ATS2333 – Jazz History

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Assessment Task 3

Title: Essay
Due date: Friday October 25th, 5pm (week 12)

• Details of task:
  Choose a jazz style, location, musical, social or political issue and focus on a minimum of two contrasting jazz artists and their contribution or relationship to the evolution of jazz. You should discuss the music and artists in the context of significant historical events, other musicians, styles, socio-political contexts, gender issues or cultural trends in jazz, as appropriate.

Word limit: 2000
Weighting/Value: 40%
## Criteria for marking: Marking Rubric For Assessment

<table>
<thead>
<tr>
<th>Task: Demonstrate research skills to find and generate information</th>
<th>Fail</th>
<th>Pass</th>
<th>Credit</th>
<th>Distinction</th>
<th>High Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required: critically evaluate sources</td>
<td>Non-academic or insufficient range of primary and secondary sources used</td>
<td>Adequate use of primary and secondary sources</td>
<td>Use of appropriate range of primary (2) and secondary (5) academic sources</td>
<td>Use of appropriate range of relevant primary (2) and secondary (6-8) academic sources</td>
<td>Use of appropriate range of relevant primary (2) and current primary (2-3) and secondary (10) academic sources</td>
</tr>
<tr>
<td></td>
<td>Sources are not evaluated for credibility and reliability but does not fully apply them in selection of information</td>
<td>Identifies indicators of source credibility and reliability and applies them in selection of information</td>
<td>Identifies indicators of source credibility and reliability and partially applies them in selection of information</td>
<td>Identifies several relevant indicators of source credibility and reliability and fully applies these in selection of information</td>
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</tr>
</tbody>
</table>

### Total Marks: 20

<table>
<thead>
<tr>
<th>Marks</th>
<th>Fail</th>
<th>0-9 marks</th>
<th>Pass</th>
<th>10-11 marks</th>
<th>Credit</th>
<th>12-13 marks</th>
<th>Distinction</th>
<th>14-15 marks</th>
<th>High Distinction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Inaccurate interpretation of evidence</td>
<td>Major errors in interpretation of evidence</td>
<td>Mostly accurate interpretation of evidence</td>
<td>Accurate interpretation of evidence</td>
<td>Demonstrates awareness of range of views/interpretations of topic</td>
<td>Distinction made between primary and secondary evidence to support all points</td>
<td>Logical argument that responds clearly to the question</td>
<td>Logical argument that responds clearly to the question</td>
<td>Coherent and logical argument structure (within and between sections)</td>
</tr>
<tr>
<td></td>
<td>Topic/issue misunderstood</td>
<td>Evidence selected does not support position/no evidence presented</td>
<td>Argument provided generally responds to the question</td>
<td>Evidence provided to support position/relevance on primary sources</td>
<td>Evidence provided to support position/relevance on primary sources</td>
<td>Evidence provided to support position/relevance on primary sources</td>
<td>Logical argument that responds clearly to the question</td>
<td>Logical argument that responds clearly to the question</td>
<td>Argument is persuasive and focused</td>
</tr>
<tr>
<td></td>
<td>Unclear or missing argument in response to question</td>
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### Total Marks: 40

<table>
<thead>
<tr>
<th>Marks</th>
<th>Organise and present information</th>
<th>0-19 marks</th>
<th>20-23 marks</th>
<th>24-27 marks</th>
<th>28-31 marks</th>
<th>32-40 marks</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Inappropriate structure (lacking introduction / body / conclusion)</td>
<td>Inappropriate structure (lacking introduction / body / conclusion)</td>
<td>Appropriate structure (introduction / body / conclusion)</td>
<td>Appropriate structure with sound introduction and conclusion</td>
<td>Appropriate structure, sound introduction and insightful conclusion</td>
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</tr>
<tr>
<td></td>
<td>Presentation is poor</td>
<td>Room to improve the presentation</td>
<td>Credible presentation</td>
<td>Convincing presentation</td>
<td>Sophisticated presentation</td>
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### Total Marks: 20

<table>
<thead>
<tr>
<th>Marks</th>
<th>0-8 marks</th>
<th>9-11 marks</th>
<th>12-13 marks</th>
<th>14-15 marks</th>
<th>16-20 marks</th>
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<tbody>
<tr>
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</tbody>
</table>
### Marking Criteria

