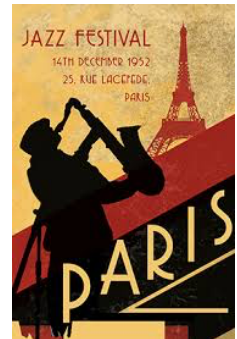


MUSIC 150GS: “Jazz in Paris” (4 units)
UC San Diego Global Seminar: Paris, France
Summer Session I (July 4 - Aug 3, 2023)
David Borgo, Ph.D.
Professor of Music
E-Mail: dborgo@ucsd.edu

Is jazz at home in France? Certainly, it has always been at ease here, as if our country was its second home, where it came sometimes for refuge but also to develop and awaken itself. — Yvan Amar

Music 150: Jazz and the Music of the African Diaspora is an upper-division special topics course designed to build upon the lower-division offerings that survey the general history of jazz in the United States. Music 150 tends to be more international and pluralistic in focus, allowing students to study the dissemination and development of jazz in different settings and to explore the ways in which the international jazz community intersects with diverse socio-cultural identities and experiences.



No city outside of the United States is more closely associated with jazz music than Paris. African American musicians and entertainers began performing in Paris in the early 1900s, and after World War I many African American expatriates—including notable writers, artists, entertainers, and musicians—settled in Paris. Black Caribbeans and Africans also began migrating to France in greater numbers at this time. In certain ways the culture of black identity forming in the Montmartre district in the early 20th century paralleled that of the Harlem Renaissance in the U.S., and in both places jazz was variously interpreted as “primitive” by some and as a beacon for cultural liberalism and modernism by others.

By the 1930s French musicians began to take up jazz as a music of their own and “homegrown” talent emerged on the international stage. During World War II, jazz was performed in underground “Hot Clubs” and enjoyed by rebellious French youth known as *Zazous*—often as a symbol of resistance to Nazi occupation and racism. After World War II, African American bebop and later avant-garde jazz pioneers relocated to France for its more lucrative professional possibilities and its more hospitable racial climate during the intense struggles for civil rights back at home. France has remained an extremely important location for contemporary jazz and jazz artists.

Jazz music is frequently interpreted as a symbol of the potential and struggle for freedom, democracy, and diversity worldwide. This course explores these musical and cultural encounters, and, more broadly, how jazz music and jazz community provide a wonderful prism through which to explore issues of “assimilation,” “appropriation,” “adoption,” and “adaptation” in the context of evolving musical, socio-cultural, ethnoracial, and national identities and ideologies.



Course Texts [digital copies of excerpts will be provided]:

Making Jazz French: Music and Modern Life in Interwar Paris by Jeffrey Jackson (Duke University Press, 2003)

[MJF]

Harlem in Montmartre by William Shack (UC Press, 2001)

[HIM]

Le Jazz: Jazz and French Cultural Identity by Matthew F. Jordan (Univ. of Illinois Press, 2010)

[LJ]

Django Generations: Hearing Ethnorace, Citizenship, and Jazz Manouche in France by Siv B. Lie (Univ. of Chicago Press, 2021)

[DG]

After Django: Making Jazz in Postwar France by Tom Perchard (University of Michigan Press, 2015)

[AD]

Assigned listening examples can be accessed via Spotify.

Films will also be assigned and/or screened and discussed.

GRADING

20% — presentation to the class of assigned reading and listening

30% — journal (demonstrating an engagement in class, and reflecting on readings, listening, and live concert outings)

40% — quizzes given in class on Thursday of Weeks 2, 3, 4, and 5. Quizzes are designed to gauge student preparedness and engagement, including familiarity with all assigned readings and listening to date.

10% — participation

* Students will earn the same grade in both MUS150GS and MUS8GS

* There will be no incomplete or in-progress grades given.

* Late work is not accepted. General sickness or travel plans are not considered acceptable excuses.

* Grading, scheduling details, and assignments are subject to change at the discretion of the professor.

Presentations should be well prepared, well organized, and delivered in a clear and concise fashion. They should last approximately 20 minutes, and should involve some Q&A with the class. A schedule of presentations will be organized in consultation with the professor, but it is the student's responsibility to ensure that they have a time to present to the class.

