

MUSC 380-2

UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL FOR AREA CC – HUMANITIES

Please Read Instructions on Next Page of This Form

Course Number: Music 380 Course Title: A History of Jazz

- This is a new course. A FORM C is being filed concurrently.
This is an existing course not currently satisfying an UDGE requirement, which is not being changed.
This is an existing course not currently satisfying an UDGE requirement, which is undergoing change. A FORM C-2 is being filed concurrently.
This is an existing course currently satisfying an UDGE requirement which is being submitted for recertification. A FORM C-2 is required only if the course is being changed.

- Please attach a syllabus or draft syllabus of the course.
How many units is this course? 3 (Upper-Division General Education courses are limited to 3 units.)
Does this course have (a) prerequisite (s) other than completion of LDGE requirements?

yes no

Does this course fulfill requirements for a major by the academic unit in which the course is offered? Check the YES box even if the course counts as an elective in the major.

*yes no

If you answered "yes" to 3.a. or 3.b., then the course is an exception to the definition printed on the next page of this form, and you must explain why the GE committee should make an exception for this course. Please describe how this course is designed to provide valuable and appropriate learning experiences to both majors and non-majors.

The course is designed for both music majors and non-music majors, and does not require any discipline-specific skills/knowledge. It demonstrates the interrelatedness of jazz music and other areas of cultural development (e.g. social-political relationships, world history). The course is a platform for independent [reading comprehension, writing, listening] and collective [discussion] modalities of learning. Jazz is an original American form. Hence, a familiarity with its contours is important within the framework of a liberal arts education generally, and to American culture particular. It thusly presents a learning experience that will enhance students' lives outside the classroom. The following learning objectives are consistent those outlined in the new Music [B.A.] major and in keeping with our broader mission of education in the humanities.

- Identify instruments, formal structures, and describe key terms/concepts related to jazz performance practice
Develop aural skills esp. related to understanding the structure and development of "jazz" improvisation
Differentiate between jazz styles: early jazz, ragtime, swing, bebop, cool, jazz, hard bop, the avant-garde, fusion – and note the fundamental significance of the blues to each of these styles.
Describe intersections between the music's development and corresponding social-historical processes
Compare significant creative works of jazz innovators.
Develop an appreciation of this American art form and its continued contribution/interaction with American popular musics and other world musics.

Signatures

Dr. Mtafiti Imara Feb. 29, 2016
Originator Date 3/17/16
Program Director Date
General Education Coordinator Date
General Education Committee Chair Date

**FORM INSTRUCTIONS FOR UEDGE-CC (WHITE)
UPPER DIVISION GENERAL EDUCATION NEW COURSE PROPOSAL
FOR AREA CC – HUMANITIES**

The Definition of Upper Division GE Courses:

Upper Division General Education provides an opportunity for students to learn about areas of study outside their academic major. Upper Division General Education courses assume satisfaction of Lower Division General Education Requirements and develop upper division skills. Courses should not require discipline-specific prerequisites. Designed for non-majors, these courses make explicit the basic assumptions, principles and methods of the disciplinary or interdisciplinary area of study. This conceptual framework and the applicability of these principles and methods should be emphasized throughout the course.

Upper Division General Education courses should help students see how disciplines, ideas, issues and knowledge are often interrelated, intersecting and interconnected. Upper Division General Education courses should present knowledge which can enhance students' lives outside the classroom or their studies in other subjects. These courses should also provide students with a classroom environment that fosters independent, active, engaged learning and a genuine curiosity about the subject matter.

Upper Division General Education courses shall be three-unit courses so that three such courses will exactly correspond with the 9-unit Upper Division General Education requirement of the CSU.

See Attachment 2
Attachments and responses to questions 1-4 will help the General Education Committee decide if the course is truly suitable to the General Education student. Please read the definition of Upper Division General Education printed above before answering these questions.

1. Please attach a syllabus or draft syllabus of the course.
2. How many units is this course? Upper-Division General Education Courses are limited to (3) units.
3.
 - a. Does this course have (a) prerequisite (s) other than completion of LDGE requirements?
 - b. Does this course fulfill requirements for a major by the academic unit in which the course is offered? Check the YES box even if the course counts as an elective in the major.
 - c. If you answered "yes" to 3.a. or 3.b., then the course is an exception to the definition printed above, and you must explain why the GE committee should make an exception for this course. Please describe how this course is designed to provide valuable and appropriate learning experiences to both majors and non-majors.
4. Upper division general-education students may have fulfilled their lower division area C requirements in broad, interdisciplinary courses or in a different discipline than the discipline in which this course is offered. Please explain how this course introduces such students to the basic assumptions, principles and methods of the discipline, and how connection is made between these fundamentals and the particular applications emphasized in the course.