<table>
<thead>
<tr>
<th>Communicate information effectively</th>
<th>Writing style unclear/incoherent (major errors in English grammar/spelling/punctuation/typos)</th>
<th>Writing style good enough to convey meaning (English grammar/spelling/punctuation/typos)</th>
<th>Writing style mostly clear and coherent (few errors in English grammar/spelling/punctuation/typos)</th>
<th>Writing style clear and coherent (minor errors in English grammar/spelling/punctuation/typos)</th>
<th>Clear and concise writing style (virtually no errors)</th>
<th>Correct use of referencing for all sources</th>
<th>Works cited correctly formatted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incorrect/no use of referencing</td>
<td>Generally correct use of referencing</td>
<td>Mostly correct use of referencing</td>
<td>Correct use of referencing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Works cited incorrectly formatted/missing</td>
<td>Works cited partially formatted correctly</td>
<td>Works cited mostly formatted correctly</td>
<td>Works cited correctly formatted</td>
<td></td>
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</tr>
<tr>
<td>Total Marks: 20</td>
<td>0–9 marks</td>
<td>10–11 marks</td>
<td>12–13 marks</td>
<td>14–15 marks</td>
<td>16–20 marks</td>
<td></td>
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</tbody>
</table>
Process of writing an essay

1. Analyse the question
2. Brainstorm writing ideas
3. Research and read sources
4. Construct an outline/plan
5. Draft versions, revisiting steps 1 and 4,
6. Edit and proofread before submitting
1 • Analyse the question
Scoping the Task

• Choose a jazz style, location, musical, social or political issue and focus on a minimum of two contrasting jazz artists and their contribution or relationship to the evolution of jazz. You should consider the movement and artists in the context of:
  • Significant historical events
  • Other musicians
  • Styles
  • Socio-political contexts
  • Gender issues
  • Cultural trends in jazz
Scoping the Task

Choose one style/location/issue

Choose two contrasting jazz artists (minimum)

• How did they contribute to evolution of jazz?
  – Consider within broader context: historical events, other musicians, styles, socio-political context, gender, cultural trends
Scoping the Task

• First and foremost do something that interests you
  – Go back to unit guide, lectures, readings and discussion

• Make sure it is not too big (you only have 2,000 words)
  – Choose a style/location/issue and consider it in relation to its time period (e.g. African American Civil Rights, Apartheid)
  – Look at one particular style (e.g. bebop) and explore it in regards to cultural or social impact
  – Look at two contrasting jazz artists (e.g. 1 male/1 female)
  – Examine the contrasting issue (e.g. gender)
2 Brainstorm writing ideas
Where to start?

To write an essay question or topic you need to establish the ‘debate’ or ‘concerns’ in the topic.

Identify debates from what you’ve already learnt or with some cursory research.

Read the question thinking about:

• What you do know
• What you need to know
Identify some of the debates

- To what extent was Jazz an expression of the African American Civil Rights movement?
- Did Bebop represent an expression of militant African American nationalism?
- Is jazz a specifically African American form of music?
- .....
Mind Map

Case study: Bebop, Jazz and African American Civil Rights

- Musical oppression
- Equality in music
- Personal oppression

African American Civil Rights

- African American cultural ownership
- Anti mainstream and authority
- Slave music = revolutionary

Mixed audiences

Jazz and race

- Personal inspiration
- Middle class
- Career and stylistic choice
- Jazz as commodity
- Improvisation
- Free jazz

Jazz styles

- Bebop
- Hard bebop

Motivations

- Gender equality

Gender equality
• Research and read sources
Where to start?

Stick to your Scope
You will need: 2-3 Primary Sources
You will need: 10 Secondary Sources

Where to Look?
Databases
Academic Books
Peer-reviewed Journals

Ask a Librarian
Where do I Search for sources?

Jazz History Tab on the Music Library Guide:  
https://guides.lib.monash.edu/music/jazz-history

Music: Jazz History

Call numbers for Jazz

Call numbers for jazz history to assist browsing

781.52  Biographies include Jazz musicians
781.65  General Jazz history
781.6519  Jazz history and criticism
781.6594  Jazz by country
781.65973 – 781.659704  Jazz in USA
781.659904  Australian Jazz
781.65117  Multiple Jazz topics
785.42  Jazz groups/ensembles

(a different sequence of books from general history to particular topics)

Scores
781.51  False books
781.85916  Jazz instruction and study
786.2615193  Piano jazz methods (Oscar Peterson, Steve Sedgwick, Fats Waller etc.)