Journals offer students an opportunity to take notes in class, to reflect on assigned readings and listening examples, and to reflect on our live concert outings and excursions. Journals will be provided to all students, free of charge, and students must use the provided journals to record their work and thoughts. Journals will be graded based on the demonstrated level of engagement. Although they will not be graded on polish and presentation, they should be neat enough that the professor can read and discern the students' work.

Attendance is expected at every class session and course outing (walking tours, concerts, etc.). *If you expect to miss any sessions/activities, please discuss this with your professor.* Only extremely exceptional circumstances will be considered. **One absence may be forgiven with instructor consent, but any additional absences will result in lowering a student's final grade by one letter grade for each missed class or excursion.** Quizzes cannot be made up except under the most unusual of circumstance and with instructor consent.

Participation: As a seminar course, discussion is paramount. **Students are expected to contribute *meaningfully* to the group discussion during at least 5 class sessions. If a student fails to reach this minimum level of participation, the student's final grade will be lowered by 2% points for each missing contribution.**

Etiquette: Class discussions should be both informed and respectful. All students are encouraged to raise questions, explore ideas, and express misgivings. I encourage a spirited discussion, and disagreement is both healthy and welcome. I will aim to make certain that everyone's voice is heard and that all viewpoints are given equal consideration. When in doubt about how you should speak, write, or act, always err on the side of formality. You will never offend or annoy someone by being overly formal and polite.

The use of personal technology (*laptops, mobile phones, etc.*) is not permitted during lecture (see [here](#), [here](#), and [here](#)). Students must use the provided journals to take notes and record their thoughts.

		TOPIC	READING	LISTENING	OUTINGS/GUESTS
Week One	July 4	Course Introduction	JQI Introduction	<u>Intro and Beauty</u>	
		Making Jazz French	AD chp. 1 (pp.1-7) MJF Intro	<u>Week One</u>	
	5	New Orleans	JQI Chp. 1	<u>New Orleans</u>	
		James Reese Europe Bullard and Bricktop	HIM Chp. 2		
	6	Jazz and the City of Paris	MJF Chp. 3 AD Chp. 6 (pp.207-216)		
					Walking Tour: Montparnasse EVENING: Sunset-Sunside (Jacky Treason and Michel
Week Two	11	Chicago	JQI Chp. 2	<u>Chicago</u>	
		Le Jazz Hot: Bechet and Baker	HIM chp. 3 (pp.26-38)		EVENING: Duc des Lombards (Endea Owens)
	12	Josephine Baker		<u>Groove</u>	
					Walking Tour: Montmartre EVENING: New Morning (Joel Ross)
	13	[quiz 1]			
		Sydney Bechet Joel Rogers	Asukile		
Week Three	18	Kansas City	JQI Chp. 3	<u>Kansas City</u>	EVENING: Sunset-Sunside (Branford Marsalis)
		The Hot Club de France	MJF Chp. 8 (pp. 159-181)		
	19			<u>Ensemble</u>	
		Round Midnight			Maxine Gordon
	20	[quiz 2]			
		Django Reinhardt and "Jazz Manouche"	DG Chp. 1		

Week Four	25	New York	JQI Chp. 4	<u>NYC</u>	
		Fighting for Freedom	Cole Powers		
	26			<u>Blues</u>	
		Gittin' To Know Y'all: The Art Ensemble of Chicago in	George Lewis		
	27	[quiz 3]		<u>Sound & Solo</u>	
		Free Jazz in France	Eric Drott		
Week Five	Aug 1	Los Angeles	JQI Chp. 5	<u>LA</u>	
		French Jazz and 'authenticity'	AD Chp.6 (pp. 227-233)		
	2			<u>Postscript</u>	
		American Jazz Musicians in Paris	Ake		
	3	[quiz 4]			

ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All

suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Examples of prohibited violations of academic integrity include, but are not limited to: Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

PRINCIPLES OF COMMUNITY

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements. To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.
- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity and principles of community