History 388: Jazz, Civil Rights and American Society

Jazz, Civil Rights and American Society will trace social conflict and social progress through the study of Jazz music. Starting with its antecedents, the Negro spirituals of the mid and late 19th Century, and the development of Blues music at the beginning of the 20th century, we will explore how through lyrics and music, the African American people have expressed their desires for freedom and equality. From Duke Ellington’s *Black Brown and Beige* to Billie Holiday’s *Strange Fruit*, to Charles Mingus’ *Fables of Faubus* and Charlie Haden’s *Liberation Music Orchestra*, the sweet syncopations and heartfelt realities of Jazz as a music of freedom will be explored. We will look at how the music differed in various cites and areas of the country. We will look at similarities and differences among jazz musicians, black and white musicians. In addition to class readings, we will weekly listen to music, view audio clips of live performances and hear what the musicians themselves have to say. And most importantly, we will have fun as we learn.

Starting early in the class a group of students will lead class sessions. During your week, each class leader will write a 5-7-page paper about the topic at hand and develop a bibliography about the subject and people of the period. You will introduce your “discoveries” to the class. Each of you will develop a different theme or angle to the work. The group must meet with me briefly before you present. Each student will write a 20 page analytical paper with detailed bibliography at the end of the semester.

While students are encouraged to use the Internet- all cites must be documented properly. I am familiar with the written and primary sources, but I may not know the entire WEB-CITE sources--so if you use them *you must give me a copy of the sources, cites and printouts.* I often check written sources to see if authors are properly quoted. You may e-mail me this material. I will give you a description of the makings of a well-written history paper. ANY cheating, plagiarizing or violation of the honor code will result in failure. Please read the Honor Council guidelines. Classroom attendance and participation required. Those missing three classes without a valid explanation will have a hard time getting a passing grade. I will give all a detailed bibliography before mid session.

August 29, Organization -introductions- requirements.

Sept. 5, Charles Mingus, *Beneath the Underdog,*

Sept. 11, Amiri Baraka, *Blues People.* **First paper due. 3-5 page thematic paper 10% (10).**

Sept. 19, Jazz , Music and Civil Rights—attend program at the German Historical Institute or Smithsonian Institution, Farah Jasmin, Griffin, *In Search of Billie Holiday.*
Sept. 26. Angela Davis, *Blues Legacies and Black Feminism*. (In this class we will discuss both Davis and Griffin on Billie Holiday, Class leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**

Oct. 3. Thomas Brothers, *Louis Armstrong’s New Orleans*, Class leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**


Oct. 24. Penny M. Von Eschen, *Satchmo Blows the World: Jazz Plays the Cold War*, Class leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**

Oct. 31. Ingrid Munson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* Class leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**

Nov. 7. Leonard Brown, *John Coltrane and Black America’s Quest for Freedom*, Class Leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**


Nov. 21. Ian Anderson, *This is Our Music: Free Jazz, the Sixties and American Culture*. **Class Leaders. Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**

Nov. 28. THANKSGIVING BREAK

Dec. 5. Robert G. O’Meally, ed., *Uptown Conversations*, Class Leaders. **Paper due 5-7 pages, 20 % (30) at time you lead the class, with Bibliography.**
Class Participation 30% includes class leadership session and final paper presentation. (60).

Presentation of individual paper topics the day exam is scheduled 10% (60). Draft or outline of discussion paper plus preliminary bibliography to be given to me before presentation.

**Final Papers 40% (100)**

Readings:
Anderson, Ian, *This is Our Music: Free Jazz, the Sixties and American Culture*
Baraka, Amiri, (Leroy Jones) *Black Music*
Brothers, Thomas, *Louis Armstrong’s New Orleans*
Brown, Leonard, *John Coltrane and Black America’s Quest for Freedom*
Davis, Angela, *Blues Legacies and Black Feminism*
Gioia, Ted, *History of Jazz*
Griffin, Farah Jasmin, *In Search of Billie Holiday*
Mingus, Charles, *Beneath the Underdog*
Monson, Ingrid, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*
O’Meally, Robert G. ed., *Uptown Conversations: The New Jazz Studies,*
Ruble, Blair, *Washington’s U Street: A Biography*
Spellman, A.B., *Four Lives in Jazz*
Von Esclen, Penny, *Satchmo Blows His Horn*
Weston, Randy with Willard Jenkins, *The Autobiography of Randy Weston*

A sampling of optional other resource texts:
O’Meally, Robert G. ed. *The Jazz Cadence of American Culture*
Peritti, Burton W., *The Creation of Jazz: Music, Race and Culture in Urban America*
Porter, Eric. *What Is This Thing Called Jazz*
Saul, Scott. *Freedom Is Freedom Ain’t: Jazz and the Making Of The Sixties*
Smith, R.A. *The Great Black Way L.A Jazz in the 1940s*
Southern, Eileen., *The Music of Black Americans*
Sutro, Dirk, *Jazz for Dummies*
Tirro, Frank, *Jazz History*