

Semester Spring 2023
Professor Simeon Marsalis
Email Address simeon.marsalis@rutgers.edu
Class Jazz Literature 350 Jazz Lit.
Course Numbers 21: 014:302:01/ 21:350:337:01
Zoom Meeting ID: 511 128 4776
Date and Time MW 10:00 pm – 11:20 pm
Office & Hours W 5:30 pm - 6:30 pm

Course Description

Jazz Lit. is a course designed to introduce students to writing by authors who engage with jazz music and its attenuate culture. This course provides instruction in reading, watching, critical thinking, and analytic writing. Through a series of sequenced assignments, emphasis is placed on developing an understanding of the text and its cultural context. Instruction is provided in recognizing and assessing the effect of elements in the assigned works.

Learning Goals

At the successful completion of Jazz Literature 350, students should be able to recognize how authors and directors interact with elements of fiction and jazz; to critically analyze readings of intermediate to advanced complexity; to identify underlying themes and ideas conveyed by authors; which will include but is not limited to analytical, argumentative essays, that observe the basic conventions of academic writing: proposing a thesis, organizing and analyzing main points, and supporting ideas with well-chosen textual evidence from multiple sources; and to demonstrate control of grammar and syntax as well as to convey ideas in formal assignments.

Texts

*do not purchase books before the semester begins

The Jazz Fiction Anthology David Rife and Sasha Feinstein • *How To Go Mad Without Losing Your Mind* La Mar Jurelle Bruce • *Corregidora* Gayl Jones • *Coming Through the Slaughter* Michael Ondaatje • *Blue In Green* Wesley Brown

*Trigger warning: Some of these works deal with mental illness, drug abuse, sexual abuse, and/or physical assault. If you would prefer not to read these texts, please reach out to me before each reading and we will come up with other assignments for you to do.

Canvas

We'll also be using the web-based Canvas course software (<http://canvas.rutgers.edu>). I will post the syllabus and syllabus updates there, and I'll also post course documents and assignments. Be sure that you have created a Net ID; you'll need it to access the site.

Course Requirements

- Two formal out of class essays
- Ten In-Class Discussion Board Posts
- Two Individual Conferences

Assignments

You will be required to write two out of class formal essays during the course; each essay will be based on assigned readings which we will discuss in class and conferences. (Refer to your schedule for due dates on readings, writings, and other assignments, as well as conference hours.)

Essays are due on the date indicated. Upload them to Canvas. Papers which are one week late will be lowered half a letter grade; papers that are 2 weeks late will be lowered one full letter grade. Of you want to submit a paper over two weeks late you will have to consult me and it will most likely earn you a low grade. ***All work must be submitted, however, in order to pass this course.*** All writing assignments are to be posted to the Canvas Discussion Board.

All assignments should be typed and proofread for grammar and spelling errors; all assignments must also include your name.

Writing Assignments

Writing assignments will be used to help you develop your skills as a writer throughout the various stages of the writing process. All are designed to help you develop skills in constructing a perspective on literature and effectively using textual support. If you miss a discussion board, you will have one week from the date that you return to class to complete the essay; after that, the late assignment policy indicated above will apply.

Attendance

In addition to benefiting you as a student and writer, attendance is mandatory. You are permitted three absences. After that, you will lose half a letter grade with each subsequent absence. You will automatically fail the course if you miss more than five classes. Three late arrivals (15 minutes after the start of class) are considered an absence. Even if you are absent, you are responsible for all assignments. If you miss class due to illness or emergency, consult another student or contact me.

University Academic Integrity Policy

The Rutgers University Academic Integrity Policy defines plagiarism as “the use of another person’s words, ideas, or results without giving that person appropriate credit.” In Writing Program courses instruction is given and emphasis is placed on attribution and citation skills. Committing plagiarism is a serious offense that results in severe consequences. Writing Program instructors are required to report students who violate this policy to the Director of the Writing Program and to the Office of Student Judicial Affairs.

The most common academic integrity violations by writing students are:

- “Copying word for word (i.e. quoting directly) from an oral, printed, or electronic source without proper attribution.”
- “Paraphrasing without proper attribution, i.e., presenting in one’s own words another person’s written words or ideas as if they were one’s own.”

- “Submitting a purchased or downloaded term paper or other materials to satisfy a course requirement.”

The Rutgers University Academic Integrity Policy establishes levels of violations and recommends sanctions. Depending upon the severity of the case and the level of the violation, the sanctions for these violations include: failure in the course, mandatory participation in a series of noncredit academic integrity workshops, and/or suspension.

If you are in doubt as to what constitutes plagiarism or are concerned that you are

misappropriating someone’s words or ideas, speak immediately with your instructor. For more information, you can also consult the Rutgers University Academic Integrity Policy, which can be found at http://judicialaffairs.rutgers.edu/files/documents/AI_Policy_Effective_9_01_2011.pdf.

Grading

See the attached Writing Program Essay Evaluation and Grading Criteria Papers are weighted as follows:

2 Essays – 40%

 Essay 1 – 25%

 Essay 2 – 25%

2 Discussion Board – 40%

 Essay 1 – 20%

 Essay 2 – 20%

Participation – 20%

Please Note: Students need a "C" to pass a writing course. A "C-" is not a passing grade; therefore, if you receive a "C-" on an assignment, you have not passed that assignment.

Academic Integrity Honor Pledge

On my honor, I have neither received nor given any unauthorized assistance on this assignment.

