and subsequent discussion-focused class sessions**

**9/12 Quiz I**

*Week 5* Swing Era I

9/15 D&G Swing Bands 86-102

9/17 D&G Swing Bands 103-109

9/19 \*Christi Jay Wells, “‘Dreadful Bit of Silliness’”

*Week 6* Swing Era II

9/22 D&G Count Basie and Duke Ellington 110-125

9/24 D&G Count Basie and Duke Ellington 125-133

9/26 \*Sherrie Tucker, excerpt from *Swing Shift: “All-Girl” Bands of the 1940s*

*Week 7* Swing Era III

9/29 D&G A World of Soloists 134-161

10/1 \*Andrew Berish, “Negotiating ‘A Blues Riff’: Listening for Django Reinhardt’s Place in American Jazz”

10/3 **Quiz II**

*Week 8* Modern Jazz I

10/6 D&G Bebop 162-180

10/8D&G Bebop 181-189

10/10 **Midterm Contract Check-In due**

\*Mark Laver, "Dinner Jazz: Consumption, Improvisation, and the Politics of Listening”

Paper Assignment instructions in class, first draft due October 25th, final draft due October 30th

*Week 9* Modern Jazz II

10/12 D&G Cool Jazz and Hard Bop 190-201

10/14 D&G Cool Jazz and Hard Bop 201-215

10/16 \*Penny Von Eschen, excerpt from *Satchmo Blows Up the World*

*Week 10* Modern Jazz III

10/20 Writing Workshop **Supplemental Reading Discussions must be completed by this date**

10/22 D&G Jazz Composition in the 1950s 216-235

10/24 **Paper drafts due by 9:00am—Peer editing in class**

*Week 11* Modern Jazz IV

10/27 D&G The Modality of Miles Davis and John Coltrane 236-245

10/29 D&G The Modality of Miles Davis and John Coltrane 246-259, **paper final version due by 11:59pm**

10/31 **Quiz III**

*Week 12* The Avant-Garde, Fusion, Historicism, and Now I

11/3 D&G Avant-Garde 260-275

11/5D&G Avant-Garde 276-285

11/7\*Kwami Coleman, “*Free Jazz* and the “New Thing”: Aesthetics, Identity, and Texture, 1960-1966”

*Week 13* The Avant-Garde, Fusion, Historicism, and Now II

11/10D&G Fusion 284-303

11/12 D&G Fusion 303-325

11/14 \*David Brackett, “Listening to Electric Miles”

*Week 14* The Avant-Garde, Fusion, Historicism, and Now III

11/17 D&G Historicism 326-338

11/19 D&G Historicism 338-345

 11/21 \*Pearl Cleage, “Mad at Miles” and Will Cheng, “Gaslight of the Gods”

**THANKSGIVING BREAK**

*Week 15* The Avant-Garde, Fusion, Historicism, and Now IV

12/1 D&G Jazz Today 347-the end! **Supplemental Artist Videos must be completed by this date**

12/3 Pre-Finals Day: Review, **Final Grade Check-In due, FINAL DEADLINE FOR ALL LATE WORK**

*Finals Week*

12/8 **Comments on Supplemental Artist Videos due by 11:59pm**

**12/10 at 8:00am Quiz IV, TEAMWORK SELF ASSESSMENT DUE**

# UNT Policies:

**ACADEMIC INTEGRITY**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](https://policy.unt.edu/policy/06-003)

LINK: <https://policy.unt.edu/policy/06-003>

**STUDENT BEHAVIOR**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](https://deanofstudents.unt.edu/conduct)

Link: <https://deanofstudents.unt.edu/conduct>

**ACCESS TO INFORMATION – EAGLE CONNECT**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu/). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](http://eagleconnect.unt.edu/)

LINK:  [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

**ODA STATEMENT**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](https://disability.unt.edu/)

LINK: [disability.unt.edu](http://disability.unt.edu/). (Phone: (940) 565-4323)

**Health and Safety Information**

Students can access information about health and safety at: <https://music.unt.edu/student-health-and-wellness>

**Registration Information for Students**

See: [Registration Information](https://registrar.unt.edu/students)

Link: <https://registrar.unt.edu/students>

**Academic Calendar, Fall 2025**

See: [Fall 2025 Registration Information](https://registrar.unt.edu/registration/fall-academic-calendar.html)

Link: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

**Final Exam Schedule, Fall 2025**

See above

**Financial Aid and Satisfactory Academic Progress**

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid.  Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered.   Students cannot exceed attempted credit hours above 150% of their required degree plan.  If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

See: [Financial Aid](http://financialaid.unt.edu/sap)

LINK: <http://financialaid.unt.edu/sap>

Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program.  If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](http://financialaid.unt.edu/sap)

LINK: <http://financialaid.unt.edu/sap>

**RETENTION OF STUDENT RECORDS**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

See: [FERPA](http://ferpa.unt.edu/)

Link: <http://ferpa.unt.edu/>

**COUNSELING AND TESTING**

UNT’s Center for Counseling and Testing has an available counselor for students in need. Please visit the Center’s website for further information:

See: [Counseling and Testing](http://studentaffairs.unt.edu/counseling-and-testing-services)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health resources, please visit:

See:  [Mental Health Resources](https://disparities.unt.edu/mental-health-resources)

Link: <https://disparities.unt.edu/mental-health-resources>

**ADD/DROP POLICY**

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

**STUDENT RESOURCES**

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](https://success.unt.edu/aa-sa-resources)

Link: <https://success.unt.edu/aa-sa-resources>

**CARE TEAM**

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](https://studentaffairs.unt.edu/care-team)

Link: <https://studentaffairs.unt.edu/care-team>