

Black History and the Jazz Age:

Research Methods in African American History

AFA 3850 Section 0907

SYLLABUS

University of Florida Fall 2009

Updated September 7, 2009

Dr. S. Y. Evans
Phone: 352-273-0392

Departments: African American Studies/Women's Studies
Email: drevans@ufl.edu Website: www.ProfessorEvans.com

Class Location: Matherly (MAT) 015
Class hours: Tues 4:05pm – 7:05pm (per. 9-11)

Office Location: 304 Ustler Hall
Office Hours: Tuesdays 11:30-1:30pm
or by appointment

DESCRIPTION:

In this course students will explore various ways that African American history has been and can be researched.

- ✓ Students will be introduced to research topics, themes, and methods in the field of African American history.
- ✓ Students will discuss this content and structure in relation to collecting, preserving, and disseminating Black cultural, political, and intellectual history.
- ✓ In the first half of the course, students will use resources and methods within their academic discipline to formulate a question relevant to African American history, utilize primary and secondary sources to answer that question, and develop an argument based on their original research.
- ✓ In the second half of the course, students will explore the many ways jazz history (about musicians, singers, and dancers) has been written.

Course Objectives:

- To familiarize students with different approaches that researchers have taken in the field of African American history
- To assist students in formulating research questions and gaining knowledge of institutional resources to answer those questions
- To allow the students' individual and collective research interests to provide much of the class content and context
- To apply knowledge of Black history and historiography to a theme--the study of jazz instrumentals, vocals, and dance

Learning Objectives:

In this course, students will:

- Learn qualitative research methods by gaining familiarity with primary and secondary sources

- Reinforce writing and critical thinking skills by analyzing historians' evidence and evaluating strengths and weaknesses of research techniques
- Produce and present a final research project in preparation for future academic and professional advancement
- Produce a bibliographic and cultural reference for jazz educators
- Demonstrate academic competency through adaptive learning skills development (Self, Communication, Tasks, Innovation)

REQUIRED READING

Books

Upon These Shores: Themes in the African American Experience, 1600-present

William Scott & William Shade

Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era

Brenda Dixon Goggschild

What is This Thing Called Jazz?: African American Musicians as Artists, Critics, Activists

Eric Porter

A Short Guide to Writing about History

Richard Marius

Articles

1. Perry Hall. "Introducing African American Studies: Systematic and Thematic Principles." *Journal of Black Studies*. vol. 26, no. 6 (July 1996): 713-34. [available through JSTOR]
2. Tom Sargant & Norman Sargant. "Negro American Music: Or the Origin of Jazz III" *The Musical Times*. vol. 72, no. 1062 (August 1931): 751-52. and "Negro American Music: Or the Origin of Jazz IV." *The Musical Times*. vol. 72, no. 1063 (September 1931): 847-48. [available through JSTOR]
2. Stephanie Y. Evans. "[I Was One of the First to See Daylight": Black Women at Predominantly White Colleges and Universities in Florida since 1959.](#) *Florida Historical Quarterly*. (2006): vol. 85, no. 1, pp. 42-63.
3. Mike Heffley, "[Jazz History Lecture. What is Jazz History? Not All Black and White...](#)"
4. Warren Pinkney. "Jazz in India: Perspectives on Historical Development and Musical Acculturation. *Asian Music*. vol. 21, no. 1 (Autumn 1989-Winter 1990): 35-77. [available through JSTOR]
5. Guthrie Ramsey. "Cosmopolitan or Provincial?: Ideology in Early Black Music Historiography. *Black Music Research Journal*. vol. 16, no. 1 (Spring 1996): 11-42.
6. Sherrie Tucker. "[Women in Jazz.](#)" PBS
7. Portia Maultsby. "A Map of Music." *African American Review*. vol. 29, no 2 (1995): 183-84.