Criteria for Upper Division Area CC Courses:

Questions 5-7 will help the General Education Committee decide if the course belongs in the Humanities category.

On a separate sheet of paper, address the criteria implied by the following instructions. Provide specific examples wherever possible.

5. Please specify how this course represents both past and present approaches to at least one of the following: a) spirituality, b) the arts, c) philosophy or intellectual thought.
6. Please specify how in this course students address issues involving both the cognitive and affective aspects of human experience either using critical analysis or creative activity.
7. Please provide specific examples of the way in which this course examines at least one of the following: aesthetic, metaphysical, or ethical manifestations of the human intellect in at least one of the following contexts: a) diverse historical contexts; b) diverse cultural contexts.

Assessment for Upper Division Area CC Courses:

Question 6 will help the General Education Committee to evaluate whether you have planned sufficiently for assessing the success of your course.

8.
 - a. Please give examples explaining how the work assigned to students (quizzes, tests, essays, projects, etc.) allows you to measure how successful individual students are in meeting the UEDGE learning objectives for this course. Please attach an example of the type of assignment you will use to evaluate how successfully students meet the UEDGE learning objectives.
 - b. If you use any course assessment activities (e.g., "pre" and "post" testing, class-wide analysis of individual test questions, etc.) that measure whether or not the class as a whole successfully meets the General Education learning objectives for this course, please attach examples of these as well.

Virginia Mann

From: Judit Hersko
Sent: Thursday, March 17, 2016 9:52 AM
To: Virginia Mann; Mtafiti Imara
Subject: Re: A History of JAZZ

Hello Virginia,

I confirm my support.

Thank you.

Judit

Judit Hersko
Professor
Associate Director
School of Arts
California State University San Marcos
San Marcos, CA 92096-0001
760 750-4639
jhersko@csusm.edu
www.judithersko.com

From: Virginia Mann
Sent: Thursday, March 17, 2016 8:42 AM
To: Judit Hersko; Mtafiti Imara
Subject: A History of JAZZ

Hello Judit and Mtafiti,

I received your topic "A History of Jazz" and Regina will review it on Monday - after WASC leaves! I noticed on the GE forms attached that there is no signature for Chair/Program Coordinator. Judit, would you please confirm your support of this GE proposal by email? Then I can forward it to GEC, once the topic is approved.

Thanks so much,
Virginia

Virginia Peters Mann
Curriculum Specialist
Academic Programs
CRA 5201-B
(760) 750-8887

*C Form GE ADDENDUM**A Jazz History**Dr. Mtafiti Imara*

1. *See attached Syllabus*
2. *Units 3*
3. *No prerequisites required. The course is designed for both music majors and non-music majors, and does not require any discipline-specific skills/knowledge. It demonstrates the interrelatedness of jazz music and other areas of cultural development (e.g. social-political relationships, world history). The course is also a platform for independent [reading comprehension, writing, listening] and collective [discussion] modalities of learning. Jazz is an original American art form. Hence, a familiarity with its contours is important within the framework of a liberal arts education generally, and to American culture particularly. It thusly presents a learning experience that will enhance students' lives outside the classroom. The following student learning objectives are consistent with those outlined in the new Music [B.A.] major and in keeping with our broader mission of education in the humanities:*
 - a. *Identify instruments, formal structures, and describe key terms/concepts related to jazz performance practice.*
 - b. *Develop aural skills esp. related to understanding the structure and development of "jazz" improvisation*
 - c. *Differentiate between jazz styles: early jazz, ragtime, swing, bebop, cool, jazz, hard bop, the avant-garde, fusion - and note the fundamental significance of the blues to each of these styles.*
 - d. *Describe intersections between the music's development and concurrent social-historical processes*
 - e. *Compare significant creative works of jazz innovators.*

- f. *Develop an appreciation of this American art form and its continued contribution/interaction with American popular musics and other world musics.*

These abilities and knowledge, once acquired, will enhance the students' listening experience of both live and recorded jazz performances, deepen their understanding of improvisation as a creative process, and enable students to situate this particular cultural practice (jazz) within the broader fabric of American and global cultures.