Students with Disabilities

Rutgers University is committed to providing equal educational access for individuals with disabilities in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. An individual with a disability who is qualified for admission will have the same access to programs, services, and activities as all other students. Any student requiring special consideration should contact Allen Sheffield, the Director of Disability Services. The office is located in Suite 219 of the Robeson Campus Center. The phone number is [973.353.5375](tel:973.353.5375), and the email address is ODSNewark@Newark.Rutgers.edu.

Writing Center Support

The Writing Center is eager to continue to support undergraduate students in achieving academic success. To ensure that students have safe access to the full range of support opportunities, the WC will offer services remotely in the Fall 2020 semester. Students and tutors will meet for "real time" virtual appointments. Writing Center tutors will provide remote one-on-one tutoring that is designed to strengthen students' reading, writing, and research skills. The Writing Center will also continue to offer writing workshops that provide instruction and practice to foster students' confidence and ability in achieving the demands of writing at and beyond the University

READING SCHEDULE

Week 1

1/18

Introduction to the course

Go over syllabus

HW: Read Introduction to Jazz Fiction Anthology

Week 2

1/23

Discussion Board 1: What is Jazz Fiction

Read [What is Jazz?](#) [What is Fiction?](#)

Introduce Jazz Terms

Listen: Dinah Washington, [“Blue Gardenia”](#)

HW: Frank London Brown, “Singing Dinah’s Song”

1/25

Discussion Board 2: How does the story relate to the music?

Listen: Dinah Washington, [“You Don’t Know What Love Is”](#)

Discuss Introduction

Read: Excerpts from the introduction to La Mar Jurelle Bruce’s “How to Go Mad Without Losing Your Mind” (pg. 1-11)

Week 3

1/30

Visit Source of Knowledge

Listen to Charlie Parker’s [“Out of Nowhere.”](#)

Introduce poetic & jazz terms

HW: Julio Cortázar’s “The Pursuer” pt. 1,

2/1

Watch PBS “Jazz” excerpt.

HW: Julio Cortázar’s “The Pursuer” pt. 2

Week 4

2/6

Listen to Charlie Parker’s [“Lover Man”](#)

Discuss Story

HW: Listen to [“52nd Street Theme”](#) and read “Signifyin(g) Money: A Theory of African-American Literature

2/8

Discussion Board 3: How does the author try to imitate the musician’s style?

Introduce midterm

Discuss & Listen to Bebop

HW: Wesley Brown’s *Blue in Green 1*

Week 5

2/13

Watch “Birth of Cool” by Stanley Nelson

HW: Wesley Brown’s *Blue in Green 2*

2/15

Listen to Miles Davis’ [“Blue in Green”](#)

Discuss Novel

HW: Read excerpt of *Saying Something* by Ingrid Monson

Week 6

2/20

Remote Class

Discussion Board 4: Find an article about your midterm topic

2/22

Discuss types of Criticism

Choose Midterm Topic

Develop Thesis & Outline

Discuss Story

Listen to [“A Love Supreme”](#), [Journey in Satchidananda](#)

HW: Finish Outline

Week 7

2/27

Thesis and Outline Due

Small Groups

Begin Work on Rough Draft

HW: Xu Xi “Jazz Wife” Listen to “West Coast Jazz”

3/1

Discussion Board 5: Write a paragraph merging the two readings about how authors depict the lives of people married to jazz musicians.

Conferences

HW: Complete Rough Draft

Week 8

3/6

Rough Draft Due

HW: Listen to [“Strange Fruit”](#), read Esquire article & FBI files on Billie Holiday

3/8

Salamishah Tillet & Claudia Rankine: Sawyer Seminar

HW: *Midterm*

WEEK 9

3/13

Midterm Due

Watch “The United States Vs. Billie Holiday”

HW: Gayle Jones' *Corregidora* pt. 1
3/15
Watch "The United States Vs. Billie Holiday"
HW: Gayle Jones' *Corregidora* pt. 2

WEEK 10

3/20
Discuss Novel
HW: Gayle Jones' *Corregidora* pt. 3
3/22
Discuss Novel
Introduce Final Essay
HW: Chapter 1 of La Mar Jurelle Bruce's "How to Go Mad Without Losing Your Mind"

WEEK 11

3/27
Discussion Board 6: Link the topic of madness to another reading or artist you have learned about in this course
Discuss Reading
Listen to "[Buddy Bolden's Blues](#)"
Watch PBS "Jazz"
HW: Michael Ondaatje's *Coming Through Slaughter* pt. 1
3/2
Discuss book
HW: Michael Ondaatje's *Coming Through Slaughter* pt. 2

WEEK 12

4/3
Read: Yusef Kumonyakaa's "Buddy's Monologue"
Discussion Board 7: What are the similarities between these two tales about Buddy Bolden?
HW: Michael Ondaatje's *Coming Through Slaughter* pt. 3
*4/5
Discuss reading
HW: **Choose Final Topic**

WEEK 13

4/10
Discussion Board 8: Find an ACADEMIC article about your midterm topic
Discuss the difference between a research thesis and an analytical thesis
Develop Thesis & Outline
HW: Wanda Coleman "Jazz At Twelve."
4/12
Discuss Story
Search for sources/ Complete outline
HW: Work on thesis and find all of your outside sources

WEEK 14

*4/17

Thesis and Sources do

Peer Review

Work on Outline

HW: Finish Outline

4/19

Discussion Board 9: Outline Due

Individual Meetings

Read: Phil Kawana "Dead Jazz Guys", Work on Rough Draft.

WEEK 15

4/24

Discuss Reading

Listen to a medley of Jazz from the 70s to the present

HW: Finish Rough Draft

4/26

Discussion Board 10: Rough Draft Due Essay 3

Peer Review

HW: Finish paper

WEEK 16

5/1

Final Draft Essay 3

Review course materials