Web resources assigned

- * Ken Burns' *JAZZ: A History of America's Music* <http://www.pbs.org/jazz/>
- * All music.com 'jazz': <http://www.allmusic.com/cg/amg.dll?p=amg&sql=73:196>
- * UF African American Studies Online: http://www.uflib.ufl.edu/cm/african_american/

SEMESTER AT A GLANCE

Tuesdays

Week	
[Wk 1] Aug 25	<p>Introductions & Overview Heffley Article , “Jazz History Lecture” Video: <i>Jazz Greats</i> Dunham: Example of disciplinary approach to Black history</p>
[2] Sept 1	<p>Hall Article, “Introducing African American Studies...” History Theory & Adaptive Learning Skills; Course Resources: Worksheets & Data Lecture: Black Music; Videos: Online <i>Guest Speaker:</i> Mrs. Vivian Filer [sign up for facilitation]</p>
[3] Sept 8	<p><i>Shores</i>, Chapters 1 & 2 Africa, the Slave Trade, and the Diaspora & Creating a Biracial Society, 1619-1720 Video: Burns’ <i>Jazz I</i> “Gumbo” Black history & academics paper due</p>
[4] Sept 15	<p><i>Shores</i>, Chapters 6 & 10 Full of Faith, Full of Hope & Rights, Power, and Equality Video: Burns’ <i>Jazz II</i> “The Gift” Academics paper discussion</p>
[5] Sept 22	<p>Meeting at Special Collections 4:05-5pm (Jim Liversidge, Flo Turcotte, Joel Buchanan) <i>Shores</i>, Chapters 11, 12 & 13 [back in classroom 5:30pm-7:05pm] Black Literature & Religious Traditions Sounds of Blackness—Music</p>
[6] Sept 29	<p>Video: Burns’ <i>Jazz III</i> “Our Language” Debate Prep [ASALH]</p>
[7] Oct 6	<p>Debate I <i>Shores</i>, Chapters 15 & 16 From Black Bourgeoisie to African American Middle Class & The New Underclass</p>
[8] Oct 13	<p><i>Waltzing</i>, Chapters 1 & 2 The Race Trope in Swing Era Performance & From Marjorie to Margot In Class Quiz</p>
[9] Oct 20	<p><i>Waltzing</i>, Chapter 3 “You Didn’t Go Downtown, Everything Was Uptown”: Harlem, USA Video: Burns’ <i>Jazz IV</i> “The True Welcome”</p>
[10] Oct 27	<p><i>Waltzing</i>, Chapters 4 & 5 Who’s Got His Own: Black Creativity as Commodity & Color and Caste in Black and White: Performing at Home and Abroad Video: Burns’ <i>Jazz V</i> “Swing: Pure Pleasure” [NSEE] Debate Prep</p>

[11] Nov 3	... <i>Thing Called Jazz?</i> Chapter 1 Jazz & Modernity Debate II
[12] Nov 10	<i>Jazz?</i> Chapter 2 Bebop Topics Due <i>Short Guide I</i> Video: Burns' <i>Jazz</i> VI: "Dedicated to Chaos"
[13] Nov 17	<i>Jazz?</i> Chapter 4 Jazz Singing Sources Due <i>Short Guide II</i> Video: Burns' <i>Jazz</i> VII: "Risk"
[14] Nov 24	<i>Jazz?</i> Chapter 5 Jazz Community <i>Short Guide II</i> Video: <i>Dancing the Light</i>
[15] Dec 1	First Draft Due Bring 2 copies of paper: In class editing
[16] Dec 8	LAST DAY - Presentations TWO COPIES of Final Paper Due: One hard copy, one email copy drevans@ufl.edu (received by 4:05pm)

GRADE SCALE

1 Black History & academics paper (5 pp)	50 points
2 Discussion questions and analysis	40 points
3 In-class debate	50 points
4 Book response, 3 short papers (2 pp)	60 points
5 Blue Book quiz	50 points
6 Final presentation	20 points
7 Final research paper (8-10 pp)	
TWO COPIES	100 points
8 Attendance (2 point per week)	30 points
TOTAL	400 POINTS

UF grade scale:

95-100% = A
90-94= A-
87-89= B+
84-86= B
80-83= B-
77-79= C+
74-76= C
70-73=C-
67-69= D+
64-66= D
60-63= D-
Less than 60= E

ASSIGNMENT DETAILS

1 Black History & academics paper (5 pp) 50 points

Search books and scholarly journals for a topic relevant to your major (search "medicine," "health," "psychology," "business," "education," "engineering," "law," "history." etc. - from off campus, you must access through Remote Login.). Write a 5-page paper discussing how your academic interests intersect

with race and history. Your bibliography must include two books and three scholarly articles in addition to *Upon These Shores* and other course materials.