4. Improvisation, especially within the context of a group, is the core notion or assumption that defines jazz. This relationship between an improviser and other members of an ensemble requires listening, cooperation, and often a high degree of accountability to both the text (score) and to the music being made in the moment. It is, in effect, a dynamic model of democracy that aptly describes the relatively "freedom" an individual can exercise while (also) contributing to a society/community. This is the fundamental principal, if not ideal of jazz. An understanding of this principal does not require musical competency, but guided listening, observation of jazz performances, and a discursive platform (lecture-discussion) that prompts:

- a) The student to examine his/her own role as a current/student or future worker within a given field; and*
- b) An examination of the relationship between determinant and adaptive elements of daily life - and how this affects one's capacity to be a citizen in a culturally diverse society.*

5. The importance of jazz music to American culture and intellectual thought cannot be understated. The literature describing the impact that this art has had on a range of disciplines is expansive and reflects a variety of research approaches and methodologies: e.g. sociology (Murray 1976; Gilroy 1993; Ramsey 2003), history

(Herskovits 1969; Roberts 1999), art (Thompson 1984), dance (Emery 1988), political science (Small 1994; Attali 1995), neuroscience (Wallin 2001; Patel 2008), and Cognitive Science (Iyer 2002; Hallam 2009). Jazz has either been the subject of these aforementioned fields, or has provided a means and approach to examining basic questions within these disciplines. It is both a medium and a tool for critical analysis.

6. One of the chief goals of the course is to develop the skill of listening. This will include both the cognitive domain, i.e. remembering and understanding; and the affective domain, i.e. receiving and responding to sonic stimuli (Anderson and Krathwohl 2001). During the course students will engage in directed listening activities to help them attend to, and be mindful of, formal procedures within a jazz performance, as well as specific strategies employed by some jazz improvisers.

7. For nearly a century writings on jazz have contextualized innovations in accord with diverse regions of the country, as well as during various periods within U.S. history. Subsequently, typologies have developed in accord with different jazz sub-genres: e.g. Dixieland - New Orleans (1910-20), Swing and Territory Bands - the Midwest (1920-40), New York - bebop (1940-50) and California - West Coast (1950-60). Each region and time period reflected specific performance practices as well as aesthetic sensibilities of different regions of the country. When we look internationally, we can also see the development of other jazz forms: e.g. mambo (Cuba), bossa nova (Brazil), and Third Wave (Europe) - each form reflecting aesthetics and historical specificity of these communities. Jazz has touched every corner of the globe, while each country/community have influenced its (jazz) development.

8. General relationship between SLO's, assignments and assessment tools.

<i>UDGE SLO's</i>	<i>Assessment Assignments</i>
<p>g. Differentiate between jazz styles: early jazz, ragtime, swing, bebop, cool, jazz, hard bop, the avant-garde, fusion - and note the fundamental significance of the blues to each of these styles.</p>	<ul style="list-style-type: none"> • Reading/discussing text • Guided listening of exemplary recordings. Identifying / recalling basic musical information (title, artist, instrumentation) after hearing 15-20 second recorded excerpts
<p>h. Develop an appreciation of this American art form and it's continued contribution/interaction with popular music, and other world music's.</p>	<ul style="list-style-type: none"> • Performance observations (video and in-class) and critique • Guided listening • Compare/contrast features of jazz with contemporary/pop genres
<p>i. Compare significant creative works of jazz innovators.</p>	<ul style="list-style-type: none"> • Performance observation and critique • Writing / critical analysis of select works
<p>j. Describe intersections between the music's development and corresponding social and historical processes</p>	<ul style="list-style-type: none"> • Reading text, lectures, • Forum discussions and writing (online)

Specific example: Performance Review

This is a culminating project. After preparatory observations-critiques of in-class and video performances students will attend, and write a critical review of one (live) off-campus jazz performance. The writing (ca.1500 words) will include the following the prompt questions:

Artifacts: Who were the performers? When/where was the performance held? Describe the venue (and give proof of attendance).

Performance Practices: Name and describe at least one musical selection in this musical presentation. How would you describe the general behavior of the audience when this piece was performed?

Aesthetics: In what genre (or sub-genres) would you classify this piece? This performer/group? Why? Programmatic: is there anything about the performers, instruments, language, visual appearance, or themes that index Latin American people or a specific Latino culture?