In addition to the general introductions on this page, search for Matthew Butterfield’s article “Jazz” in Oxford Bibliographies. The article gives a good overview of reference

Jazz History

The History of Jazz, 2nd edn by John Giddens  
Call Number: Ebook  
Publication Date: 2011

The Birth of Bebop: A Social and Musical History by Scott DeVeaux  
Call Number: 781.655 D486B 1999

Early Jazz by Gunther A. Schuller  
Call Number: 781.65209 S386E 1998

The Swing Era by

ISBN: 0300175939

General Introductions

Jazz by Scott DeVeaux; Gary Giddens  
Call Number: 781.6509 D486J 2009

ISBN: 9780393078003

Jazz Styles by Mark C. Godley  
Call Number: 781.65 G647J 2012

ISBN: 9780205030387

Jazz by Frank P. Tirro  
Call Number: 781.6509 T597J 2008

ISBN: 0300083683

The Cambridge Companion to Jazz by Moran Cooke

Australian Jazz

Australian Jazz on Records, 1925-1980 by Jack Mitchell  
Call Number: 016 785420694 M681A

Jazz: The Australian Accent by John Shand  
Call Number: 781.65094 5526J 2000

The Permanent Underground: Australian Contemporary Jazz in the New Millennium by Peter Rechniewski  
Call Number: 781.650994 2687P 2008

Use keywords on the library search and databases

Q: Why would you use a library database rather than Search?

Unfortunately Search doesn't include everything that the Library holds in its more than 1100 databases so you're likely to miss things if you only use Search. Additionally, Search works like Google and, while simple to search, doesn't allow the sort of systematic, powerful searching that a database does.

Q: Why would you use a library database rather than Google?

Again, Google doesn't allow the kind of searching that a database does but it also doesn't hold everything that the databases do (hard to believe I know). Though if you're only looking for journal articles then Google Scholar (don't use basic Google) can be quite useful. Tip: If you're using Google Scholar then don't forget to go to Settings and add Monash under 'Library links'. This will allow you straight through to the full text of anything our library subscribes to rather than hitting a paywall.

Q: Where can you find the databases?

There is a list of the databases specifically for Music in the Music Library Guide.

You can also access the entire databases list from the link under the Search box on the Library homepage or you can google monash databases which will get you to the same place.

Library Moodle Lesson and  https://guides.lib.monash.edu/music/databases
• Construct an outline/plan
Draft Question:

To what extent was bebop an expression of the African American Civil Rights movement (AACRM)?
• Think about all the different points of view.

• Think about your examples and evidence.

• **Ask questions**: Where do you fit? Is there something you find doesn’t match? Is there a point or method that is perfect? Do you really disagree with one idea, but there is evidence for it?

• *Your* argument is what the examiner is looking for.
An argument…

... states a position
... gives reasons backed with evidence as support
... considers the opposing arguments

Absolutely Agree                                 Absolutely Disagree

BUT!

There is no such thing as ‘on the fence.’ You can agree and disagree to differing extents, or formulate a new position
## Structures: Description vs Argument

<table>
<thead>
<tr>
<th>Example 1</th>
<th>Example 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction (question and answer)</strong></td>
<td><strong>Introduction (with thesis)</strong></td>
</tr>
<tr>
<td><strong>Evaluation of theory and approaches</strong></td>
<td><strong>Point 1: Evidence and argument in support of thesis</strong></td>
</tr>
<tr>
<td><strong>Summary of evidence A in support of thesis</strong></td>
<td><strong>Point 2: Evidence and argument in support of thesis</strong></td>
</tr>
<tr>
<td><strong>Summary of evidence B in support of thesis</strong></td>
<td><strong>Point 3: Evidence and argument in support of thesis</strong></td>
</tr>
<tr>
<td><strong>Summary of evidence C in support of thesis</strong></td>
<td><strong>Point 4: Evidence and argument in support of thesis</strong></td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td><strong>Conclusion</strong></td>
</tr>
</tbody>
</table>
## Example 1

### Introduction:
In the decade of the AACRM was at its height, jazz music itself was not an expression of African American militancy, nor freedom. Angry sounding music was not a social protest.

### Point A: Louis Armstrong and jazz prior to 1954, and the development of jazz as uniquely African in origin.

### Point B: Parker, Monk, Mingus, Free style jazz and the earlier development of improvisation, none of which is unique to the 50s and 60s. (Parker, Mingus, Monk)

### Point C: Mingus demonstrates that Jazz by the 1960s was mainstream in many ways and too universal to be just one race’s voice against oppression.

### Conclusion:
Music is not something that can be tied down to a specific context like a rights movement, it is instead an individual expression. However, at the same time the impact of jazz on the African American community and the writing of its earlier past has had a significant cultural impact on society, and on the perceptions of race relations.