2 Discussion questions and analysis

40 points

Two times during the semester, each student will facilitate discussion of the assigned reading. Facilitation groups will lead a discussion about the main themes in the day's reading by presenting a series 4-5 questions (per person) for the class to consider.

- Do not provide an extensive summary (surely all students will have read and are prepared!). Rather, outline 3-4 main points in the chapter to add to the study guide and offer questions to explore chapter content.
- Turn in one copy of your questions and a 1 page analysis of the reading (both with page references) before class facilitation. Email your questions Dr. Evans *by 12 noon the day before your facilitation*; these questions will be sent to the class list to help others prepare for the discussion. Dr. Evans will give contextual lectures before and after class discussion.

3 In-class debate

50 points

Twice during the semester, we will have a debate. Teams will be assigned beforehand and the debate question will be revealed a week before the debate. Each student on the team will be expected to speak for 4 minutes. *In addition* to each person's presentation, there will be one opportunity for rebuttal (4 minutes) and one closing statement for each side (5 minutes). The make up for missing either debate will be an 8 page paper.

4 Book response – short paper (3 x 2 pp each)

60 points

After each of the three major texts, turn in a 2-3 page paper connecting the topic to your area of interest. Cite at least 4 pages in each book to make your points.

5 In-class Blue Book quiz

50 points

You will have 50 minutes to answer 5 identification, 5 short answer, and 1 essay question. Bring a Blue Book (available at the UF bookstore); exams turned in on loose paper will incur a 3-point penalty. The quiz will be open note, but NO books will be allowed. Dictionaries will be permitted. Points will be awarded for content and structure, ability to present observations with appropriate citations, and use of scholarly evidence to support reasonable arguments. Points will be deducted for severe illegibility.

6 Final presentation

20 points

Each student will give an oral presentation based on the findings of their research for the final paper. Presentations should be 5-6 minutes each and should highlight 1) how your academic discipline intersects with Black history and 2) the primary, secondary, and reference sources used to answer your research question about jazz history and historiography.

7 Final research paper (8-10 pp)

100 points

TURN IN TWO COPIES (One hard copy; one emailed)

The final exam grade in this course will be a research paper (8-10 pages, including bibliography). The grading rubric will be distributed well in advance of the assignment due date. Part of the final paper grade will be the paper topic proposal (10 points), source material (15 points), first draft (25 points), and final draft (50 points). Final papers are due AT THE BEGINNING OF CLASS on the last day of class. Topics and questions will largely be determined by how your own interest in African American history intersects with local interest in the history of jazz.

- Late papers will incur a 10% penalty. *Papers will not be accepted after 2:30pm on Wednesday, December 16th.*

7 Attendance (approx. 2 point per day) 30 points

Sign in at every class session; attendance will be taken from the sign in sheet in order to eliminate attendance oversights. In case of disputed absences, the sign in sheet will be considered the verification of records. This grade also reflects a *consistent, informed, and thoughtful* contributions to class.

- Students should consult the attendance policy <http://www.registrar.ufl.edu/catalog/policies/regulationattendance.html> of the *University of Florida Catalogue*. In accordance with UF policy, students who are ill will be able to make up missed work without penalty. However, students must communicate via email Dr. Evans prior to or on the day of EACH medical absence to be allowed to make up work without late penalty. Though due consideration will be given to those with medical absences, no make up work will be accepted after Wednesday, December 16 at 2:30pm.
- Students are expected to take notes on the assigned readings and review notes before coming to class. *Be in class on time and to stay until class is finished*. This is a discussion-centered course, attendance and participation are very important parts of your grade. Absences count and excessive tardiness will be counted towards absences.
- Do not show up 10 minutes late to class and expect to be counted present. Be on time to sign immediately in if you wish to be counted. No retroactive sign in will be allowed. Because this is a 3 hour time block, we will take a 15 minute snack and bathroom break during class. Those back late from the break will be marked tardy.