Spiritual Significances: Were there any ritual aspects to this musical presentation? Describe. What is the primary visceral attraction you had to this performer/performance?

Sources

- *Anderson, L. & Krathwohl, Eds. (2001). A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives. New York: Longman*
- *Attali, J. (1985) Noise: the political economy of music. Minneapolis: University of Minnesota Press*

- Berliner, P. (1994) *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: University of Chicago Press
- Emery, L. (1988) *Black Dance: From 1619 to Today*. Princeton, NJ: Princeton Book Company
- Floyd, S. (1995) *The Power of Black Music: Interpreting its History from Africa to the United States*. New York: Oxford University Press
- Gilroy, P. (1993) *The Black Atlantic: modernity and double consciousness*. Cambridge, Mass.: Harvard University Press
- Hallam, S., I. Cross, & M. Thaut, Eds. (2009) *The Handbook of Music Psychology*. Oxford; New York: Oxford University Press
- Herskovits, M. (1969) *The new world Negro: selected papers in Afro-American studies*. Frances S. Herskovits, Ed. New York: Minerva Press
- Iyer, V. (2002) "Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music" [in] *Music Perception*. Vol. 19, No. 3, 387-414
- Murray, A. (1976) *Stomping the Blues*. New York: McGraw-Hill, 1976
- Patel, A. (2008) *Music, Language, and the Brain*. Oxford: Oxford University Press, 303-304
- Pressing, J. (1988) "Improvisation: Methods and Models". [In] John Sloboda, ed. *Generative Processes in Music*, 129-178. Clarendon: Oxford
- Ramsey, G. (2003) *Race Music: Black Cultures from Be-bop to Hip-Hop*. Berkeley: University of California Press
- Roberts, J. (1994) *Black Music of Two Worlds: African, Caribbean, Latin, and African-American Traditions*, 2nd rev. Ed. New York: Schirmer Books, 1999
- Small, C. (1994) *Music of the Common Tongue*. New York: Riverrun Press, 1994
- Thompson, R. (1984) *Flash of the Spirit: African and Afro-American Art and Philosophy*. New York: Vintage Books, 1984

- *Wallin, N., B. Merker, & S. Brown. Eds. (2001) The Origins of Music. Cambridge, MA: MIT Press,*

A History of Jazz

*Dr. Mtafiti Imara, Associate Professor of Music
California State University San Marcos
mimara@csusm.edu*

Overview

Description

This course surveys the major innovators, stylists, and historical settings of jazz music. Demonstrates, through an analysis of the music-culture of various periods of jazz history, how disciplines (sociology, political science, cognitive science), ideas (improvisation), issues (race and gender) and knowledge (Great Migration) are interrelated, intersecting and interconnected. The blues foundation is discussed, as well as the impact jazz has had on other American popular musics and art forms, e.g. theater, film, rock and roll, and hip hop. The history of this music - derivative of African forms and aesthetic sensibilities - has its clearest manifestations in American music-culture. Its history parallels the development of 20th century media technologies and is emblematic of both American social-political history and modernity in the arts. Accordingly, its appeal and influences have coincided, not only with cultural relations within the U.S., but similar processes worldwide.

Students will engage the subject through listening, reading, and active discussions of the topics listed below. Assessments will be in the form of multiple choice, true false, vocabulary, critical listening, and essays. There are no prerequisite "music" skills required for this course. Course meets the All-University Writing requirement. A minimum of 2500 words of writing will be required within the varied assignments.

Student Learning Objectives

Students will be able to:

1. *Differentiate between jazz styles: early jazz, ragtime, swing, bebop, cool, jazz, hard bop, the avant-garde, fusion - and note the fundamental significance of the blues to each of these styles.*
2. *Describe intersections between the music's development and significant social and historical processes.*
3. *Compare significant creative works of jazz innovators.*
4. *Develop an appreciation of this American art form and it's continued contribution/interaction with popular music, and other world music's.*

Resources

- *Jazz: An Introduction to the History and Legends Behind America's Music (Collins Discover) by Bob Blumenthal [required]*
- *Mark Gridley, Jazz Styles: History and Analysis [required]*
- *Jazz by Ken Burns DVD*
- *Additional readings will be available on-line Cougar Courses*

