

Black History and the Jazz Age

Research Methods in African American History

SYLLABUS

AFA 3850 Section 3456

Dr. Evans - Fall 2008

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Dr. S. Y. Evans
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Class Location: MAT 013
Class hours: MWF 8:30-9:20am

Office Location: 304 Ustler Hall
Office Hours: Wednesdays 10:00 am-12:00 noon

Course 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

Action-based 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

Sample Questions to Guide the Course

REQUIRED READING

Books

If you would like to support local booksellers, buy books at: [Orange and Blue Textbooks](#) 309 NW 13th Street. 352-375-2707 (Also available online or through UF bookstore)

Upon These Shores: Themes in the African American Experience, 1600-present
William Scott & William Shade

A Short Guide to Writing about History
Richard Marius

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

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

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]
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.

7. Portia K. Maultsby. "A Map of Music." *African American Review*. vol. 29, no 2 (1995): 183-84.

Web & Video Resources

UF Library African American Studies Reference: http://www.uflib.ufl.edu/cm/african_american/
Ken Burns' Jazz PBS <http://www.pbs.org/jazz/>

GRADE SCALE

1 Black history & academics paper (5 pp)	40 points
2 Discussion questions & facilitation	30 points
3 In-class debate (1 debate & 1 judge)	50 points
4 In-class Blue Book quiz	40 points
5 Final group presentation	40 points
6 Final research paper (8-10 pp)	70 points
7 Attendance (1 point per week)	30 points
TOTAL	300 POINTS

UF grade scale:

90-100% = A
86-89= B+
80-85= B
76-79= C+
70-75= C
66-69= D+
60-65= D
Less than 60= E

ASSIGNMENT DETAILS

1 Black history & academics paper (5 pp) 40 points

Search books and scholarly journals for a topic relevant to your major (ex. "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 Black history. Your bibliography must include at least three books and four scholarly articles in addition to the *Upon These Shores* course reading and other materials.

2 Discussion questions 30 points

Each group of students (usually 2-3) will facilitate discussion of the assigned reading. Facilitation groups will lead a discussion about the main themes in the day's reading by identifying 3-5 main concepts and presenting a series of 4-5 questions per person for the class to consider. Do not provide an extensive summary (because surely all students will have read and are prepared!), but outline the main points in the chapter to add to the study guide and offer questions to explore the chapter content. Type up your questions (with page references), and turn them in with a 1 page analysis on the day of your facilitation. Dr. Evans will give contextual mini-lectures during and after class discussion.

3 In-class debate 50 points

Twice during the semester, we will have a debate; each student will alternatively participate in and judge 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 3 minutes. There will be one opportunity for rebuttal (3 minutes) and one closing statement for each side (3 minutes). One half of the class will debate while the other half judges the debate, then we will switch. Points will be assigned for debating (20 points) and for judging (20 points). For each debate all students (whether judging or debating) will turn in a 2-3 page paper outlining what side they would argue and include 3 pieces of evidence to support that

argument--the paper is due at the beginning of class on the day of the debate. The make up for missing either debate will be a 6-8 page paper.

4 In-class Blue Book quiz 40 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.

5 Final group presentation 40 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.

6 Final research paper (8-10 pp) 70 points

There will be no final “exam” for this class. Grades will be given for the final 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 (5 points), source material (15 points), first draft (15 points), and final draft (35 points). Final papers are due AT THE BEGINNING OF CLASS on the last day of class. Late papers will be graded down 5 points each day the paper is late. Topics and questions will largely be determined by how your own interest in African American history intersects with the history of jazz. Basically, you will decide on a topic that is of interest to you that utilizes resources from your own academic discipline. Combine the course materials and your academic interests in a way that will be of use to you as you move forward with your professional and intellectual goals.