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### 1: Synthesising ideas?

This is not a synthesis because it does not blend sources. Each source stands along as an independent summary. No dialogue among sources is possible.

(Behrens and Rosen 2010, p.109)

This is a first draft.
A redrafted Question:

The question and debate here is not just about whether or not the artists were involved in, or directly targeting their music at the AACRM, but about the relationship of music to social change. Do we consider music to be just the composition on its own, or the impact on a community and culture? Is it just about the individual piece or the accrued culture and experience around it?

= What was the impact of jazz, and bebop in particular, on the African American concept of civil rights, and did this change at all from 1954-64?
**Problem:** There is no direct evidence of jazz in the period 1954-64 playing a direct role in the AACRM, either the individuals or the music. Academics would really like there to be some connection, as the relationship between the African American community and jazz was written into its own identity and history as something that was specifically their own, driven and influenced by the creation of sound that was an act of rebellion, differentiated from slave owners.

**Answer:** In this essay I argue that the question and debate is not just about whether or not the artists were involved in, or directly targeting their music at the AACRM, but about the relationship of music to social change. I argue that rather than considering composition in a vacuum, the impact of it on community and culture is integral to social change.
**Essay plan**

**Example 2**

**Introduction**

**Point 1:** Changes in instrumentation and simplistic correlation of improvisation to anti-establishment are incorrect, because these have always been present within jazz, as exemplified by bebop. Likewise, those who were the most innovative proponents tended to advocate for universal music (Charlie Parker, Thelonius Monk).

**Point 2:** Where the real challenge lies in African American music and social change, is the relationship between jazz, Afro American culture, and rebellion. This part argues that we can see that there are two concurrent traditions in jazz, one which is the reclamation of an identity that forms part of black American culture. Use Charlies Parker and Thelonius Monk here as examples.

**Point 3: OBJECTION** This definition of jazz is too simplistic, and ignores multiple other styles that were around at the time, including vocalists and women. Over simplifies the ACCRM. For example, singers such as Mary Lou Williams used it to directly critique gender discrimination. It is necessary to be very careful to define ‘jazz’, and sub-categories such as bebop.

**Point 4:** The relationship of music to social change is dialectic – acting both as a unifier and identifier. It is also not constrained to single moments in time, but a complex influence of history on culture.

**Conclusion:** It is over simplistic to say that changes to the composition of jazz in general, and bebop in particular, during the decade was directly influenced by concerns with AACRM. It ignores both the complexity of the African American experience, and the relationship of music to social change. In fact, by comparing artists such as Charlie Parker, Thelonius Monk and Mary Lou Williams, it is possible to see that this style of music represented a much more complex dialectic between class, gender, race, and revolution both in the African American community and the wider American community.
• Draft versions, revisit 1-4
Essay structure

2000 word essay

Paragraph
approx. 200 words (10%)

Body
approx. 1600 words (80%)

Concluding paragraph
approx. 200 words (10%)
The introduction

- Background question or issue. (broad topic-context)
- Your thesis statement (main contention that the essay will focus on)
- Methodology (main points (reasons/objections) to be covered in essay)
The conclusion

Restate the main premise of issue

Rearticulate your argument in regards to the issue

Broad statement talking to the unit description and its goals.
Well written paragraphs start with a topic sentence. The topic sentence provides an overview of what will be discussed. Key features of topic sentences are that they are short (Ribbet & Croak, 2002), clear (Green, Blue & Red, 2005) and written in the style of the author’s voice (Brown, 2010). The work by Hop and Skip (2011) includes a range of examples of clear topic sentences applicable in different contexts. The work of these researchers has reiterated the importance of topic sentences within academic texts. Topic sentences are important in establishing the flow of a piece of writing, and can also contribute to the clarity of argument.
Common issues

▪ Paragraphs that are too long (more than one A4 page double spaced)
▪ Paragraphs that are too short (one sentence)
▪ ‘Upside down’ where the topic sentence is at the end.
▪ No evidence to support points, not specific examples.
▪ Avoiding the topic.
▪ Out of logical sequence.
• ‘Show’ it don’t just ‘tell’ it.

Music is evocative, powerful, transcendent ... and you can see this in example A [example] and the way [technique B] changes the mood.
• Edit and proofread
More help

- Moodle content
- Research & Learning online [https://www.monash.edu/rlo](https://www.monash.edu/rlo)
- Research & Learning desk drop ins 12-6 Mon-Thurs and 12-4 Friday