Assessment

1. *Quizzes/Listening/Writing Assignments [4x20pts.] 40%*
2. *Midterm exam / short essay - [60pts.] 30%*
3. *Performance Review - [60pts.] 30%*

Grading and relative weighting

<i>Grade</i>	<i>A</i>	<i>A-</i>	<i>B+</i>	<i>B</i>	<i>B-</i>	<i>C+</i>	<i>C</i>	<i>C-</i>	<i>D</i>	<i>F</i>
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<i>Points</i>	<i>180</i>	<i>170</i>	<i>165</i>	<i>155</i>	<i>150</i>	<i>145</i>	<i>140</i>	<i>130</i>	<i>120</i>	<i>Below 120</i>
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Quizzes/Listening & Writing Assignments

Quizzes will consist of “matching”, “true-false”, “multiple choice”, and identifying musical information based on 15-20 second recorded excerpts. Students should prepare by mindful listening of the recordings and summarizing the assigned chapter readings. This means: a) determining the major question(s) the authors are asking (and answering) in the readings; b) drawing links between these questions/concepts and relevant course objectives; c) recalling basic information about musical samples¹; and d) defining vocabulary or key terms particular to a given assignment. [SLO 1-3] Listen to the music from this course in isolation from doing any other tasks, such as driving, eating... This may or may not be possible on a regular basis, but making an effort to construct a pattern for mindful, concentrated, and focused listening will yield some interesting effects and productive results. Also, try to listen daily, if only for a few minutes, over the course of the semester. It is very difficult, if not impractical, to cram for a listening test - even for trained musicians! [SLO 1]

Midterm Exam

Comprehensive. Includes quiz materials through mid-semester work.
Short essay. Ca. 500 words

Performance Review

Students must attend and observe one off-campus performance of "Latin" music. Write a critical narrative using the prompt questions below. Length: 2-3 single-spaced pages. Ca. 1500 words

[SLO 1] Download, sign and submit the Student Travel Waiver prior to attending the event:

<http://www.csusm.edu/csm/documents/student%20resources/studenttravelrelease.pdf>

Artifacts

1. Who were the performers?
2. When/where was the performance held? Describe the venue (and give proof of attendance).

Performance Practices

1. Name and describe at least one musical selection in this musical presentation.
2. How would you describe the general behavior of the audience when this piece was performed?

Aesthetics

1. In what genre (or sub-genres) would you classify this piece? This performer/group? Why?
2. Programmatic: is there anything about the performers, instruments, language, visual appearance, or themes that index Latin American people or a specific Latino culture?

Spiritual Significances

1. Were there any ritual aspects to this musical presentation? Describe.
2. What is the primary visceral attraction you had to this performer/performance?

Student Expectations

- *Class participation: note-taking, small-group break-out discussions*
- *Attendance and tardiness: be on time, prepared, and 'present' for each class.*
- *Late work will not be accepted, unless there is a verifiable crisis or a dire circumstance, e.g. death or medical reasons. There will be no substitute or make-up assignments.*
- *If you cannot attend an off-campus musical event, don't take this class! If you have irreconcilable issues with working in a group, don't take this class!*

Students are responsible for honest completion of their work including examinations. There will be no tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor's attention (as any infraction may effect an entire group's efforts). Academic Honesty Policy Without exception, plagiarism will not be tolerated! All quizzes will be administered in class without the aide of computers or other digital devices unless specified.

From the CSUSM Academic Honesty statement: "Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks."

*See Modern Language Association citation guidelines:
<https://owl.english.purdue.edu/owl/resource/747/01/>*

The instructor reserves the right to discipline any student for academic

dishonesty, in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole. Incidents of Academic Dishonesty will be reported to the Dean of Students. Sanctions at the University level may include suspension or expulsion from the University. Accessibility Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

ADA information and procedures can be accessed at:

http://www.csusm.edu/policies/active/documents/ada_reasonable_accommodation.html.