7 Attendance (approx. 2 points per week) 30 points

On the fifth missed class, (excused or unexcused), there will be a ten- point penalty to your final grade. This is a discussion-centered course, so attendance and participation are very important parts of your grade; absences will be monitored and excessive tardiness will be counted towards absences. Students in attendance are expected to 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. Those who miss more than three classes due to medical illness might consider dropping the course in accordance with the UF illness guidelines. Students should consult the attendance policy <http://www.registrar.ufl.edu/catalog/policies/regulationattendance.html> of the 2007-2008 *University of Florida Catalogue*. 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.*

SEMESTER AT A GLANCE

	Monday	Wednesday	Friday
Week 1: Aug 25-29	Introductions & Overview	History & Theory I	Video: Jazz Greats
Week 2: Sept 1-5	Labor Day - No Class	History Theory II <i>Short Guide</i> Video: Jazz Greats II	Black Music lecture ~sign up for facilitation~

3: Sept 8-12	<i>Upon These Shores</i> (Shores) Chapter 1 Africa, the Slave Trade, and the Diaspora	Shores, Chapter 2 Creating a Biracial Society, 1619-1720	Library/Special Collections
4: Sept 15-18	Shores, Chapters 6 & 8 <i>Full of Faith, Full of Hope & In Search of the Promised Land</i>	Shores, Chapter 10 Rights, Power, and Equality	Shores, 13 Religious Traditions
5: Sept 22-26	Shores, Chapters 15 & 16 From Black Bourgeoisie to African American Middle Class & The New Underclass	Shores, Chapter 12 Black Literature	Video: <i>I'll Make Me a World</i>
6: Sept 29 - Oct 3	Shores, Chapter 11 Sounds of Blackness--Music	In Class Quiz	Debate I prep
7: Oct 6-10	Debate I	Video: Video: Burns' <i>Jazz</i> , I	Writing Day - Black History and academic disciplines paper
8: Oct 13-17	<i>Waltzing</i> , I Academics paper due	<i>Waltzing</i> , II	<i>Waltzing</i> , III
9: Oct 20-24	<i>Waltzing</i> , IV	<i>Waltzing</i> , V	No Class - Homecoming Debate II prep
10: Oct 27-31	Debate II	Burns' <i>Jazz</i> , II	Burns' <i>Jazz</i> , III
11: Nov 3-7	Burns' <i>Jazz</i> , IV	Burns' <i>Jazz</i> , V	Burns' <i>Jazz</i> , VI
12: Nov 10-14	<i>What is this Thing Called Jazz?</i> , Chapter 1 Jazz & Modernity	<i>Jazz?</i> , Chapter 2 Bebop	Final paper lecture (read 2007 student Jazz papers) Topics Due
13: Nov 17-21	<i>Jazz?</i> , Chapter 4 <i>Jazz Singing</i> Sources Due	<i>Jazz?</i> , Chapter 5 <i>Jazz Community</i>	Video: Alvin Ailey
14: Nov 24-28	<i>Jazz?</i> , Chapter 6 Improvisation	Video: <i>Dancing in the Light</i>	No Class - Holiday
15: Dec 1-5	First Draft Due	Video: <i>Fosse</i>	In class peer review
16: Dec 8-10	Presentations I	LAST DAY - Presentations II Final Paper Due	No class

IMPORTANT INFORMATION:

- **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** they will not be acknowledged...only hard copies count. Staple all papers!!!!
- **All students are expected to know and adhere to the University's guidelines for Academic Honesty** (see <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. I have had the unfortunate experience of having to turn students in for academic dishonesty; though it is a time-consuming and unenjoyable process, I have been successful in the adjudication process and will not hesitate to report students suspected of dishonesty to the Dean of Students Office in accordance with University of Florida policies.
- **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.

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.
- ✓ 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.

CONTEXT AND DISCLAIMER:

I am not an expert on jazz!!! This course represents an opportunity for you to become more familiar with the origins, forms, evolutions, and characteristics of jazz...I will be learning during the process as well. "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. To assume I have suitable expertise in the topic of jazz would be foolish--on your part and mine.

Fortunately, 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 we will eventually make preliminary forays into the contemporary status of jazz, the bulk of the analysis will be on jazz before the 1960s, when segregation was still in place.

RECOMMENDED READING

(Lectures will be based on these sources)

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) 	<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

<ul style="list-style-type: none"> - 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 Behavior (Conyers) - 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) 	<p>Philosophical Inquiry (Welsh-Asante)</p> <ul style="list-style-type: none"> - 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)
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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)