IMPORTANT INFORMATION:

- **Please come and see me during office hours about ANY questions, comments, special needs or concerns regarding the course.** If my office hours conflict with your schedule, we can set up an appointment. Email or call at any time; allow 48 hours for my response.
- **This syllabus represents an outline of the course.** Details of the course may change; however, students will be notified in advance if there are any changes made.
- **Do all work in a professional manner.** All written assignments are to be typed, double-spaced using Times Roman 12 font in MS Word. [Large fonts such as Arial, Century Schoolbook, Courier New, **boldfaced fonts**, or Bookman Old Style ARE NOT ACCEPTABLE.] Borders should be the standard (one-inch) and only MLA, APA, or Chicago styles should be used for all written work (use the style of your academic discipline). **Do not** take up extra space on papers by using name, date, course, assignment title as ways to extend the start line of the paper. Put all information in the top *right hand corner, single spaced*. Assignment title or paper title may be centered. Work will be considered late after the beginning of class on the due date and will be graded down one full letter grade if received after class. **DO NOT** email assignments (except for one copy of the final paper)—emailed assignments are not accepted...only hard copies turned in by the deadline will count. Staple all papers.
- **All students are expected to know and adhere to the University's guidelines for Academic Honesty** (see <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty> or <http://www.dso.ufl.edu/judicial/academic.htm> for details). If I have any reason to believe that any student has taken part in “cheating, plagiarism, misrepresentation, bribery, conspiracy, or fabrication,” I will complete a faculty adjudication form and pursue the highest available sanction on the student with the Dean of Students Office in accordance with University of Florida policies.

Reminders:

- ✓ Activate your Gator ID, library card, and UF email accounts immediately. Some important notices will be sent via email to the class listserv so make sure your ufl email account is functional. Empty your email account so you do not miss important notices.
- ✓ Read all assignments BEFORE class.
- ✓ Bring notes and questions everyday. Come to class ready to discuss detailed aspects of the reading; the class will not be time for basic summaries or uninformed rants.
- ✓ TURN OFF ALL CELL PHONES, PAGERS, & BEEPRS BEFORE CLASS!
- ✓ Refrain from eating in class, except during the 15 minute break.

CONTEXT:

This course represents an opportunity for both the instructor and students to become more familiar with the origins, forms, evolutions, and characteristics of jazz. "Jazz"--as music, song, and dance--is a vast ocean and we will be traveling in the same small boat together, attempting to chart a viable course.

I have spent a considerable amount of time researching the perimeters of our topic and have relied on those generous experts (musicians, enthusiasts, and academic researchers) who have offered resources to ensure we are not meandering on a fruitless journey. My area of competency in this course will be focusing on critical questions in historiography and race analysis. There is much I do not know about jazz, but I am extremely confident and experienced in guiding the exploration of race and research methods, which will allow for an exciting and stimulating course of study--a balance of new and known quarters.

Though jazz remains alive and continuously evolving, the bulk of the analysis will be on jazz before the 1960s, during the Reconstruction and Jim Crow eras.

RECOMMENDED READING

Books

On Research Methods, History, and Historiography

- Critical Reflections on Black History (Wright)
- Africana Studies: A Disciplinary Quest for Both Theory & Method (Conyers)
- Historians & Race: Autobiography and the Writing of History (Cimbala & Himmelberg)
- The State of Afro-American History: Past, Present, and Future (Hine)
- Black Mosaic: Essays in Afro-American History and Historiography (Quarles)
- Race & History: Selected Essays, 1938-1988 (Franklin)
- Malcolm X on Afro-American History (Clark)
- Afro-American History and the Modern Era (Aptheker)
- Black Women in the Ivory Tower, 1850-1954: An Intellectual History (Evans)
- Taking Sides: Clashing Views in United States History, vol. 2 (Madaras & SoRelle)
- After the Fact: The Art of Historical Detection, 5th ed.(Davidson & Lytle)
- Who Owns History? (Foner)
- On the Teaching & Writing of History (Bailyn)
- A Short Guide to Writing about History (Marius)
- Genealogists Guide to Discovering Your African-American Ancestors: How to Find and Record Your Unique Heritage (Croom & Smith)

On Jazz

Jazz Music (Singers & Musicians)	Jazz Dancers (& Stage)
---	-------------------------------