Tentative Schedule

Week 1

- *Introduction, orientation to use of on-line resources [COUGAR COURSES]*
- *Definitions: What is "jazz"? What does it mean to "improvise"?*

Week 2

- *Developing critical listening skills*
- *Elements of music*

Week 3

- *African roots*
- *What is African Diaspora music?*

Week 4

- *The Blues: origins, forms, and popular myths*
- *The Caribbean crucible*
- *Ragtime*

Week 5

- *Louis Armstrong, Sidney Bechet...*
- *The Great Migration*

Week 6

- *Tin Pan Alley & American song form*
- *"It Don't Mean a Thing (if it ain't got that swing)"*
- *Development of the big bands/dance music: Duke Ellington, Count Basie...*

Week 7

- *Urban blues - Chicago*
- *The sacred-secular nexus*

Week 8

- *The Caribbean crucible [revisited]*

Week 9

- *Be-bop: Charlie Parker, Dizzy Gillespie...*

Week 10

- *Be-bop: Thelonius Monk, Bud Powell...*

Week 11

- *Hard-bop: Sonny Rollins, Art Blakey, Horace Silver...*

Week 12

- *West Coast/Cool stylist: Bill Evans, Chet Baker, and Stan Getz...*

Week 13

- *Modernity*
- *Civil Rights Movement*
- *Anti-colonial movements*

Week 14

- *Modern jazz: Charles Mingus, Miles Davis, and Herbie Hancock...*
- *Coltrane, revisiting the sacred-secular nexus*

Week 15

- *Global influences, neoclassicism*

Week 16

- *Cognitive science & new improvisational paradigms*

NEW TOPIC PROPOSAL

Note: The proposed topic below can only be offered two times.

Is GE credit being requested? Yes No

If so, which area(s)?

Please attach the GE form to this form for the area requested.

Please attach a section add form.

1. College of: CHABSS CoBA CoFHHS CSM 2. Center/Program/Department:

3. Instructor MTAFITI IMARA

4. Topic Abbreviation and Number: MUSC380-2 5. Grading Method: Normal

6. Term: Fall 7. Year: 2016 8. Variable Units: * 3

9. Has this topic been offered previously: Yes No If yes, indicate term(s) Year:

10. Topic Title: A History of Jazz
(Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)

11. Abbreviated Title for PeopleSoft: (no more than 30 characters, including spaces)
ST: History of Jazz

12. Topic Description: Note: This part can be skipped if answer to part 9 is "yes." Please provide detailed information about the topic. Please type. You may also attach the topic description on a separate sheet if you do not have enough space.

See attached.

13. Does this topic have prerequisites? Yes No

14. Does this topic have co-requisites? Yes No

15. Does the topic require consent for enrollment? Yes No

Faculty Credential Analyst Dean Program/Center/Department - Director/Chair

16. Is topic crosslisted Yes No If yes, indicate which course and obtain signature in #18.

17. Justification for offering this topic.
Jazz is an original American art form that has not only been the foundation for the development of several modern musical genres (such as rhythm & blues, rock, and hip hop), but has also informed American theater, film, and concert musics for over a century. Jazz has also had a global impact on other world musics, and jazz musicians have historically served as cultural ambassadors for the U.S. Jazz innovators/innovation are derived from a wide range of American society, and thusly reflect the diversity of our culture - perhaps more than any other genre. Studying jazz, therefore, offers students an opportunity to learn about the nature of creative activity, while examining the evolving cultural-historical context of American society. It is indeed American music.

18. Does this topic impact any other disciplines? Note: This number can be skipped if answer to part 9 is "yes." (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)

Yes No If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

PSCI
Discipline see email Signature 3/21/16 Date Support Oppose

HIST
Discipline see email Signature 3/22/16 Date Support Oppose

SOC
ETST see email Signature 4/1/16 Date Support Oppose

1. MTAFITI IMARA 2/29/16
Originator (Please Print) Date

4. Mark F. [Signature] 3/14/16
Dean of College (or Designee) Date

2. [Signature] 3/1/16
Program/Center/Department - Director/Chair Date

5. [Signature] 3/21/16
Dean of Academic Programs Date

3. [Signature] 3/14/16
College Curriculum Comm. Rep. Date

RECEIVED
MAR 16 2016
BY: _____

Virginia Mann

PSCI support

From: Stephen Nichols
Sent: Monday, March 21, 2016 1:09 PM
To: Virginia Mann
Cc: Martha Stoddard-Holmes; Regina Eisenbach
Subject: Re: History of JAZZ - PSCI sign-off

Hi Virginia,

It looks like a great class — one I would like to take! :)

PSCI has no concerns or objections.

Thanks,

Steve

From: Virginia Mann <vmann@csusm.edu>
Date: Monday, March 21, 2016 at 10:55 AM
To: Stephen Nichols <snichols@csusm.edu>
Cc: Martha Stoddard-Holmes <mstoddar@csusm.edu>, Regina Eisenbach <regina@csusm.edu>
Subject: History of JAZZ - PSCI sign-off

Good morning Steve,

MUSC has proposed the attached topic “A History of Jazz” for Fall semester. Prior to approval, Academic Programs would like to know if PSCI has any comments or concerns regarding this topic offering.

Thanks,
Virginia

Virginia Peters Mann
Curriculum Specialist
Academic Programs
CRA 5201-B
(760) 750-8887

0621_001.pdf

Virginia Mann

HIST Support

From: Carmen Nava
Sent: Tuesday, March 22, 2016 12:02 PM
To: Virginia Mann
Cc: Regina Eisenbach; Martha Stoddard-Holmes
Subject: Re: History of Jazz TOPIC

Thank you for the opportunity to read the proposal. On behalf of the History Department, I support the proposal.

Sincerely,
Carmen Nava
Professor & Chair
Department of History

From: Virginia Mann <ymann@csusm.edu>
Date: Monday, March 21, 2016 at 11:52 AM
To: cnava <cnava@csusm.edu>
Cc: Regina Eisenbach <regina@csusm.edu>, Martha Stoddard-Holmes <mstoddard@csusm.edu>
Subject: History of Jazz TOPIC

Good morning Carmen,

MUSC has proposed the attached topic "A History of Jazz" for Fall semester. Prior to approval, Academic Programs would like to know if HIST has any comments or concerns regarding this topic offering.

Thanks,
Virginia

Virginia Peters Mann
Curriculum Specialist
Academic Programs
CRA 5201-B
(760) 750-8887

0621_001.pdf

From: Sharon Elise
Sent: Friday, April 01, 2016 11:17 AM
To: Virginia Mann
Cc: Regina Eisenbach
Subject: Re: History of JAZZ - SOC sign-off

We support!
Sharon

Sent from my iPhone

On Apr 1, 2016, at 10:46 AM, Virginia Mann <vmann@csusm.edu> wrote:

Good morning Sharon - just checking to see if SOC has had an opportunity to review Mtafiti's topic course, below. Of course since the schedule is going live on Monday he is anxious to move forward. Thanks,
Virginia

From: Virginia Mann
Sent: Monday, March 21, 2016 11:55 AM
To: Sharon Elise <selise@csusm.edu>
Cc: Regina Eisenbach <regina@csusm.edu>; Martha Stoddard-Holmes <mstoddar@csusm.edu>
Subject: History of JAZZ - SOC sign-off

Good morning Sharon,

MUSC has proposed the attached topic "A History of Jazz" for Fall semester. Prior to approval, Academic Programs would like to know if SOC has any comments or concerns regarding this topic offering.

Thanks,
Virginia

Virginia Peters Mann
Curriculum Specialist
Academic Programs
CRA 5201-B
(760) 750-8887

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Subject: FW: History of Jazz - ETST sign-off

From: Michelle Holling
Sent: Friday, April 01, 2016 11:58 AM
To: Virginia Mann <vmann@csusm.edu>
Cc: Regina Eisenbach <regina@csusm.edu>; Dreama Moon <dmoon@csusm.edu>; Laurette McGuire <lmcguire@csusm.edu>; Jule Garcia <jmgarcia@csusm.edu>
Subject: RE: History of Jazz - ETST sign-off

Hello Virginia.

Sorry for the delay but since returning from spring break, I've had a lot on my plate.

I haven't been able to share the request w/my fellow coordinators, whom I now copy on this email. I did review the syllabus provided and don't have any concerns with the course. My comment, which is more appropriately addressed to Mtafiti, is to ask him to consider listing the course as a supporting course for ETST.

As such, though not my normal practice and to not delay matters, I submit this email as support for Mtafiti's course.

Regards, Michelle

From: Virginia Mann
Sent: Monday, March 21, 2016 11:54 AM
To: Michelle Holling <mholling@csusm.edu>
Cc: Regina Eisenbach <regina@csusm.edu>; Martha Stoddard-Holmes <mstoddar@csusm.edu>
Subject: History of Jazz - ETST sign-off

Hello again Michelle,

MUSC has proposed the attached topic "A History of Jazz" for Fall semester. Prior to approval, Academic Programs would like to know if Ethnic Studies has any comments or concerns regarding this topic offering.

Thanks,
Virginia

Virginia Peters Mann
Curriculum Specialist
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