<ul style="list-style-type: none"> - Keeping Time: Readings in Jazz History (Walser) - Blowin' Hot and Cool. Jazz and Its Critics (Gennari) - Riffs & Choruses : A New Jazz Anthology (Clark) - Hear Me Talkin' to Ya: The Story of Jazz As Told by the Men Who Made It (Shapiro & Hintoff) - Uptown Conversation: The New Jazz Studies (O'Meally) - The Jazz Revolution: Twenties America and the Meaning of Jazz (Orgen) - Early Jazz: Its Roots and Musical Development (Schuller) - The Oxford Companion to Jazz (Kirchner) - Latin Jazz: The First of the Fusions, 1880s to Today (Roberts) - Cats of Any Color: Jazz, Black and White (Lees) - Bigotry and the Afrocentric Jazz Evolution (Hester) - The History of Jazz (Gioia) - From Jazz to Swing: African-American Jazz Musicians and Their Music, 1890-1935 (Hennessey) - The Biographical Encyclopedia of Jazz (Feather) - Thinking in Jazz (Berliner) - Lady Sings the Blues (Billy Holiday) - Billie Holiday: Wishing on the Moon (Clarke) - Sassy: The Life of Sarah Vaughn (Gourse) - Ella Fitzgerald: A Biography of the First Lady of Jazz (Nicholson) - Queen: The Life and Music of Dinah Washington (Cohodas) - Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919 (Brooks) - Black Music, White Business: Illuminating the History and Political Economy of Jazz (Kofsky) - Birth Of The Cool: Beat, Bebop, and the American Avant Garde (MacAdams) - The Birth of Bebop: A Social and Musical History (DeVeaux) - Black Nationalism and the Revolution in Music (Kofsky) - Jazz Cultures (Ake) - Race Music: Black Cultures from Bebop to Hip-Hop (Ramsey) - The Power of Black Music: Interpreting Its History from Africa to the United States (Floyd) - African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive 	<ul style="list-style-type: none"> - Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era (Gottschild) - The Black Dancing Body: A Geography from Coon to Cool (Gottschild) - Dancing Many Drums: Excavations in African American Dance (Defrantz) - Black Dance: From 1619 to Today (Emery & Dunham) - Caribbean Dance from Abakua to Zouk: How Movement Shapes Identity (Sloat) - African Dance: An Artistic, Historical and Philosophical Inquiry (Welsh-Asante) - Jookin': The Rise of Social Dance Formations in African-American Culture (Hazard Gordon) - Steppin' on the Blues: The Visible Rhythms of African American Dance (Folklore and Society)" - At the Jazz Band Ball - Early Hot Jazz, Song and Dance (Oaks) - Kaiso!: Writings by and about Katherine Dunham (Clark & Johnson) - African Dance: An Artistic, Historical and Philosophical Inquiry (Asante) - Caribbean Dance, From Abakua to Zouk: How Movement Shapes Identity (Sloat) - Jazz Dance: The Story of American Vernacular Dance (Winslow Sterns) - TAP! The Greatest Tap Dance Stars and Their Stories 1900-1955 (Frank) - Swinging At The Savoy The Memoir of a Jazz Dancer (Miller & Jenson) - Jump into Jazz: The Basics and Beyond for Jazz Dance Students (Kraines & Pryer) - African American Concert Dance (Perpener) - Modern Dance, Negro Dance: Race in Motion (Manning) - Dancing Revelations: Alvin Ailey's Embodiment of African American Culture (DeFrantz) - Savion!: My Life in Tap (Glover)
--	---

<p>Behavior (Conyers)</p> <ul style="list-style-type: none"> - Stormy Weather: The Music and Lives of a Century of Jazzwomen (Dahl) - American Women in Jazz, 1900 to the Present: their Words, Lives, and Music (Plackskin) - The International Sweethearts of Rhythm (Handy) 	
---	--

Videos

- The Jazz Singer (1927)
- Cabin in the Sky (1943)
- Stormy Weather (1943)
- The Wiz (1978)
- The Jazz Singer (1980)
- Tap (1989)
- I'll Make Me a World (1998)
- Hollywood Rhythm Vol. 01 - The Best of Jazz & Blues (2001)
- Fosse (2002)
- A Tribute to Alvin Ailey (2002)
- Martha Graham - An American Original in Performance (2002)
- A Woman's Place is in the Groove--Audio (2002)
- A Chorus Line (2003)
- Unchained Memories (2003)
- Jazz - A Film by Ken Burns (2004)
- Great Women Singers of the 20th Century I (2005)
- Jazz Giants of the 20th Century (2007)
- Dancing in the Light: Six Dance Compositions by African American Choreographers (2007)